

America's Largest Teen NEWSpaper

KRLA

Edition

BEAT

MFP

Volume 1, Number 42

LOS ANGELES, CALIFORNIA

15 Cents

January 1, 1966

Best New Female Vocalist *Best Vocal Album*
Outstanding Record Company

1ST ANNUAL POP MUSIC AWARDS



SOUVENIR EDITION

Best New Group

Outstanding Group

Best Composer

Best 45 Instrumental

Outstanding Producer

Best Instrumental Group *Best 45 Vocal Record*

Best Female Group
Best Duo
Best Female Vocalist
Best Male Vocalist
Best New Male Vocalist

1965 BEAT POP MUSIC POLL WINNERS

Sonny, Cher, Beatles, Dylan Win

KRLA BEAT

Los Angeles, California

January 1, 1966



SONNY & CHER — TOP DUO PLUS SOLD VOCAL HONORS FOR EACH.



MORE ACCLAIM FOR SUPREMES — OUTSTANDING FEMALE GROUP.



BEATLES — SENT WIRE THANKING BEAT, FANS FOR THREE AWARDS.



MICK JAGGER
Accepts Stones' Award



BOB DYLAN
Male Vocalist Award



BEAU BRUMMELS' JOHN PETERSEN, RON ELLIOTT — GROUP AWARD

Beau Brummels, Stones, Supremes Also Win Awards

Sonny and Cher, the Beatles and Herb Alpert were showered with special honors to highlight *The BEAT's* first annual International Pop Music Awards.

They received a combined total of nine of the 16 awards presented during a glamorous ceremony attended by the world's top stars and almost 1,000 representatives from the music and record industries.

Other major winners included Bob Dylan, The Beau Brummels and the Supremes in the first public selection and recognition of those who have contributed most to pop music during the past year.

The awards were based on ballots mailed in by *BEAT* readers from not only California but all 50 states and 11 foreign countries.

Official results of *The BEAT* Pop Music Poll:
Male Vocalist Bob Dylan
New Male Vocalist ... Sonny Bono
Female Vocalist Cher
New Female Vocalist ... Cher
Vocal Group The Beatles
New Vocal Group The Beau Brummels
Female Vocal Group The Supremes

Instrumental Group ... Herb Alpert and The Tijuana Brass
Duo Sonny and Cher
Vocal (45 RPM) ... "Satisfaction" (Rolling Stones)

Vocal Album "Help" (The Beatles)
Instrumental (45 RPM) ... "A Taste of Honey" (Herb Alpert & the Tijuana Brass)
Instrumental Album ... "The In Crowd" (Turn to Page 16)



HERB ALPERT
Double Award-Winner

**More Exciting
Awards Photos
On Pages 3-10**

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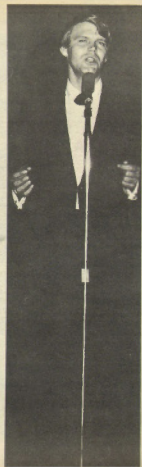
BEAU BRUMMELS — NAMED BEST NEW GROUP — DOING BYRDS' BIG HIT, "MR. TAMBOURINE MAN."



THE DEEP SIX — THEY CAME UP WITH INTERESTING GROUP VERSION OF "EVE OF DESTRUCTION."



THE VOGUES — OUTSTANDING MEDLEY PROVED THEY'RE AS GOOD IN PERSON AS ON RECORDS.



GLEN CAMPBELL
Fabulous "Crying in the Chapel"



BRENDA HOLLOWAY
She's Found "That Lovin' Feelin'"



JOEY PAIGE
Singing "Like A Rolling Stone."



JERRY NAYLOR
Roger Miller's: "King of the Road"

BEAT POP MUSIC AWARDS SHOW

Stars Sing Each Other's Hits in Tribute to Top Ten Songs of 1965



THE KNICKERBOCKERS — THEY AMAZED EVERYONE WITH PERFECT MIMICRY OF BEATLES IN "HELP." BEAT Photos: Robert Cooper



APRIL AND NINO — DOING GREAT VERSION OF "BABY DON'T GO." BEAT Photos: Robert Cooper



GARY LEWIS
Nominee listens for group awards.




IAN WHITCOMB
Nominée fondly remembers "Mrs. Brown"

...thanks

(Best Record Company)

(Best Male Vocalist - Bob Dylan)

COLUMBIA RECORDS 

Top Stars View BEAT Pop Music Awards



BEAT Photo Chuck Roof
BEAU BRUMMEL'S RON ELLIOTT, GORGEOUS DONNA LOREN ADD GLAMOR TO BEAT AWARDS SHOW.



BEAT Photo Chuck Roof
MOTOWN'S MARC GORDON WITH SUPREMES' TROPHY. BEHIND HIM: EVIE SANDS, CHAD STUART.



BEAT Photo Chuck Roof
THE BEES JOIN 1,000 OTHER ARTISTS AND RECORD COMPANY PERSONNEL AT BEAT POP AWARDS.



BEAT Photo Chuck Roof
HANDSOME LOU CHRISTIE AND BEAUTIFUL LINDA SCOTT
Another glamorous couple attending BEAT Pop Music Awards.



BEAT Photo Chuck Roof
NO RECORD AWARDS FOR JOSE, BUT BILL DANA WINNER AS M.C.

Phooy on Music Awards—Gary Lewis Wins Photo Award



GARY ARRIVES WITH DATE, TV STAR SALLY FIELDS ("GIDGET")



... SPOTS CAMERAMAN EYING BARRY MCGUIRE & SCORES AGAIN!



UNCLE'S ROBERT VAUGHN LEARY . . . But proves hip to music scene.



BILLY JOE ROYAL WITH MUSIC PUBLISHER STEVE CLARK AND COLUMBIA'S ALLEN STANTON.



... THEN STOPS FOR A QUICKIE POSE WITH APRIL AND NINO

The Big Sound Of

THE ASSOCIATION

On The Charts!!!

"One Too Many Mornings"

VALIANT #730


Valiant records inc.

6280 SUNSET BOULEVARD
HOLLYWOOD, CALIFORNIA
90028

He's No Discovery

Adventures of Robin Boyd

By Shirley Poston



... MASON WILLIAMS

By Shannon Leigh
The biggest problem with discovering a talented human being is that usually, it is no discovery at all. That is—the person has generally been around for quite some time—just as talented and wonderful as ever—but also quite unrecognized.

So this week *THE BEAT* proudly announces the discovery of an extremely talented young man named Mason Williams, who is really no discovery at all! He is simply unbelievable! Mason was born on the twenty-fourth day of August, 1938, in Abilene, Texas. He began his college career at Oklahoma City College as a music major, and soon found it interrupted by a two year hiatus in the Navy!

Mason filled his hours in the Navy with many non-nautical activities, including writing songs for any and all occasions. Songs for food demonstrations, for the anniversary of the destroyer section of the Navy, and in January of 1962 when the attack transport—the Paul Revere—on which Mason was stationed rescued the crew of a helicopter which crashed in the sea—Mason composed a folk song within six minutes commemorating the event, and was singing it by the time they pulled the men on board!

Lectures Too

He also found the time to lecture at San Diego State College, and to sing in many of the top folk houses in the San Diego area in the evenings when he was off-duty.

One of Mason's outstanding features is his unbelievable versatility and only he could even begin to describe it to you:

"The kinds of writing I do? I'm concerned with poems, songs—especially the experimental stage—and I also like to work with words out of context.

"I've gone through all kinds of 'bags'—a Woodie-Guthrie type

stage writing warm and human things, an Elizabethan-type thing, where I tried to use the best English I could come up with; and a kind of protest thing, especially when I was in the Service, 'cause I didn't care for it!

"Then I got into a kind of country and western bag. It was my idea to try to write in any form there was. I go in poetic and song cycles; sometimes I'll write nothing but poetry and sometimes I'll concentrate on songs, and the two don't necessarily mean the same. I have found that a good poem will not really make a good song because poetry is more concentrated.

Pop-Art Bag

"I also went into a pop-art song bag. I found that you can borrow ideas from different arts and apply them to yours. I borrowed some of these concepts and applied them to songs."

But they call the young man "folk-singer." Is he?

"As for me being a folksinger: believe it or not, that depends on whether or not you accept it, which is totally contradictory to folk music. There's a clique of ethnic, and a clique of popular folk-singers, and whatever you do with folk music is valid, regardless—because folk music is the music of the people.

"I'd rather think of myself as a 'singer'—I just happened to learn to write some folk music. I once had a composition teacher who said 'The best way to learn how to write something is to learn 500 of whatever you're trying to write.' So I know 700 or 800 folk songs."

Mason's first book—"Bicyclists Dismount"—is an outstanding example of his amazing versatility and talent. Some of the chapters included are "Them Poems," which he frequently recites in his club act; "Sillies," "Gerps," "Lovies," and "Other Lovies." And the eighth chapter in the book, en-

CHAPTER EIGHT

When the Beetle limousine ground to a shuddering halt, Robin Boyd (who was still clinging frantically to the aerial) lost her balance and landed in a corner of the garage. Also in a heap.

After the Beatles had struggled through the side door, she hurried to her feet, flapping her wings to make sure nothing was broken. Nothing was, to her amazement. But her Byrd flaps were missing and she was blind as six bats without their wings.

Getting down on all fours (which isn't easy for a real Robin), she searched for the tiny specs while snickering to herself.

Wow. A few days ago, if someone had told her that she'd be crawling around on the floor in one of the Beatles' garages, in England yet, she would have gone off in search of a doctor.

But, there she was. Doing exactly that. And it was her own fault, as usual.

Through a series of gross boobies and un-cool moves, she had allowed all four Beatles to see her. And, although the Beatles had been around and figured they'd seen everything, they had come to this conclusion before coming face to face with a real bird wearing glasses.

As a result, they were now crawling somewhere inside the adjoining house. Fearing for their sanity. A problem Robin was now faced with solving. Or else. But, there was a second problem: That being just how she was going to solve the first one. She'd tried to make plans during the endless bumpy ride from the London Padding, only to discover that thinking seriously was just one of the many things one could not accomplish while clinging

to "Section Eight," which concerns the Navy! There is also a 60-verse epic poem, which has also been recorded as a 24-minute song, called "Amberveren."

An excellent singer himself, Mason has had his own compositions recorded by such artists as Smothers Brothers, Joe and Eddie, Johnny Desmond, the Kingston Trio, Gale Garnet, and Glen Yanagihara. Currently, he is acting as the musical director for the new Smothers Brothers album being readied for release.

Mason describes himself as being a "terrible romantic" and confesses to having written reams of poetry for the women in his life. But taking some of his beautiful poetry into consideration—it doesn't seem as though the ladies in question would have objected too much!

Hopefully, the future holds appearances on television as well as radio and record work and a continuation of his concerts.

We mentioned before that very seldom is any true discovery ever really "discovered," however Mason retains a certain amount of wry humor to his own long overdue discovery by the public. In a final message to all the people as yet unexposed to his diverse talents, Mason smiles and says: "I would like to thank almost everyone for all their indifference; it keeps me wondering about who's out there."

ing frantically to an aerial. Then as she found her glasses at last, Robin knew what she must do.

She must say the magic word, turn herself back into a sixteen-year-old bird of the fan variety, get into the house somehow and explain the peculiar events of this evening to the Beatles.

Then she must take off like a bat out of Stepey, zoom back to California and home and get to work on the English (of all things) theme that was due Monday morning.

Taking a deep breath, Robin uttered the magic word.

But nothing happened. She remained a bird in both senses of the word.

"Worcester-shire," she said again. "As in sauce," she added hopefully.

Nothing happened again. "Worcester-chester-shire?" she continued, trying to remain calm. "GEORGE!" she concluded, failing to remain calm. "Help me!"

Seconds later, George Harrison popped his head through the side door of the garage.

"Did someone call me?" he asked nervously.

"Not you," Robin blithered helplessly. "I want George the genie!"

George the Harrison popped his head back through the side door of the garage and slammed it in stark terror. (The door, not his head.)

"Oh no," Robin thutter blithered. "I've done it again!"

And she had. In fact, she could still hear the frantic pounding of George's footsteps as he raced through the house in search of a doctor.

If at that terrible moment, she hadn't run smack into a huge, familiar wrinkle-picker, she would surely have run amuck.

"George," she breathed joyously, falling upon the shoe and hugging it. "You're here!"

George (the genie) picked her up in the palm of his hand, none too gingerly. His handsome face was stern.

"Yes," he announced in hvely Liverpoolian, "are some kind of a noot."

Robin nodded shamefully. "Do you realize that you have the Beatles in a lather? Going about thinking they've dropped one?"

Robin re-nodded shamefully. Then she sniffled. "I'm sorry," she wailed. "I didn't mean for them to see me. And now I can't say Worcester - er - wooterster—I can't say that WORD right so I can turn myself into me and explain things to them!"

"What?" thundered George. "Don't ever tell anyone about your magic powers! If you do, they'll lose them! Just as I'd lose mine if I told anyone how I came by them," he further thundered.

"I'm sorry," she repeated meekly. "But what about the poor Beatles? We can't have them going about thinking they've - er - dropped one!"

George gave her a withering glare. Then he turned and snapped his fingers three times. "There," he said not without a touch of pride (George was a doll of a genie, but also an incurable ham). "Now they won't remember ever having seen you." Then he took on a stern look again. "But this is the last time I'm getting out of a nice, warm tea pot at the crack of dawn to get you out of some blasted mood."

Robin sniggered rather prettily, for a real bird wearing glasses anyway. She even tried to bat an eyelash or two (providing, of course, that she had saved time) to have to remember to look next time she flew past a mirror), but it failed to improve George's dark mood.

"You don't need a genie," he even further thundered. "You need a leaf! Now get in my pocket! We are going home!"

When Robin was snuggled warmly in the pocket of his jacket (which wasn't easy because his jacket did not have a pocket), she called to him.

"Now what?" he snapped. "What does 'dropped one' mean?" she asked sleepily.

George said nothing, but he did pat his pocket rather fondly as they disappeared.

(To Be Continued Next Week)

"COULD GO TO THE TOP?" WXRT - CHICAGO
"LIKE THE RECORD?" WADM - DECATUR, ILL.

Skynyrd
41-118-5 Records
IN STORES

NO CHEESE
(On the Xmas tree)

FEATURING
ALBANY
WENNY
E. DEAN
AND

Ask your favorite DJ to play it!!



THE ROLLING STONES pose pretty for our BEAT photographer, Robert Young, outside of their dressing room before one of their sell-out concerts. Keith and Charlie are carrying on quite a conversation, right?

Yeah, Well, Stones . . .

Stones Tread All Over

By Tammy Hitchcock

I realize that I put the Rolling Stones on my "Yeah, Well Hot Seat" not too many issues ago but I was reading this story in *Newsweek* which was aptly titled "The Rolling Stones—Where The Beatles Fear To Tread." And I just had to share some of their artistic journalism with you.

The article started out by describing the illuminated sign which hung high above Times Square to herald the Stones' arrival in New York.

The paragraph ended by stating that: "The Stones can afford such lavish salutations."

Yeah, well *Newsweek's* right. The Stones are certainly lavish. I mean, anyone can tell how lavish they are by just looking at the ultra-lavish clothes they wear. And how about that lavish shampoo which Mick uses to keep his locks extra clean and shiny?

Genant?

Newsweek continued on by bringing up the huge success of the Stones' just-completed American tour. "Their tour has run a gamut of pubescent fanaticism."

Yeah, well the Stones ran all right. They ran from planes to limousines, from limousines to hotel rooms, from hotels to limousines, from limousines to theatres.

And you know, with all that running the Stones entirely forgot that they ran a gamut of pubescent fanaticism. Actually, they might not have forgotten. Maybe they just didn't know what a pubescent fanaticism was!

I'd help them to there—except that I don't know either. And to top the whole mess off, I can't even pronounce those big words.

It's a known fact that wherever the Stones go so go their fans. But

I guess *Newsweek* didn't quite understand what that means. So, when a few devoted Stone fans attempted to scale the walls of a hotel to reach the Stones (the usual *Newsweek* thought it was so fantastic that they gave space to the story).

Long Climb

"In New York, five adrenalized striplings climbed 45 flights to the Stones' suite at the New York Hilton before the law stepped in."

Yeah, well for once the Stones were glad the police stepped in. You see, the Stones thought those were girls climbing up the walls—they had no idea they were *adrenalized striplings* for heaven's sakes!

The article just couldn't end without some sort of a description of the Stones. "With their jack-knife profiles, junior Rasputin coffers and cockney calls for 'girly action,' the Stones have been cast as the bad boys of popland."

Yeah, well I can swallow (not very easily though) that whole "description" except for the part about the Rasputin coffers. That I cannot take.

The Stones' hair styles (I was almost going to say *hair cuts* but I thought better of it at the last moment) are certainly not Rasputin. They're Beethoven.

Keith's Twin

Keith was then quoted as saying: "In London, we looked just exactly the same as the audience." Yeah, well I don't know about that. Keith, I've been in a lot of audiences in my time and I have never sat next to anyone who looked even remotely like you. Unfortunately,

Newsweek ended their work of literary art by telling us what we like about the Rolling Stones.

"What people see is five hipless moppets dressed like carnival cossacks, spread across the stage in rock 'n' roll formation."

Yeah, well it's sure nice of them to let us know why we dig the Stones. It's because they're hipless, look like cossacks and spread themselves across the stage?

Yeah, well what are you going to do?

Noel Harrison Off To A "Dead" Start

"Dead."

That's how he ends his current chart-climbing record, "A Young Girl," but Noel Harrison is very much alive.

He first appeared on television in 1951 and hundreds of appearances have followed, most in England where he's from.

Then in 1960 he finally came over to visit America. He did two Ed Sullivan shows and played many of the New York night spots and was off to a great start.

Since then he's toured South Africa, played every last one of London's West End Clubs and appeared on *Hullabaloo* and *Tonight* in America.

And he's spent a good deal of time trying to solve a problem shared by many top singers lately—how to get started in your own career when your father's a star. You see, Noel Harrison is the son of that most handsome of all Englishmen, Rex Harrison. England scores again.

On the BEAT

by Louise Criscione

The Rolling Stones' day was complete when *Newsweek* called up to apologize for a cutting story which appeared several months ago in the magazine knocking "Satisfaction."

Newsweek explained that the story ran when their music editor was out of town. No matter what the reason, a magazine as big as *Newsweek* rarely apologizes for anything.

So, the Stones should put themselves up for some sort of an award. Like a Magazines Be Kind To Stones Week.

Remember the Animals' film, "Animal Life In Poland?" The short film was supposed to be shot during the Animals' tour of Poland but Dave Rowberry says: "There was absolutely nothing to do and the projected film about a raving group abroad didn't get off the ground."

However, the camera crew is still in Poland hard at work trying to get something in the can. Dave says they'll probably film in England too and change the film's format to "Animal Life At Home And Abroad."

"Tripper" Best?

Which side of the new Beatles record do you like best? I kind of go for "We Can Work It Out" but John keeps insisting that "Day Tripper" is the best. Suppose the boys know, but . . .

Tom Jones thinks that perhaps singing all those ballads has given him "a bit of a square image." You must be joking, Tom. You a square? That's like saying the Beatles don't make hit records.

One of the funniest Beatle stories ever comes from Walter Shenson. "Paul once came to me with a newspaper review from a London paper. I don't think it's fair, he said."

"This chap says we're boorish. That's the one thing we're not—we've bored."

Shenson explained to Paul that boorish doesn't mean boring—it means uncouth. "Oh, uncouth," Paul said. "Well, I think that's fair enough."

Ever wonder how much money groups like the Beatles and Stones haul into their bank accounts each year? Well, they wonder too! At least Brian Jones does.

"It's impossible to work out just how much money we have got," says Brian. "But the expenses are always high, especially on hotels. You've got to stay in the best places, otherwise you don't get a good night's sleep."

"You just go on spending but you never know exactly how much money is coming in. People seem to think we could retire tomorrow. Well, we couldn't. Anyway, we wouldn't want to."

Well, that piece of brilliance from Brian ought to make all you Stone fans happy.

The McCoy's are sure a cute bunch of guys who just can't believe what's happened to them since they cut "Hang On Sloopy."

Rick Zehringer, McCoy leader, says: "I can't really believe it even now. We've seen a heck of a lot in these couple of months. It's been an education and it's fun."

A lot of groups (entertainers in general, really) start out like that. Full of excitement and grateful to anyone who even offers to help. Then they get a few hit records under their belt and the whole bag changes. It's not a longer exciting to be recognized—it's only a drag. And you don't ever have to thank anyone. Because, you see, they owe it to you now—you're a star.

Anyway, I don't think that we have to worry about the McCoy's. They're recording stars but sans the sweated heads.

Yardbird First

The Yardbirds have been invited to enter the competition at the International San Remo Song Festival. It's quite an honor for the boys as they will be the first British group to ever compete at San Remo.

ON THE BEAT says good luck to the Yardbirds. And they'll need it—not because they're not a great group but because they'll be competing against lots of other great groups.

Did George Harrison really write "If I Needed Someone" as a tribute to the Byrds? Byrds' publicist says he did but George never said anything about it.



DAVE ROWBERRY



KEITH ROLF

Inside KRLA

Happy New Year, gang. Can't believe that another year has gone by our window-sills already, but it has. So, may we at KRLA be among the very first to welcome you to 1966 and hope that it will bring you everything you may have missed in 1965.

The last week or so has been one of great activity at the KRLA studios in Pasadena. Christmas was celebrated and preparations made for the New Year, and in the meantime, there were many guests to be entertained.

Dropping by the studio in the last few days to say hello were The Changing Times—two young men well on their way to a second smash hit record—and Andrew Oldham dropped in to have lunch with old Uncle DM. Of course it has been rumored that Andy Loop-Luv brought with him a certain number of rather Stoned—you should excuse the expression!—young men, but of course—you just never know about these rumors!

A new group called The Boys also paid a visit to the hallowed halls of KRLA, but strangely enough, these "Boys" are a group of three singing girls!! Well, I guess it had to happen someday!

Pop Award Talk

All the groovy, groovy, super-cool guys here at KRLA are still talking about the ultra fantastic KRLA *BEAT* Pop Awards ceremony on the eighth of December. It was a night which won't soon be forgotten.

Dick Moreland told *The BEAT* that Roger Miller's mother had tears in her eyes after Dick announced to the star-studded audience in Dave Hull's Hullabaloo that it was Mr. and Mrs. Miller's 50th wedding anniversary.

Then Dick confided that there were almost tears in *his* eyes when Roger told him of his mother's reaction later in the evening.

Johnny Hayes—another of the KRLA DJ's who presented some of the awards—was so enthusiastic about the evening's proceedings that he even called the *BEAT* offices the next day to rave on some more about it!

The ol' Hullabalooer was, of course, in Seventh Heaven. It was *the* night, for the Master Hornblower of KRLA. But he did voice one criticism the next day, and that was in regard to the award presented for the best vocal record of the year.

Dave Unsatisfied

The Stones' record—*Satisfaction*—had walked off with the top honoree in this category, but Dave felt that the results should have been otherwise. "I think that this award should have gone to the Beatles for 'Yesterday.' Of course, the kids all voted for 'Satisfaction,' and I bow to their wishes—but I think that 'Yesterday' should have received the award.

"'Satisfaction' was Number One for four weeks and it was on the charts for six weeks. 'Yesterday' was Number One for only three or four weeks, but it was on the charts for 17 weeks.

"I think that not only I, but *anyone* who is at all connected with the Beatles would have liked to see them win this award. But they did walk off with three awards while the Stones received only one.

"Of course I congratulate the Stones and I respect the kids wishes, 'cause they voted for these awards, but I think that the Beatles should have won."

Oh well—maybe next year, Dave. Poor Beatles!!!

Coming up in the future, Dick Biondi will be taking his road show to Daniel Murray High in Hollywood on Friday, January 14, and to Arcadia High on the 19th of January, so watch out for them.

Before we go, just one more reminder—have you been watching your heavens above for sight of the KRLA Flying Saucers? You'd better, 'cause you just never know when they're gonna come in for a landing!!

Happy New Year everyone!

KRLA DJs Present First Pop M



DAVE HULL, HULLABALOO MANAGER



DAVE HULL'S NEW CLUB, THE HULLABALOO, HOSTS AWARDS SHOW. Dave is interviewed by Charlie O'Donnell during awards presentations.

DURING TV SPECIAL ON BEAT MUS



THE PALACE GUARD, REGULARS AT THE HULLABALOO, LIVE THEIR THINGS UP DURING AWARDS SHOW. HER

APPEARING THRU JAN. 2

JOE &
EDDIE



with comedian JOHN MOORE

MAKE RESERVATIONS NOW FOR A GALA NEW YEARS EVE



Troubadour

Troubananny's Are HAPPENING Monday

Music Awards



1964 Photo: Robert Cooper
MARY BOOKASTA (RIGHT) BRIEF AN USHER.



1964 Photo: Robert Cooper
"THE NEXT AWARD WILL BE..."
Charlie "O" assists N.C. Bill Dana



1964 Photo: Chuck Bost
MUSIC AWARDS, KRLA'S DICK MORELAND INTERVIEWS DICK AND DEEDEE.



1964 Photo: Robert Cooper
ALPERT RECEIVES FIRST OF TWO AWARDS FROM JOHNNY HAYES, BILL DANA

KRLA Tunedex

This Week	Last Week	Title	Artist
1	29	WE CAN WORK IT OUT/DAY TRIPPER	The Beatles
2	1	LET'S HANG ON	The Four Seasons
3	11	THE SOUNDS OF SILENCE	Simon & Garfunkle
4	2	LIES	The Knickerbockers
5	5	FLOWERS ON THE WALL	The Statler Bros.
6	4	EBB TIDE	The Righteous Bros.
7	8	YOU DIDN'T HAVE TO BE SO NICE	Lovin' Spoonful
8	9	RUN, BABY, RUN	The Newbeats
9	—	LIGHTNING STRIKES AGAIN	Lou Christie
10	3	IT'S MY LIFE	The Animals
11	26	SHE'S JUST MY STYLE	Gary Lewis & The Playboys
12	19	YOUNG GIRL	Noel Harrison
13	13	I HEAR A SYMPHONY	The Supremes
14	17	OVER AND OVER	Dave Clark Five
15	12	RIISING SUN	The Deep Six
16	10	I CAN NEVER GO HOME ANYMORE	The Shangri-Las
17	22	I FOUGHT THE LAW	Bobby Fuller Four
18	16	THE LITTLE GIRL I ONCE KNEW	The Beach Boys
19	18	PIED PIPER	The Changin' Times
20	20	I WILL	Dean Martin
21	23	ENGLAND SWINGS	Roger Miller
22	27	HOLE IN THE WALL	The Packers
23	30	JENNY TAKE A RIDE	Match Ryder & The Detroit Wheels
24	26	DON'T THINK TWICE	Wonder Who
25	25	STAND BY ME	Earl Grant
26	36	I SEE THE LIGHT	Five Americans
27	37	THE DUCK	Jackie Lee
28	39	FIVE O'CLOCK WORLD	The Vogues
29	38	MY GENERATION	The Who
30	34	MAKE THE WORLD GO AWAY	Eddy Arnold
31	40	THUNDERBALL/KEY TO MY HEART	Tom Jones
32	—	ONE HAS MY NAME	Barry Young
33	—	PUPPET ON A STRING	Elvis Presley
34	—	PLEASE DON'T FIGHT IT	Dino, Desi & Billy
35	—	SUNDAY AND ME	Jay and the Americans
36	33	FEVER	The McCoy's
37	—	UP TIGHT	Little Steve Wonder
38	—	A MUST TO AVOID	Herman's Hermits
39	—	ONE TOO MANY MORNINGS	The Association
40	—	HOW IS THE AIR UP THERE?	The Changin' Times



DAVE HULL



BOB EUBANKS



DICK BIONDI



JOHNNY HAYES



EMPEROR HUDSON



CASEY KASEM



CHARLIE O'DONNELL



BILL SLATER

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FOR JAMES BROWN, commercial success is no stranger. He has long been recognized as one of the top rhythm-and-blues artists. But 1965 will probably go down as his most satisfying year — the year he also became universally acclaimed as a pop artist. Another James Brown record, "I Got You," has made it to the top.

Liverpuddles

By Rob McGrae
Manager, The Cavern



Hi there everyone — Liverpool certainly has been busy lately what with the appearance of Wilson Pickett and Georgie Fame and the Blue Flames at the Cavern.

Wilson Pickett appeared before a capacity crowd here towards the end of his tour of England. He told me he was delighted that his tour had been so fantastically successful. He was, however, disappointed that he had to work so hard since he's arrived, thus making it impossible for him to see any of America's tourist centers which he had longed to see. He was however determined to come back again even if it is only for a holiday.

The Cavern audience really enjoyed him from the very moment he went on stage. His act only lasted for about 30 minutes but the amount of work he put into those 30 minutes left him completely exhausted.

During the act he brought members of the audience on stage to dance and sing with him. Some of the high notes he achieved left the audience disbelieving.

Georgie Fame

Yet another person who is always welcome at the Cavern is Georgie Fame. The audience went wild over him during his recent all night session. He was born not very far from Liverpool, in Leigh, and was a member of Billy Fury's backing group before he got his own group together. He had his first big hit last year with "Yeah, Yeah." Since then had many big hits in England and his most recent one on the charts is "Something."

Jackie Lee

Every week the Cavern issues its own top 30 list based on the number of requests we receive for records. I am very happy to say that among the recent batch of records sent over from America was Jackie Lee's version of "The Duck." It's become so popular with Cavern Club members that it's a number five on our charts now.

If any reader wishes us at the Cavern to plug their favorite artist's record here we will be very pleased to do so if they send us a copy of the record. I will be very pleased to keep you informed on the records that are popular at the Cavern now. So send your records and requests to me at either 17, Heydean Road, Liverpool, 18, or c/o The Cavern, 8/12, Mathew Street, Liverpool, 2.

What A Mess The Pop World Is In!!

By Carol Deck

Gad! Such confusion there is in the pop world today.

I mean how can you really expect some poor innocent radio listener to keep the Who, the Guess Who and the Wonder Who straight? Especially when the Wonder Who are identified as the Four Seasons half of the time and the Wonder Who the other half.

And what about the Byrds and the Yardbirds—they sound a lot alike when you're only half listening to the old radio. And those Clarks—Dave, Dick and Petula (sounds like a new group to rival Peter, Paul and Mary.)

And there's a group called the Rising Sons but there's also a song called "The Rising Sun" put out by the Deep Six. Yeah, there's a lot of numbers running around now—it is the Dave Clark Four and the Bobby Fuller Five or the other way around? And don't forget the Four Seasons and the Four Tops.

Look Alikes

And it's not just names that get a little on the confusing side—what about looks? Ever notice how much Tad Diltz of the MFQ resembles John Sebastian of the Lovin' Spoonful? And there's Chris Hillman of the Byrds and Denny Ellis of the Grassroots. And how many of you noticed that the drawing of UNCLE'S David McCallum that *The BEAT* ran on the cover a few weeks ago looked vaguely like Jack Parr? Louise even reported in her column that one of the English pop papers ran a picture of Mick Jag-

ger where he looked like Herman — come on now, Mick and Herman!?

There are sound-alikes too. Remember when Them released their first record and everyone thought it was the Rolling Stones under another name. And who can deny that the Knickerbockers' "Lies, Lies" sounds an awful lot like early Beatles?

As if this wasn't enough to confuse the poor listener there's the problem of songs recorded by more than one group at the same time.

Too Many 'Yesterdays'

Like Paul McCartney's "Yesterday," for instance. Aside from Paul's magnificent original version, it's also been recorded by Matt Monroe, Marianne Faithfull, Barry McGuire and who knows who else. And remember that hot race between Cher and the Byrds over "All I Really Want To Do."

For a while there we even had two versions of the same song on the charts at the same time when the Ramsey Lewis Trio released a jazz version of "Hang On Sloopy" while the McCoy's swinging version was still high on the charts.

Who's Tears?

And then there's "As Tears Go By." Mick Jagger and Keith Richards wrote it but Marianne Faithfull made it a hit. Now Mick does it on the Stone's latest album while Marianne does the Beatles' "I'm a Loser" on her album. Who's recording who's material?

Add to all of this mess a couple of groups that can't spell well — like the Byrds and the Veightales and the whole scene is like chaos.

Maybe some day everything will be simple again and everyone will look and sound unique and have totally different names so the listeners will have a little easier time telling what's going on. Until then I guess we'll just have to hang tight and stay sharp.

And, by the way, just what is that line in "Satisfaction"?

Chad, Jeremy Not Palefaces

It looks like Chad and Jeremy won't be palefaces after all.

The British duo has been signed to star in their own television TV and it was to have been titled "The Paleface."

"The Paleface" was also the title of a Bob Hope movie for Paramount a while ago but it was thought that there would be no conflict.

However they did run into some legal problems and have dropped that title and are searching for another.

Meanwhile, Peter Graves, Marilyn Mason and Arch Johnson have been signed to appear in the pilot of the show which will be a spinoff from the "Laredo" series. The pilot will be titled "What A Way To Go, That A Way."

How about the Chad and Jeremy Show, fellows? That's always a good start.



GEORGIE FAME rests up after his stint at the Cavern. He hasn't done much here in the U.S. since his smash, "Yeah, Yeah," but in England he swings.



... THE VEJTABLES

Vejtables Growing In San Francisco

By Carol Deck

The last thing on anybody's mind would be to call themselves a vegetable, but five young San Franciscans have gone one step farther and call themselves the Vejtables.

They appeared on the national charts once before with "I Still Love You" and now they're back with "The Last Thing in My Mind."

The Vejtables are Ned Hollis, 21; Jim Sawyers, 20; Frank Smith, 22; Bob Baily, 23, and Jan Ashton, 22. As for their name it seems that a friend of Bob's thought it up as a joke and somehow it stuck after they changed the "g" to a "j".

The forming of the group was no accident. Bob and Ned decided one day that it was about time someone let their hair down and did Beatle songs with a little touch of originality. At that point the only group in the Bay area who had come near it was the Beau Brummels.

Beatles and Byrds

So the two found three more people who were the right age and started off about a year ago. Although most of them do write songs, their act primarily consists of material by the Beatles, Stones, Byrds, Animals and other top groups.

The first thing you notice about this group when you see them is that their drummer is a girl. But Jan doesn't think there's anything peculiar about her being a girl, or a drummer either for that matter. A lot of people in her family, including her father, are drummers and she just beats the skins because it's "fun and different."

There's nothing ordinary about the rest of the group either. Ned, who plays 12 string and rhythm guitar, wanders around in a huge, long haired green coat that looks like it ought to be either fed or mowed.

And Frank goes wild over toys that do absolutely nothing and likes to tell people that his name

is Pipe. He describes the group's sound as "incredibly delicious."

The group disagrees on many things — like protest songs. Jim says too many people are cashing in on them, but Jan feels they say something that ought to be said. Frank chirps in that the only thing he protests is "running out of toothpaste."

Before forming the Vejtables, all five of them were in other phases of entertainment. Frank was in a band called the Miniffs (that's logical), Jan was with Jean and the Ethics, Jim was in a rhythm and blues group called the Otherside, Ned played organ in a trio and Bob was studying acting.

Likes Girls

What kind of audience do they like to play to? "Girls," says Jim but Jan adds that they like to play to younger audiences because "you feel better when you do something for younger kids."

And so San Francisco sends us another winner. This city may yet replace Liverpool.

And Frank feels that the Bay area has had a definite influence on the group. "We all have more colts."

Bob And Bill Smash Record

The Righteous Brother's latest record is "Ebb Tide" but they sure aren't acting like any ebb tide. They recently smashed the standing show attendance record at the Cave Supper Club in Vancouver, British Columbia.

Brenda Lee had set the old record of 1300 but Bob and Bill practically smashed that on opening night alone.

1265 people showed up for the two performances the first night and after three shows they had moved the record up to 1652.

That's righteous, brother.

Best Wins Opener In Beatle Suit

Few people thought that he would seriously do it, but Pete Best (former Beatle drummer) has won the first round in his libel suit against the Beatles and *Playboy* magazine.

The suit is being brought in a New York court. The Beatles had asked the Court to grant a motion to dismiss the charges and to have the legal action transferred to an English court.

The Beatles tried to base their motion on the grounds that since they do not do business in the United States they are not subject to our jurisdiction.

Best Wins

But the Court wouldn't have it. They liked Best's grounds better. He asserted that since the Beatles work in America, collect royalties here, own several corporations which are based in New York City and, in fact, have themselves used New York courts they are indeed subject to New York jurisdiction. And the court thought so too.

So, Best has won the opener. Round two is about to begin and, who knows, the Beatles just might taste defeat in this round as well.

In the meantime, Pete has released "Boys." Yes, the same "Boys" which the Beatles recently released as a single and as hurriedly withdrawn from the market. Rather interesting, isn't it?



PETE BEST stands solemnly contemplating what will happen now that he has won the opener in his libel suit against the Beatles.

WESTERN UNION TELEGRAM

OUR SINCERE THANKS AND APPRECIATION TO THE BEAT AND ITS MEMBERS FOR VOTING US THE MOST POPULAR NEW VOCAL GROUP OF 1965

THE BEAT DRUMMER RON JOHN SAL AND SON

For Boys Only

By Shirley Poston

Hmmm. I'm not sure, but I just may be having a change of heart. Remember when I came up with a brilliant (oh, sure) solution to keep boys from horning in on our column? You know, when I suggested that one of them write a "For Boys Only" column!

Well, I've received so many offers from boys who say that although they'll go on reading our column whether we like it or not, they would also like to contribute one of their own!

Sounds like a bit of all right there. Also a smashing idea if I do say so myself (and I just did) (which figures).

So, boys, since anyone who'd make all those generous offers can't be all bad, I've turned your letters over to *The BEAT* and will see what I can do about naggng the powers-that-be into accepting one of those offers.

Here's hoping they do. I can hardly wait to read the first installment of "For Boys Only," whether they like it or not!

Speaking of George Harrison (well, I was thinking about him and that's next best), I'd like to comment on another letter I received recently.

Hate Pattie?

Some time ago I mentioned the fact that several of you seemed to dislike Pattie Boyd with a purple passion. I couldn't quite figure this out because although I love George with the same purple passion, I've never passed beyond a pastel shade of green where Pattie is concerned. (Is it Pattie, Patty, Patti or what?) I always forget. Which also figures.)

Anyway, I got quite a few answers to this question and the best one came from... oh, nuts... I've lost the letter somewhere under one of the ceiling-high piles on this desk.

Well, what whoever-it-was said was this. In her opinion, Pattie seems to be "take away" from George. She explained her feeling this way—in photographs, Pattie always seems so serious when

everyone else is having a good time, which makes a lot of people wonder if George is really happy with her.

Interesting thought, huh? I don't mean that this is the case with Pattie. I mean that if she does give that impression, that's why many Harrison-maniacs have a different feeling toward her than Lennon-maniacs have for Cyn.

Just by a look or a touch, Cyn always seems to add something to John. And when you really care about someone, it's natural to feel the "mean reds" in the direction of anyone who might be subtracting anything from him.

Purple Dislike

I doubt if this is the way things are between George and Pattie. (Rate! I just HATE to write *George and Pattie!* Down girl! If they weren't happy together (blast it all), I don't think they'd be together, which they are (phooey!) But it does explain the purple dislike instead of green.

Why don't we all drop Pattie (a line and tell her to smile more! If I didn't have a great deal of self control, I'd also suggest that we all drop her a line and tell her to get lost, but would I say a thing like *that*? (I'm only kidding, really!))

Before I get off the subject of George (which may happen in the early spring of 1964), I'd like to thank a certain Beatles' fan club for sending me one of those wild tapes (the kind you make with a punch type machine) which makes about as much sense as I usually make when I'm trying to explain something) that said: "There Is No Comparison To George Harrison."

Amen. Since that club also has the world's widest address, I just have to print it. If you'd like to join, send a letter to 836 HARRISON St., San Francisco 7, Calif. Speaking of coincidences, before I start raving about something sensible (which may also happen

in the early spring of 1964), I'd also like to thank Loree McCormery of Del Mar, Calif. for the gastric pictures of George.

I ask you. Why couldn't my name be *Shirley Harrison*? Otherwise known as Mrs. George, that is.

Well, it seems as though my chances of getting anything rational accomplished in this column this week are unusually slim. So, while I'm in a ranting mood, another personal question like the ones I keep asking all of you.

Question Time

Still another question. Are you the type of wife who stays home and minds the store (or some such) while hubby is out, or do you go right along with him (or else)? And which of the two is the best for a star's wife to play, do you think? Let me know how you feel on this subject and we'll talk more about it soon.

Uh-oh. You won't believe this, but I feel something sensible coming on. Oh—good! It just went away again. Now, back to George. Whoops. Here it comes again, so I might as well say it and get it over with.

Remember how we were all going to get together and swap notes about what to buy a boy for Christmas? You know, months in advance? Well, I forgot all about it until this very moment!

Well, I'll tell you what. Next year, months in advance, we'll just go to have to get together and swap notes about what to buy a boy for Christmas.

Where "Better late than never" used to be my motto, it is now a way of life!

Don't you just love this time of year? Every single relative I have back East says about what you say: "Have Christmas whenever you want!"

Ge, it's easy. It just sort of happens every December.

Nuts, I'm out of room (also my mind) and here I was going to announce the latest album winner and our new Beatles album contest! Oh well, next week.

Please have a wonderful holiday season, hang up a stocking for George, and if you haven't already sent a card to your favorite star, do it right this minute (better-you-know-what-than-never! See you next *BEAT!*)

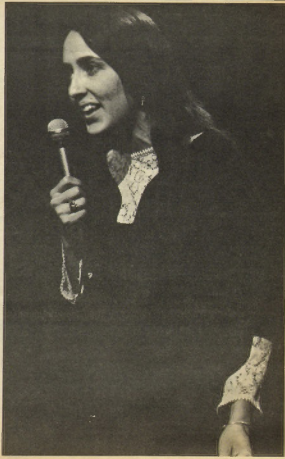
From Student To Stardom

There are definite advantages to success.

A few years ago a University of Minnesota student was performing in small night spots around Minneapolis for as little as \$5 a night. And he usually had to beg to get even those little chances to show his stuff before an audience.

Recently, this now former student, Bob Dylan, earned \$26,038 for a one night stand in the same city. In a 9,000 seat auditorium there were only 232 seats unsold.

You're coming up in the world Bob.



BEAT Photo: Robert Guerin

... JOAN BAEZ

The Real Joan Baez

Joan Baez is a woman of mystery—or at least her press releases would have you believe that her life is shrouded in deep, dark mystery.

Of course, everyone knows that she operates a pacifist school in Northern California because she is firmly against war. So, most people have her pegged as some kind of a protestor with a guitar. A person who rarely finds anything to laugh at.

How wrong they are. Joan is one person who always seems to be laughing. "You have to laugh at everything or you'd die," she says. "Humor is very important in my life."

But perhaps the most important thing in her life right now is her school. If you get Joan talking about her pacifist school, she'll go on for hours.

Peace Of Mind

Joan says that her non-violence school is not limited to teaching just non-violence. "I want people to be more aware of themselves. The school is meant to promote peace of mind which brings about peaceful acts," Joan declares. "Joan was not always the non-violence type. "I never realized how much violence there was in me before I took the time to think and discuss it with others," she says.

When Joan did decide that she was all for non-violence and pacifist tactics she went all out. She toted her guitar along to console the Alabama Freedom Marchers.

Then when all the demonstrations over our policy in Viet Nam developed she jumped right on the

bandwagon and marched along.

With all her protesting Joan is basically a rather lonely person. This is typified in the fact that she lives in a lonely area of California with her two goats, her two dogs and the sea.

Lonely Sea

"I love the sea," says Joan. "It's probably the loneliest sight in the world."

Another place which Joan loves is the desert. She admits that sometimes she feels as if the desert is her only real home. "There is a lot of Indian blood in me and the desert is also lonely and at peace," Joan declares.

Joan was clearly in the mood for sad things so she revealed that to her the saddest sight in the world is "old people who have never had a chance to be anything but tramps."

Protest Songs?

How about protest songs? As a folk singer and as an obvious protestor, what does this think about our current protest songs? "I think Dylan has got out of hand now," says Joan who once used to be Dylan's closest friend.

"So many of his songs mean nothing because his words can only mean something to him. Barry McGuire was completely out of hand with 'Eve of Destruction' but there will always be something of value in both Dylan and Donovan's songs," continued Joan.

Although we don't fully agree with Joan's opinions, we do believe that she has a right to them. And so should you.

BRITISH TOP 10

The Beatles score again! They debuted this week at number one with their double-sided, "Day Tripper" and "We Can Work It Out." From nothing to one—this is the fantastic Beatles for you!

P.J. Proby is back in the top ten again—this time with his great vocalizing on "Maria." Yes, the same "Maria" from "West Side Story" and the same P.J. Proby from the hip-wiggling fame.

Chris Andrews, who almost had a number one with his, "Yesterday Man," is back again with "To Whom It Concerns." This week it jumped up from number 17 to number 14 and if he keeps climbing Chris just might make it to number one this time around.

It's a strange situation in England. Jim Reeves, although he has been dead for sometime now, continues to be very popular in Britain. And everytime his record company releases one of his old records it soars up the British charts.

This time it's Jim's old release of "Is It Really Over," jumping up from number 21 to number 18.

1. Day Tripper/We Can Work It Out.....	The Beatles
2. The Carnival Is Over	The Seekers
3. Wind Me Up	CHIT Chat
4. My Generation	The Who
5. The River	Ken Dodd
6. A Lover's Concerto	The Tods
7. Tears	Ken Dodd
8. Princess In Rags	P. J. Proby
9. Yesterday	Chris Andrews
10. Is It Really Over	Jim Reeves

Work Permit And Contract Save Proby

P. J. Proby may not be coming back to America after all.

After a six hour meeting with Proby, agent Tino Burns signed the Liberty recording artist and began plans for a theater tour for this month.

Burns also made arrangements for the extension of Proby's work permit which will allow him to stay until April at least.

The move comes just in time to save Proby from having to come back to America because his work permit was running out and he was evicted from his house in England.

Burns also serves as the British agent for the Rolling Stones, Dusty Springfield and the Searchers. He got help from an unnamed financier to try and rebuild Proby's career.

January Tour

"I am setting up a tour for January," Burns said. "And if we have difficulty in getting some circuit theaters as a result of the fiasco of a year ago, then I shall book independent venues. In February I expect Proby to honor the cabaret engagements he recently cancelled."

Proby's also doing better on the charts now. His release of "Maria" has jumped to number 10 in England in its second week and his third British album is due next month.

Ups and Downs

Proby has had many ups and downs in his career and it looks like he's headed for another up. He started as an American singer, then went to England to become famous. His return to America brought only a riff with *Shindig!* producer Jack Good and trouble with the critics over his wild live performances. So he returned to England, had a couple of hits and then announced recently that he was broke and homeless and might be returning to America. Time for another try Mr. Proby.



... THE CHANGERS (l. to r.) Phil Prenden, Art Fishak, Edward Fourdier, Richard Delvy, Randy Naugent.

Changers Join UNCLE

By Louise Criscione

It seems like just about everyone is getting into the U.N.C.L.E. craze now. The latest to join the U.N.C.L.E. wagon are the five swinging Changers.

The group is not planning on becoming secret agents or anything like that but they have recorded a pretty exciting single in "The Man From U.N.C.L.E." A rather unique title, don't you think?

The Changers have certainly come a long way since they first hit the public's eye during the surfing sound era. They have played every pop

show imaginable and have entertained at teenage clubs all over the country drawing capacity crowds everywhere.

Movies Too

They've already appeared in two movies, "Take Her, She's Mine" and "For Those Who Think Young."

Now the Changers are branching out and hitting the college circuit. Again, with great success. Their appearances at UCLA, the University of Colorado, the University of Arizona and the University of Santa Barbara (to mention a few) drew raves from everyone—including the faculty

members who were brave enough to attend a show with their students.

Besides records, television shows, clubs and colleges the Changers have also ventured out into the cruel world of commercials.

They filmed one of those "Tony Tiger" commercials for Kellogg's. Watch for it—release date is sometime in the New Year.

Yes, the Changers have come a long way since they abandoned their surfboards. And they'll probably go a lot further before they put their instruments down.

Pet Clark Writer Too

The lady's name is Petula Clark and she is the possessor of talent which just won't stop. Her early life was spent as England's most famed child star.

As inevitably happens, Pet grew up and became one of the most charming women around. She and her French husband took up residence in Paris but Petula still clung to her English accent.

For quite sometime she remained relatively quiet and content with being a wife and mother. But then she found Tony Hatch and with Tony she penned "Downtown." That did it—from then on she's been in demand from one end of the world to the other.

You are probably not aware of the fact that it was Petula and Tony who created "You're The One," the record which was such a smash for the Vogues.

"Pet wrote most of the melody line of 'You're The One'" reveals Tony Hatch. "I wrote the lyric and added a little to the tune." And there you have it—an instant hit.

Pet recorded the song and released it in England where it did very well on the charts. But in America the song belonged to the Vogues. Their version of Pet's song climbed the charts until it just couldn't climb any higher.

Tony, being an extremely frank man, admits that composers tend to dry up after awhile. And if this happens he figures that Petula can keep singing and he can continue recording her.

It's always handy to be doubly talented but if Pet's song writing ability ever ceases we'd venture to say that she could make a very substantial living by simply singing.

She's such a bright spot to have on any bill. No matter where she plays—if it's to a teenage audience or to an audience made up of teenagers' parents—she always draws raves.

She's one performer whom *The BEAT* hopes will never stop performing. We dig her—how about you?

South Rises Again With Statler Brothers

The South has risen again.

Not many country and western or gospel singers ever make it big in the pop world but the Statler Brothers have proved to be the exception.

The four boys from Staunton, Va., are smashing right up the charts with their "Flowers On the Wall," a record that can't be classified as anything but country and western.

The group was formed in 1955 and were an almost immediate hit in the South and Plains region. Their big break came when they were discovered by Johnny Cash and asked to join his touring show. But now they've broken into the pop world and it may never be the same again.

Two Brothers

The group is made up of two brothers, Harold and Don Reid, and two close friends, Lew Dewitt and Phil Balsley.

Don is the youngest member of the group and the only single one. He sings second tenor, acts as master of ceremonies, writes songs and plays baritone ukelele.

His brother Harold is the bassman manager of the group and a talented song writer. He's been known to play banjo every now and then. He and his wife have two children.

Lew Writes

"Flowers on the Wall" was written by Lew, who sings first tenor, is married and the father of two sons and a daughter.

The group's baritone is Phil who was born in Augusta County, Va., and is the father of two sons.

They've been popular regionally for a long time but this record has put them in national prominence.

Looks like the Statler Brothers no longer have time for counting flowers on the wall or playing *solitaire* 'til dawn.



... THE STATLER BROTHERS



THE RASCALS have one heck of a gimmick, don't they? They appear complete with knickers, Buster Brown collars, short ties and caps. The group recently broke records at New York's Phone Booth Club (which incidentally, has no phones) like they were going out of style! Seen applauding in the audience opening night—the Stones, Bob Dylan, Herman's Hermits, the Lovin' Spoonful, Barry McGuire and Lesley Gore. Looks like the Rascals did themselves proud.



Shock For Keith

By Jill Richard
SACRAMENTO—It was the second show at the Sacramento Memorial Auditorium for the Rolling Stones. Near the end of their American Tour, and only a week away from going home, after three months of tours.

this in the bud now, you might grow into it, not out.

Q: I would like to know if it is considered good manners to exchange a gift I received a week or I just don't like, but I don't know how to explain the exchange. It wasn't too big or anything. Please help.

(Marcia L.)

A: Most gift-givers go all out to encourage you to exchange any presents you don't like, but some of them do get slightly miffed when you take them up on the offer. If the friend who gave you the sweater is this type of person, you'd better come up with a reasonably good reason why you took it back. Like it just wasn't your color, or made you look like a balloon. You know, make it your fault, not the sweater's.

Q: I got too near the fireplace and parts of my hair have sort of sizzled. What can I do about these frizzed ends? There aren't too many, but they look weird!

(Judy M.)

A: Brush your hair extra-often for the next week or so. The sizzled hairs will break off and brush out before long.

HINT OF THE WEEK

I think I've just found a way to revolutionize the pen pal game. I have several pen pals, and a long time ago we ran out of stuff to tell each other. We talked about our own activities, but that was pretty boring to people half way across the world. So, we started having discussions, if you know what I mean. In each letter, I write my opinion about something and my pen pals write me his or her opinion on the same subject. It's really cool and a lot more interesting than discussing the weather and your homework.

(Donna K.)

Q: I'm fourteen and I like a certain girl very much. I think she feels the same way, but every time I'm around her I get real nervous and fidgety, and I never know what to say to her. How can I start a conversation?

(Steve H.)

A: Stop thinking that you have to. If she's shown an interest in you, she probably likes the strong, silent, fidgety type. If you'll stop stalling yourself by trying too long, conversation will come easily. Also, keep in mind that she's undoubtedly twice as nervous as you are.

Q: How much is peroxide, how do you use it and how long do you leave it on?

(Julie R.)

A: Peroxide isn't very expensive, but it can be extremely dangerous if not used according to instructions. Tell the drug store clerk what you intend using it for and she'll take it from there.

Q: I have a terrible weight problem. I've gained eighteen pounds in the last year and need to lose at least thirty according to the weight chart. People say it's baby fat and that'll outgrow it, but I'm already thirteen and that isn't exactly a baby. I want to lose the pounds gradually, over a six month period. Is this possible and how should I go about it?

(Eileen M.)

A: Five pounds a month seems a sensible amount to lose and shouldn't create any health hazards. But, you should definitely get a doctor's advice before you begin a diet. The wrong reducing diet has been known to cause just as much trouble as overweight! But forget about the baby fat and you'll-outgrow-it routine. They're just trying to be nice and make you feel better. If you don't nip

The Lowdown On The British Rubber Soul EP

DISCUSSION

By Eric

Beates here . . . Beates there . . . Beates Beates everywhere . . .

So the Fab Four some has produced another unbelievably sensational album. So what, right? Wrong, 'cause once again they're setting trends in this world of pop.

By now, literally thousands upon thousands of copies of their new "Rubber Soul" album have been received as Christmas gifts by delighted Beatlemenics everywhere. Unfortunately, in America we are given only twelve of their new tunes, while the British LP has 14.

Therefore, for all the Americans who haven't yet been exposed to the other new Beatle tunes, and for any BEAT readers who do not yet have their own copy of the album, we're going to do a little review of the whole Elpee for you right now, and tell you all about each cut on the 14-track British disc.

The first song on the first side is a tune called "Drive My Car," with Paul and John both singing lead. It has a medium sort of tempo and finds Paul cutting up on the piano in the background.

Second cut on the album is "Norwegian Wood," which is also included on the American record. This tune is softer and a little slower, and carries along a feeling of a sort of John Lennon-type feel, with the inimitable John-John kead-voicizing. Second title key for the tune is "This Bird Has Flown." It is possible that the new song is an adaptation. This cut also features George on the Sitar, which is an Indian instrument.

The third cut is also included on the American disc, and is entitled "You Won't See Me." One of the greatest arrangements and blending of melodies by the Beatles on this tune, and it has to be one of the best cuts on the disc. If you listen closely, you will also hear road-manager Mal Evans doing his share on the organ in back.

Fourth tune is the beautiful English dish called "Nowhere Man." John, Paul and George all combine their golden tones on this one, and the result is very pretty. A little slower than the other cuts, but melodic and nice to listen to. This has a good sound, and driving beat will keep this one on top.

The next tune is one of the favorites, called "The Word." John, Paul, and George are all singing on this one, and the harmonies and string tunes and sound-blendings on this one are absolutely out of sight! Beatle recording producer, George Martin, joins in the festivities in this one by playing the harmonium—whatever that is!

The last cut on this side is the beautiful ballad "Michelle" by Paul. Although it doesn't sound at all like his fantastic "Yesterday,"

it is another tender love song, sung as only Paul could sing it. He even croons the choruses in French—and what better language for a love song! By the way, if you were wondering what that French means—it is simply a replica of the first chorus of English lyrics—"these are words which go together so well."

The first cut on the second side of the British Elpee should come as somewhat of a surprise to most Americans. It's called "What Goes On," and features Ringo singing with his favorite Country and Western sort of style. Surprise? Well, Der Ringo helped John and Paul in the penning of this little ditty, and it sounds pretty good—sure!

Next, is the sad and wistful ballad, "Girl," sung by John. George and Paul join forces to create an atmospheric background, and the whole cut is sort of a mood-tune. Try it next time you feel depressed. Only kidding, 'cause there's a good deal of feeling coming through on this record.

Next tune swinging 'round the disc is the really swingin' cut, "I'm Looking Through You." Paul belts this rocker for us, and Ringo leaves his drum kit long enough to raise havoc on a Hammond organ. Wonderful for almost-bluesy sound on this one.

"In My Life" is another of the philosophical sounds on the album, and is a down-tempo tune crooned by John and Paul. Good beat—and a strong overall feeling on this one.

"Wait" is a rough-edged up-tempo tune sung by John and Paul, with some excellent guitar and tambourine work. Good off-and-on.

The next cut offers the second surprise for Beatlemenics in the Colonies. On the British Elpee, this next track is the second tune penned by G. Harrison, MBE, entitled "If I Need Someone." This has a good sound, and has already been recorded by another British group, the Hollies.

The last tune on the album is "Run For Your Life," with John singing lead, and is one of the most energetic and exciting tracks on the album. This is another typically Beatle fast-paced number. Great.

And that's it. Another Beatle album has been released, so what? SO . . . WOWWWWWWWWW! Happy New Year, everyone.

Donovan's New Staff

Donovan's got a new manager—his father.

Donald Leach has been appointed the British singer's personal manager in a slight rearrangement of staff.

Vic Lewis is now Donovan's agent and Ashley Cozack is business manager.

Donovan has just finished a very short tour of Scandinavia. He's also recorded several of his past hits in French, German and Spanish for sale in Europe.



THE RISING SONS, recently signed by Columbia Records to an exclusive recording contract, pose here in Columbia's Hollywood sound studios following their initial recording session. Taj Mahal (left), Jesse Lee Kincaid, Gary Marker, Ry Cooder and Kevin Kelley cut the group's first single last week.

BIRD WHO DISLIKES BIRDS

Marianne—Surprise Star

Marianne Faithfull is one of England's nicest little birds but she personally doesn't care for the birds — the feathered variety that is.

"When I was young, say fourteen," she explains, "My pet dog used to sleep with me (now she sleeps in the kitchen when she's at the flat). Anyway, one day she caught a small bird in the backyard and brought it into the house. While I was sleeping, she dropped it right onto my foot. The pecky little thing was still alive too!"

Unlikely Star

Marianne's only been in this business a short while but she's already had four smash hits. She was born in Hampstead, Eng. and brought up in St. Josephs Convent

in Reading, Eng.

With a university lecturer for a father and a former ballet dancer and Baronesse for a mother, she doesn't exactly seem like the sort that could be a hit in the pop world, but Marianne fooled them all.

Andrew Loog Oldham, manager of the Rolling Stones, discovered her at a party in June 1964 and sent her on her way to fame.

She's had some impressive people writing songs for her. Her first record, "As Tears Go By," was written by Mick Jagger and Keith Richards and her second was "Blowin' In the Wind" by Bob Dylan. She followed these two with "Come and Stay With Me" by Jackie DeShannon and

her plaintive "This Little Bird."

But she recently took a little time off from her busy career to get married. She and John Dunbar were married in a registry office last May 6 and then in a Catholic church on June 24.

John just recently went into a partnership with Peter Asher of Peter and Gordon in a London bookstore but Marianne's pretty busy herself taking care of her son, born last month.

When Marianne looks at the future she sees only happiness. "I see everything on a long term basis," she explains, "I see myself as I am today with my wonderful career as something that will last maybe for two years. I see also, another 60 years looming ahead when I still want to laugh and cry and be comforted. Marrying John is forever, I've absolutely no doubt that that is the right thing to do. He fits into the whole 60 years."

We Disagree

Well, *The BEAT* disagrees with Marianne on one point there. We think her career will last a lot longer than two years.

She says she changed a little since she became a singer. "Since I became a pop singer, I learned to be organized and calm. I was untidy at school, but now I hang up my clothes because I have to look nice every minute of every day. At first I was very impressed with the pop world and I fell for some pretty super pop stars. But I knew soon that it was just a game. I said to myself, 'This is for the present; for the duration of a tour or for the brief star-studded time you are famous. This isn't for keeps.'"

If she keeps putting out great songs as faithfully as the box, it'll probably last a lot longer than she seems to think. Keep it up Marianne and Happy New Year.

Dylan Sells Out Seven West Coast Concerts

"He'll be America's greatest troubadour, if he doesn't explode."

That was folk writer and singer Pete Seeger talking about Bob Dylan some time ago. Dylan didn't explode and he certainly has come to be America's greatest troubadour.

Dylan is a vague, mysterious character whose songs have been recorded by so many different performers that it's impossible to list them.

But he's also very successful as a performer himself, even though his voice may not be the most pleasing in the world. It has a haunting quality about it that suits the words he writes.

He recently visited the West Coast for several weeks and managed to keep very busy while he was here.

He was signed to do two concerts near the University of California at Berkeley campus. Both concerts were sold out so fast that he was forced to do a third in San Francisco, which was also sold out.

Then he went on to sell-outs in San Diego, Long Beach, Santa Monica and Pasadena. Somehow he also found time to continue work on the album he's currently cutting for Columbia Records.

He also found time to honor an up-and-coming new group called the Rising Sons by dropping in on their recording session.

Taking his road manager and Robbie Robertson, his lead guitarist, with him he spent over an hour watching the Sons record.

The group wasn't exactly straying to Dylan either. Taj Mahal, leader of the group, used to play the same circuit with Dylan back in the early '60's and the two have

always admired each other's work.

The Rising Sons are a folk-blues group who utilize such varied instruments as jugs, mandolin and banjo as well as the standard electric guitars. They play only original stuff on traditional blues but they do not do any of Dylan's songs.

Gary Marker, bass player for the group, said Dylan "was knocked out" by the session.

BEAT Awards

(Continued from Page 2)

Composer . . . Lennon-McCartney
Record Producer . . . Brian Wilson
Outstanding Record Company . . . Columbia

Bill Dana was a masterful as well as witty master of ceremonies for the banquet and awards show. He proved he can be as hilarious being himself as when he is Jose Jimenez.

The capacity audience included many top movie and television personalities as well as record stars and executives from all the major record companies. Some of them are pictured in this issue. Many of the stars contributed their talents in staging a fabulous show to go along with the presentation of awards.

Although facilities were not available for public admission to this year's ceremonies, the event was so successful that negotiations are already underway for showing the second annual BEAT Pop Music Awards on national television.

We are grateful to the record industry, whose enthusiastic response to this year's BEAT awards insured their success as an annual endeavor.

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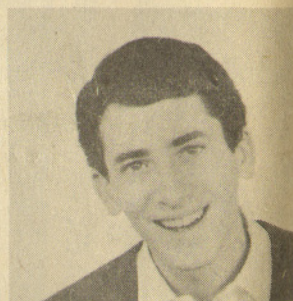
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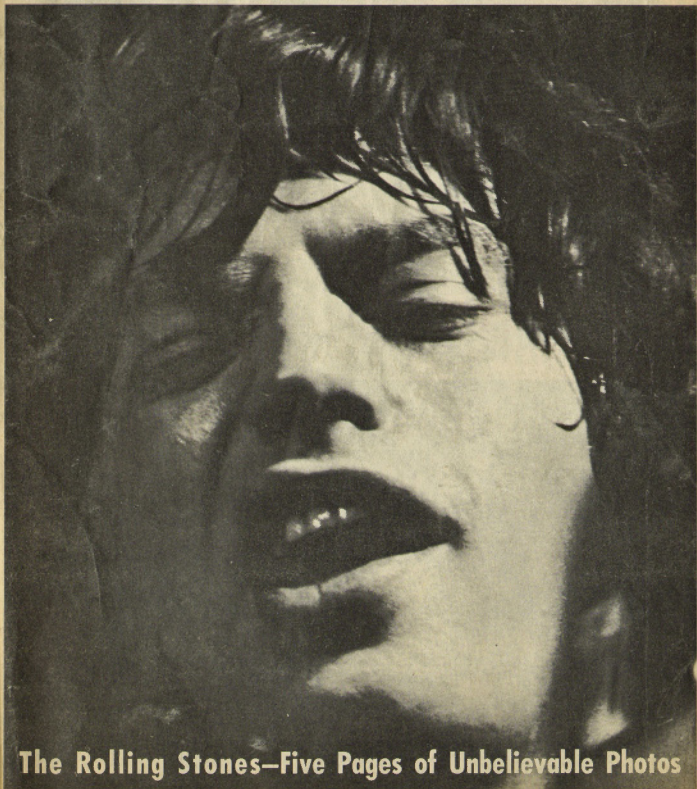
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LOS ANGELES, CALIFORNIA

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January 8, 1966



The Rolling Stones—Five Pages of Unbelievable Photos

KRLA BEAT

Los Angeles, California

January 8, 1966

Roger Miller: '65's Pop Surprise Man

With the Old Year now just a part of history, there is one man in this world of pop who most undoubtedly have been quite sorry to say good-bye to 1965.

The man is Roger Miller and 1965 has been his year. Roger suddenly appeared out of nowhere and set the music world literally on its ear by producing hit after hit.

Unbeknown to most, Roger began his career not in 1965 but way back in the late 50's. However, Roger never had a really huge record. And, in fact, everyone scoffed at the very idea of country-boy Roger Miller ever getting a hit on the pop charts.

The whole idea was simply ridiculous. Or so they thought, anyway. But Roger showed 'em by sending "Dang Me" soaring up the charts. The knockers do not give up easily so they credited "Dang Me" to beginner's luck or a kind of a freak hit.

Never Make It

They maintained that Roger's richly country flavored music was not the sound of the day. Roger didn't say much. He just followed up "Dang Me" with "Chug-A-Lug." And, of course, he had two hits under his belt.

The knockers didn't quite know what to make of this second Miller hit. They scratched their heads, gave the matter considerable thought and finally decided that "Chug-A-Lug" was another freak hit.

But when "King Of The Road" was released and went bounding up the charts the knockers threw up their hands in bewilderment. They didn't know what Roger had but whatever it was the record-buying was going for it in a big way.

More Hits

Roger was not yet quite through, however. Before 1965 had run its course we were treated to two other Miller smashes, "Engine Engine #9" and his current hit, "England Swings."

The record buyers were the first to spot Roger's considerable musical talents but it didn't take the music industry too awfully long to see the light as well.

And when the Grammy Awards were presented it was Roger who swept the entire show by winning five precious Grammys! Yes, 1965 was a fantastic year for Roger Miller. But *THE BEAT* is betting that 1966 will be even better for Roger—if that's possible.

Inside the BEAT

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THE BYRDS HAVE "TURN, TURN, TURNED"—right into the number one spot on the national charts for the second time in five months. Their first chart-topper was the Dylan tune, "Mr. Tambourine Man." But this time they've scored with a Pete Seeger composition, "Turn, Turn, Turn (To Everything There Is a Season)." Of the first three singles released by the Byrds, two in the number-one spot is a pretty good beginning—reason enough to fly as high as they wish!

Beatles Need Help on Their Third Movie

What's happening with the Beatles' third movie?

"Hard Day's Night" and "Help!" were both huge smashes and the world is waiting for a third. But there's a lot of confusion over what their third movie will be or where it will be filmed.

They were originally set to start filming one called "A Talent For Loving" in Spain as soon as they returned from their last American tour.

That was postponed and the reason given was that the weather in Spain was unreliable at that time of year. But reports from London say that the weather had nothing to do with the postponement and the real problem was that the Beatles didn't like the script as it stood then. It was reported that as soon as some script changes had been made that filming would start.

Then later there were reports that an American movie company had offered the Beatles \$50,000 and 50% of the profits to do a movie here. There has been no confirmation or denial on this offer.

And now there's a rumor floating around that Walter Shenson has commissioned Mark Wills to write a picture for them to be filmed here. It's reported to be set in America during the American revolution against England.

So what goes on now? We loved the first two movies and we're anxious to await the third. So let's get the contracts straightened out, get a good script, decide where to film it and get going. We're waiting.

Memories of '65

Happy New Year everyone—welcome to 1966. This is the time of year when most people begin looking ahead and making skilions of bright, shiny plans for the New Year ahead. It is the time to make resolutions, and now that we are well into the second week of the New Year, it is time to begin breaking those resolutions, as well!

But *THE KRLA BEAT* isn't quite ready to say good-bye to our old pal, 1965, just yet. No—we have a little bit of reminiscing to do, first.

Let's take a little trip, then, back along the paths of 1965 via the route of the *KRLA BEAT* and some of the top headlines and stories of the year.

Back in February *THE BEAT* first began to be printed in newspaper form, and it has been growing steadily ever since. From a four-page local newspaper, it has grown to 16 full-sized pages of the largest and fastest growing teen newspaper in the United States, ending reaching out to 11 foreign countries.

The first few editions of *THE BEAT* were four pages containing news about The Beatles, The Stones, and many other British and American groups and artists. There were exclusive on-location interviews with each of the Beatles

and play-by-play accounts of the spread of a brand new phenomena known as "Hermania."

And there were fantastic exclusive pictures and stories by and about the unbelievable *KRLA D's*.

On the ninth of June *The BEAT* published the cover of the brand new Beatles album in red and black as a world-wide exclusive.

From there, we went on to the excitement of the summer months as we anxiously awaited the arrival of the Beatles in the U.S. With the beginning of August, we not only had the excitement of the Beatles' arrival to contend with, but Dylan concerts to attend as well.

And then there were the numerous articles on the Rolling Stones as we followed them all through their childhood days, right up to their present-day smash success.

We heard more about the Stones in August, and then the exclusive pictures and stories of the Beatles' new movie, "Help!" appeared in the August 21 *BEAT*.

More talk about the Beatles, Chad and Jeremy, Dick and Dee Dee, Dino, Desi, and Billy, The Stones, and The We Five.

Then—suddenly they were here! The Beatles had arrived at last! *THE BEAT* had pictures and stories exclusively for its readers on all of the Beatles activities

while they were here and of their fabulous concerts as well.

Barry McGuire made his first appearance in the September 4 issue of *THE BEAT* as he hit the top of the national charts with his protest record, the "Eve of Destruction."

THE BEAT fell ill to some strange maladies on October 9 as were struck by both Beatlemania and Hermania all at the same time!

Donovan was interviewed for the first time in *THE BEAT*, and Paul and Ringo Beatle smiled at all their *BEAT* friends from the cover.

During the rest of October *THE BEAT* welcomed such friends as Elvis, the Byrds, the Lettermen, Tom Jones, Billy Joe Royal, Sonny and Cher, John Lennon, David McCallum, P.F. Sloan, the Yardbirds, Len Barry, Herman, the Righteous Brothers, the Walker Brothers and Herbie Alpert.

The first international *BEAT* Pop Music Awards Poll was begun, and soon the excitement built to a crescendo peak. *THE BEAT* was visited by many friends—old and new—during the months of October and November, and then the big evening of the *BEAT* Pop Music Awards Banquet arrived with all the excitement and glamour of any of the biggest Hollywood

(Turn to Page 10)



... ROGER MILLER

Russians Yell 'U.N.C.L.E.'

Somebody has been criticizing "The Man From U.N.C.L.E." And guess who it is—Russia.

Pravda, the official newspaper of Moscow, has denounced David "Ilya" McCallum as a "certain scoundrel of Russian descent, who, like any other U.N.C.L.E. agents, used to work behind the Iron Curtain."

The paper continued with "He, like James Bond, works like a machine, without reasoning, and precisely executes the orders of Mr. Efficiency. In striving to command the attention of reader and viewers, the preachers of the 'right to kill' will stop at nothing."

"They deliberately corrupt young people, using stronger and stronger doses of bloodthirstiness, eroticism and violence..."

How does it feel to be corrupted, fur?

And what do the producers of the series think this criticism means? "We've made it," says Norman Felton, executive producer.

Mick, Keith, Brian, Bill And



KEITH AND BILL lending vocal support to Mick at one of the Stones' American concerts. Boys had a fabulous time on their tour and say they can't wait to come back in the Summer.

BEAT Photo: Robert Young



BEAT Photo: Chuck Reed

... **MICK, CHARLIE AND KEITH** swingin' amid a littered stage.



BEAT Photo: Robert Young

THE JAGGER wails as only he can do, shaking up every female in the audience with his on-stage performance. It's wild—it swings and Mick admits that it's "suggestive."

Charlie—Stones In Action



BRIAN JONES concentrates on his guitar playing while a wall of screaming hysteria falls down on top of him. But Brian doesn't let that bother him—he just keeps playing.



MICK throws around those maracas as he waits for Keith to finish his guitar solo.



... **CHARLIE** — about as in action as he'll ever get!



BRIAN JONES AND KEITH RICHARDS pose nicely with **BEAT** reporter, Louise Criscione, at their press conference. And then they hurried out to record some more tracks at RCA.

The Stones Speak To The Press

By Louise Criscione

The Rolling Stones held one of their rare press conferences recently. It was a wild scene, as usual. Although the press conference was extremely small and extra secretive, the ever-present Stone fans were lined up outside the hotel waiting for a glimpse of their favorites (which they never got because the boys came in the back entrance).

After checking in at the door the press was ushered into the Cabana Room to await the arrival of the Stones.

Shortly after three o'clock Charlie, Bill, Keith, Mick and Brian paraded through the door and took their places at the table.

As the flash bulbs went off Keith sat scratching his head, Brian played with his glasses and Charlie merely sat there looking either extremely bored or extremely tired.

Question Time

After ten minutes of picture taking, reporters began throwing questions at the Stones—all of which they answered expertly and with ease and wit.

The first question asked concerned the boys' plans for the next few weeks. Mick answered: "We're going on holiday—you know, vacation. We're going to different parts of the world for a couple of weeks rest."

The Stones' movie plans were finally officially announced at the conference and the Stones had plenty to say about their future films.

Their first movie venture, tentatively titled "Back, Behind And In Front," is scheduled to begin filming in April and should take seven or eight weeks to complete.

The entire movie will be shot in Europe and the Stones were very explicit that it will be a movie with a strong plot.

No Vehicle

"It won't be a vehicle for singing," stated Mick. "We have to sing but we want it to be something with a story."

Keith went on to add that if the Stones merely wanted to make money, "we would have made one of those pop films two years ago."

Although Keith made it clear that the Stones were not in the movie business strictly for some easy money, when asked if they were expecting a fat-sized gross profit Charlie grinned: "Very much so."

The only other question answered by Charlie throughout the whole conference was whether he was going to play himself in their up-coming movie. "Certainly not. I shall be acting," declared the straight-faced Charlie Watts.

A question which I'm sure our girls have been dying to find out was asked Mick. Is he married to Chrissie Shrimpton and if not does he have any altar plans? "It's not true—no," declared Mick.

Conformists?

A reporter asked Mick if he and the rest of the Stones weren't conforming by wearing long hair, etc. "What's a conformist?" shot

back Mick. "I don't have to change just because everyone copies us."

"We conform to our own standards," added Brian. But when asked just what his standards were, Brian grinned: "I pass." Oddly enough, "December's Children" is the Stones' fastest selling album so far but the Stones declare that it is actually "a mixture of very old stuff and some new things."

Brian even went so far as to say that it was "an album of rejects." Another reporter asked Keith why the Stones disliked the older generation and he quipped: "They dislike me."

Mick's Advice

Mick was questioned about any possible advice he might have to young people attempting to break into show business. And he offered: "Be different from everyone else. Look different and write your own songs."

One of the funniest questions asked was what Mick thought of people saying that his actions on stage were suggestive. "They are," he laughed.

"It's like any dancing is suggestive," continued Mick.

Another amusing question concerned where the Stones invested their money. Perhaps in themselves? "No," quipped Mick, "we invest in more solid things."

When asked if the police always protect the Stones from their anxious fans, Mick answered: "Sometimes they, don't."

Well, then what do the Stones

do, the reporter wanted to know? "We run," laughed Mick.

Have you received any broken bones, persisted the reporter? "No," deannounced Keith, "they don't break."

Since the Beatles received the MBE awards, a reporter wondered if the Stones thought they would be winning them next year.

Obscene?

"No," they chorused together. "We've already been convicted of obscenity charges in England," added Keith, "so we couldn't get any MBEs."

The Stones refused to comment further on the obscenity charges but they did admit that the charges concerned that gas station incident some months ago. But Keith did insist that "we were framed."

Mick admitted that the Stones' music has changed considerably since they first started. "If you don't change you're not getting anywhere," said Mick. Rumor has it around town that the Stones' next single would be "As Tears Go By," the most popular track off their "December's Children" album.

But the Stones told me that it wasn't true at all and that, in fact, they were right in the middle of cutting their next single. And as soon as the record was cut it would be released.

Not Keith

The Stones have now traveled to every part of the world except the Communist countries. When asked if they were afraid to visit these countries, Keith replied:

"I'm not afraid of the Comms, sir."

What about when the Stones retire? What will they do—settle on a farm somewhere? "I'll settle somewhere," said Keith, "but I don't know about a farm."

The talk again turned to the Stones' long hair and Keith commented: "We're not forced to wear our hair long. I wear mine long because I have big ears!"

Would he ever cut his hair? "Not unless it falls out," laughed Keith.

A reporter then brought up the fact that it was different for the Stones to be wearing long hair. After all, they were performers—but what about the ordinary kids?

"If they like it, they should wear it," answered Keith, "and, anyway, we're ordinary kids."

Brian's Movie

The last question was directed at Brian. Since the Stones had been rather evasive concerning the details of their first movie, would Brian care to be more specific about the movie which he was supposed to have produced?

"No," said Brian, "I'm going to be evasive about that one too because I haven't done it yet."

And with that the Stones thanked the press for coming, got up and made their way to the door.

But before they left they took time out to pose for some pictures for *THE BEAT*. And then they jumped into their limousine and were gone.

However, they did announce that they will be back Stateside around the end of the summer.



BEAT Photo: Robert Collier

The Rolling Stones In Repose

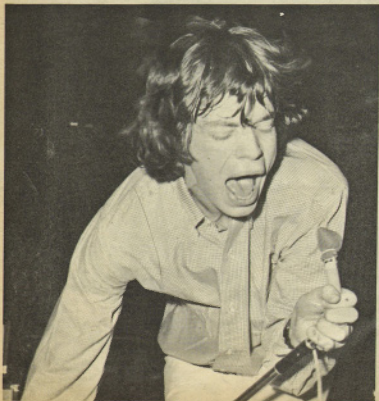


BEAT Photo: Robert Young



BEAT Photo: Robert Young

The Many Faces Of Mick Jagger



... WAILIN'.

BEAT Photo Chuck Reed



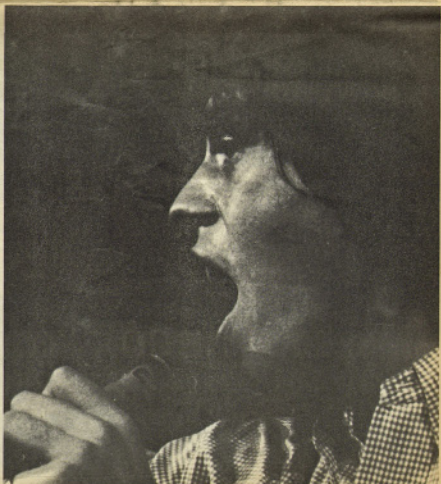
... AND SMILIN'.

BEAT Photo Robert Young



... MICK AND FRIEND?

BEAT Photo Robert Carter



... AND SWINGIN' AGAIN. THAT'S JAGGER.

BEAT Photo Robert Young



many thanks To all our fans and to
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- Best New Male Vocalist**
- Best New Female Vocalist**
- Best Female Vocalist**
- Best Duo**

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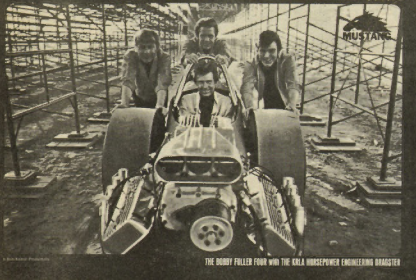


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The Bobby Fuller Four have put together a collection of the most exciting sounds of the year on the album pictured above—"KRLA King of the Wheels."

It's on sale at leading record outlets throughout Southern California, and sales figures indicate it's an instant hit. KRLA is donating the proceeds to charity.

It's an unusual album, combining the songs of the track with other original sounds of the Bobby Fuller Four, one of the most popular and dynamic new groups in the world.

One side contains their first big hit, "Let Her Dance," and five other hit songs written by Bobby Fuller.

Side two contains six other new songs Bobby has written for this special album. One of them, "KRLA King of the Wheels," tells the story of the famed "KRLA-A."

Among the others, "The Lonely Dragster" and "KRLA Top Eliminator" are sure to put you right in the driver's seat roaring down the track at 200 MPH plus. Other selections on side two are "The Phantom Dragster," "Little Annie Lou" and "Saturday Night."

The Liverpool Five
are
Coming!!!!

Inside KRLA

Greetings all-groovy group in KRLA-land. It's been a busy week here at KRLA beginning with a visit from the Statler Brothers at the beginning of the week. These four guys are more fun than a candy store and much better singers, too!

Other visitors to the studio this week included everybody's favorite person, Joey Paige. In fact, the day Joey visited, it rained quite heavily, and as we went next door to the hotel for lunch, we received quite a good drenching! Oh well—all's fair in times of flood and famine!!

The KRLA flying saucers are still flying high, and recently they came in for a brief, but very successful landing at Cal State college. But in no time at all, good ol' Captain Showbiz had them airborne again. But then, you know him—groovy, groovy, ultra-cool Captain Showbiz!

If you don't know what the Captain looks like, you can recognize him quite readily by his ever-present side-kick and constant companion—Karen Kabunga Doll!

Have you fallen by Dave Hull's Hullabaloo yet? If you haven't—you'd better do it soon. Well, yes—it is great and all that—but the old Hullabaloo cries a lot if he's left alone for long periods of time, so we've sort of promised him that all of his Hullabalooers would band together and make sure that he doesn't have the opportunity to become all lonely.

I mean after all—it really is kind of pathetic to watch a grown man cry! Especially a grown Hullabalooer!

Had a great time last week when I visited Bill Slater in his internationally famous weather room. I just happened to be flying around Pasadena in my gold-plated, maroon monogrammed flying saucer (presented to me by the gear KRLA DJ's, of course) when I decided to drop in on Bill, who just happened to be doing his all-night show at the time.

I made the most beautiful emergency landing you've ever seen—really! My Splash Down came at exactly 1:17 in the center of the giant bill bath located in the beautiful plaza area on the second level of the KRLA studio.

I was really having a great time downstairs in the broadcast booth while Bill was doing his show, until he invited me to ride upstairs to Bill's Weather Room with him and Jarvis the Janitor.

Let me tell you, friends—I never should have gone! Once we got up there, I immediately proceeded to walk through the wrong door—which turned out to be a window!

After holding on to the window ledge desperately for 4-1/2-terror-filled minutes, Bill and Jarvis finally managed to retrieve me. Then, we went into the weather room, at last, where I promptly managed to slip and fall on a slip rod which Bill had carefully placed over a hole in the floor, caused by the recent flooding—which had leaked! Needless to say, I completely destroyed my ankle for all time. Well—would you believe a slight sprain????

Ah, but it was all in the spirit of fun, so I guess I can't be too upset. Besides, the doctor says that I will probably be able to take the cast off in time for next Christmas!!!

The KRLA Deejays

By Jeannine Hubert

Do you not agree?

EMPEROR HUDSON

DICK BIONDI

"Twix 6 and 9 in the morning" time

Now, let me think—what can one say?

There's a famous man, With a bright "hello" and a cheery smile—

I know! This skinny "Italian"

He sets the world 'a' go!

Is great—marvelous, amorous—and...

Oh, well, I dig him anyway!

CHARLIE O'DONNELL

Bill Slater

This daddy-o is the King of the show

And hip as hip could be

With his coffeebreakers and doubleplays—

Makes him a real winner with me!

"Though I've only heard him once or twice

This fellow is quite nice.

Too bad he's on so terribly late (or is it early)?

'Cuz I think it is just gr-reat!

CASEY KASEM

JOHNNY HAYES

12-3 is his regular spot

With retrospective galore.

His velvety voice and witty charm

Make me wish for more, more, more.

With a quiet calm, he performs his job

In a way to please all listeners.

He's a deejay's deejay and tops in his field.

This cat's really making the scene!

DAVE HULL

A Beatle fan if I ever saw one.

And always full of fun.

He makes me wanna "Jump and Shout"—

But "Clarence" keeps me down!

DICK MORELAND

This "Buddy-boo" of the radio

Really gets me going.

The truth is—he's a gas

And positively "4th Street"—

hmmmmmm?

THE END

(of this poem, but never of great entertainment)

BOB EUBANKS

Alas... we come to that sophisticated (?) rapper,

His nightly "Teen Toppers" salutes us all.

How sweet it 'is to listen to him—

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THIS IS PART OF THE CROWD OF 800 STARS AND CELEBRITIES ATTENDING THE FIRST ANNUAL BEAT POP MUSIC AWARDS BANQUET AT DAVE HULL'S HULLABALOO.

KRLA Tunedex

This Week Last Week Title Artist



DAVE HULL



BOB EUBANKS



DICK BIONDI



JOHNNY HAYES

1	1	WE CAN WORK IT OUT/DAY TRIPPER.....	The Beatles
2	3	THE SOUNDS OF SILENCE	Simon & Garfunkle
3	2	LET'S HANG ON	The Four Seasons
4	4	LIES	The Knickerbockers
5	9	LIGHTIN' STRIKES	Lou Christie
6	5	FLOWERS ON THE WALL	The Statler Brothers
7	7	YOU DIDN'T HAVE TO BE SO NICE	The Lovin' Spoonful
8	8	RUN, BABY, RUN	The Newbeats
9	11	SHE'S JUST MY STYLE	Gary Lewis & The Playboys
10	10	IT'S MY LIFE	The Animals
11	6	EBB TIDE	The Righteous Brothers
12	12	A YOUNG GIRL	Noel Harrison
13	22	HOLE IN THE WALL	The Packers
14	26	I SEE THE LIGHT	The Five Americans
15	23	JENNY TAKE A RIDE	Mitch Ryder & The Detroit Wheels
16	17	I FOUGHT THE LAW	The Bobby Fuller Four
17	20	I WILL	Dean Martin
18	16	I CAN NEVER GO HOME ANYMORE	The Shangri-Las
19	21	ENGLAND SWINGS	Roger Miller
20	14	OVER AND OVER	The Dave Clark Five
21	27	THE DUCK	Jackie Lee
22	10	THE LITTLE GIRL I ONCE KNEW	The Beach Boys
23	24	DON'T THINK TWICE	The Who?
24	29	MY GENERATION	The Who
25	30	MAKE THE WORLD GO AWAY	Eddy Arnold
26	28	FIVE O'CLOCK WORLD	The Vogues
27	—	NO MATTER WHAT SHAPE	The T-Bones
28	36	FEVER	The McCoys
29	—	AS TEARS GO BY	The Rolling Stones
30	37	UPTIGHT	Stevie Wonder
31	31	THUNDERBALL	Tom Jones
32	32	ONE HAS MY NAME	Barry Young
33	35	SUNDAY AND ME	Jay & The Americans
34	—	MY LOVE	Petula Clark
35	38	A MUST TO AVOID	Herman's Hermits
36	33	PUPPET ON A STRING	Elvis Presley
37	39	ONE TOO MANY MORNINGS	The Association
38	—	LIKE A BABY	Len Barry
39	—	SLOOP DANCE	The Atlantics
40	—	LOVE BUG	Jack Jones



EMPEROR HUDSON



CASEY KASEM



CHARLIE O'DONNELL



BILL SLATER



NINO TEMPO AND EVIE SANDS JOIN AUTOGRAPH LINE AT DOOR.

Memories of 1965

(Continued from Page 2)

wood premiers. It was a total success, thanks to the many wonderful readers of *The BEAT* who eagerly participated and voted for their favorites.

December 18 at *The BEAT* had another exclusive with the Beatles' new album right on the cover of the paper, and then on Christmas all of *The BEAT's* many friends in the industry showed their appreciation to *The BEAT* and to all of *The BEAT's* readers by personally stopping by to wish everyone a very Merry Christmas and a Happy New Year.

Yes—it had been quite a year. A year of The Beatles, a year of The Rolling Stones, a year of Sonny and Cher, of protest, of bell-bottoms and long hair, a year

of the rise and fall of "Shindig," a year of success and failure in the wide world of pop.

It was a year which you made very successful for us. We have said it before, but just because we will never stop being grateful to you, we'll say it again—and go on saying it—Thank You for all of your support and participation. Because of you, *The BEAT* has become America's largest and greatest teen newspaper, and with your continued support—it will become even larger and greater!!

From all of us here at *The BEAT*—may you have the happiest and most prosperous New Year possible, and may the dreams you wished for at Christmas become reality in this New Year.

The Adventures of Robin Boyd . . .

By Shirley Poston

CHAPTER NINE

When Robin awakened, she found herself to be wound tightly in a throud of corduroy.

There are some people in the world who would become upset should they find themselves in such a predicament. And Robin Boyd was one of them.

"Help!" she shrieked, clawing the imprisoning bandage away.

"Ouch," said a disgruntled voice. "Quit yer peckin' at me!" Then Robin remembered. The voice belonged to George. George the genie, that is, in whose jacket pocket she happened to be residing at the moment.

For an instant, Robin considered pecking him a really good one for addressing her in that ungentlemanly tone, but then she thought better of it. After all, hadn't he gone out of his way to rescue her from the Beatles' garage? About ten thousand miles out of his way to be exact?

And hadn't he rescued her Beatles, too, by removing from their troubled minds all memories of having come face to face with a real beard wearing glasses?

Robin smiled fondly, preparing to re-snuggle, but she didn't have a chance to. Suddenly she wasn't in George's pocket. She was in her own room, back to her sixteen-

year-old self! And George was nowhere to be seen.

Then Robin smiled fondly again. Of course. He was back in his tea pot (the one on her dresser), taking a well-deserved rest.

At the mere thought of the word rest, Robin realized how exhausted she was and flopped down on her bed. When no wonder she was tired after all the things that had happened since . . . since . . .

Robin flopped back up from her bed in a large hurry. "Since when?" she breathed in horror. What day was this anyway? So much had taken place, her mind was a complete blank!

After a few panic-stricken laps around the room, she came partially to her senses (no one is perfect) and looked at the clock. The hands pointed to four thirty.

Dashing to the window, Robin raised the shade and peered out into the darkness.

Four thirty a.m., she deduced (brilliantly). Then it came back to her. Although it seemed like years since she'd winged off to London to terrorize—no, visit the Beatles! It had been only yesterday morning! That had been Saturday, so today was Sunday. (Another brilliant deduction if she did say so herself.) (And, she did.)

Well, she whooshed inwardly.

That was certainly a relief. But, almost instantly, she retracted the whoosh.

Had she or had she not told her mother that she was going to visit Aunt Zelda in Catalina over the weekend?

She had.

And could she or could she not explain to her mother why and how she had returned from Aunt Zelda's at four-thirty in the morning?

She could not. Not without telling the biggest, fattest, unwhitest lie of the century, she couldn't.

Then Robin knew what she must do.

Walking to her dresser, she gently lifted the lid of the tea pot. It was empty, except for her tiny Byrd glasses, but that was perfectly natural since George was visible most of the time. (There are some people in the world who would not find this perfectly natural, but Robin Boyd was no longer one of them.)

"George?" she crooned. The tea pot remained silent.

"George," she repeated, adding a "dear" at the last minute for good measure.

The tea pot gave a low moan, and Robin shook it in desperation. "George," she insisted. "Come out of there. I need you!"

"And I need you," said a sleepy voice behind her. "Like a hole in me head."

Robin jumped several feet, but regaining her composure, turned to him gratefully. "I have a terrible problem," she began.

"That's the God's truth," George groaned, rubbing his eyes. "No, no, I mean I have to go over to Zelda and visit Aunt Catalina," she babbled. "Or I'll have to tell my mother a whopper and . . ."

"Cannot tell a lie," George interrupted resignedly.

Robin nodded. "Right! And I still don't know how to pronounce Worcesterster—wooster—that word, you know, to turn me back into me and . . ."

"Shurrup!" roared George. "I'll take you meself! I'm so tired I couldn't pronounce the blasted thing either!"

Robin dimpled, which wasn't easy because she didn't have dimples. "You're a luv," she said tenderly. And he was. Him so good to her and all, and looking like George Harrison the way he did, and having that Liverpool accent . . . well, he just was a luv.

George almost grinned, then he stopped short. Then he muttered something under his breath. Then he pointed at the dresser.

"Oh, no," Robin wailed. "It's gone!" And it was. (The tea pot, not the dresser.)

"Oh, yes," George replied. "And the next time you come round naggin' in the wee hours, you'll find me on the living room mantel. And you know what your mum might think if she found you lurking about in the middle of the night, conversin' with a tea pot!"

Then he did grin, fiendishly. "Now," he finished. "Let's get this over with!"

Robin couldn't help but grin back. "Should I say Liv... whoops . . . I mean the other word and get in your pocket or what?"

"How could you manage that?" George laughed. "I don't have a pocket." (And he didn't.) (Which figures.) "Just give me your hand, that's enough."

Robin did as she was told, and although she wasn't quite sure, she could have sworn George squeezed that hand a little before they vanished.

But she was definitely sure that the next voice she heard was Mick Jagger's.

(To Be Continued Next Week)

4 Seasons Back Again

The Four Seasons are one group of terrifically talented guys. They are also a group of very shrewd people. They began hitting the charts ages ago and have enjoyed hit after hit.

Then rather suddenly they disappeared. No one knew where they were or what they were doing. They had simply vanished.

Now, of course, they are back on the charts with not one hit but two. "Let's Hang On!" is the more successful of the two, topping the charts almost everywhere.

Their second chart number is "Don't Think Twice" cleverly recorded by the Four Seasons under the name of The Wonder Who.

Secret's Out

Okay, so now they've returned. But where have they been? The answer is finally out—they've been working out a really great stage act.

They begin their act by doing 25 full minutes of standard Broadway songs and then go into all sorts of different material including their past hit songs.

The Seasons have just cut a fantastic album which includes one side devoted entirely to Burt Bacharach compositions and the other side devoted to Dylan songs.

With two hit records and one sure-fire album the Four Seasons are very much back on the music scene. And it's nice to have them back, isn't it?

Herb Alpert Going Places in a Hurry

The Beatles have broken just about every record in the entertainment industry and very few people have come along that can break their records.

But when a Beatle record gets broken, it's always by the nicest people. The first person to get a single to number one in America after the Fab Four had pretty well taken over the country two years ago was the one and only Louis Armstrong with his swinging version of "Hello Dolly."

And now another great guy has captured a position that hasn't been held since the Beatles had it. No one group or single artist has managed to have both the number one single and the number one album in the whole nation since the Beatles did it several times.

Chart Toppers

Herb Alpert and the Tijuana Brass put the finishing touch on 1965 by wrapping up the national charts, both singles and albums, putting their names on them and taking them home.

Their "Taste of Honey" single tasted so good you made it number one. And then you turned right around and made their album "Whipped Cream and Other Delights" the number one album.

And this wasn't enough for Herb and the Brass. They added three more of their albums to the charts—"Going Places" went into the top 5 and two of their older albums returned to the charts for an encore—"South of the Border" and "Lonely Bull."

The boys thought this was great fun so they released another single

—"Zorba the Greek" and "Tijuana Taxi"—which will, of course, head straight for the top.

Hard to Arrange
And you'd never guess where all this got its start. In Herb's garage, that's where. Back in 1962 he was fiddling around with a thing called "Twinkle Star" written by his friend Sol Lake.

Herb re-arranged the number using trumpets, piano, bass drums, mandolin and a few voices, three in the roar of a crowd and came out with his first smash—"Lonely Bull."

He was on his way now but he was using session musicians for each record and the requests for personal appearances were pouring in. So in the last months of 1963 he hand-picked the 6 members that now join him, and The Tijuana Brass became one of the country's hottest acts.

Herb himself is a slim young man with black hair and dark eyes that make him look like he could be from South of the border.

Played For Moses

He's played trumpet or drums most of his life. He appeared in "The Ten Commandments"—the drummer who played white Moses was coming down the mountain.

And he spent two years in the Army as solo trumpeter with the Sixth Army Band at the Presidio in San Francisco, where he kept in practice by playing raps for as many as 18 funerals in one day.

The practice paid off, as shown by his virtual ownership of the national charts.

And to add to their collection of golden awards and records and the various awards that come with success, the boys also picked up two of The Beatles' International Pop Music Awards. You voted the group the best instrumental group and their "Taste of Honey" best instrumental single.

This man knows how to blow that horn!



HERB ALPERT AND THE TIJUANA BRASS



*Our Heartfelt Thanks
for
Brian's Coveted Award*

**BEST RECORD PRODUCER
OF THE YEAR**

The Beach Boys



Bobby Fuller Four Are Still Talkin'

By Tammy Hitchcock

Since the last time they talked to *the BEAT*, they've acquired a hit record and a new drummer. But the Bobby Fuller Four still continue to speak their minds on practically every subject which most entertainers avoid.

Their hit record, of course, is "I Fought The Law" and their new drummer is a quiet Texan tabbed D.P. When I say quiet I mean just that. D.P. sat there in our office and never opened his mouth—at least, not audibly.

His three cohorts fared a little bit better, speaking up whenever the mood hit them. First thing out of Randy's mouth was the lament that he would like nothing better than to wear his hair long and Beatle-style. However, "our manager, Bob Keene, doesn't like us to have long hair."

So, as soon as one of the Four allows his hair to land below the collar Mr. Keene gets out his shogun and prods the unwilling member off to the barber.

Help Randy

Randy thinks that if you girls would like him to wear his hair long and combed forward perhaps you could help him convince Mr. Keene by writing a little note suggesting same. It might help, if you just never know.

Bobby couldn't be bothered with Randy's hair problems for two reasons. First off, he likes his brother's hair just the way it is. And secondly, he had other things on his mind.

"We put a tarantula in the elevator in our apartment building," he announced proudly.

And then thought better of it. "Maybe you'd better not print that. They might throw us out," Bobby reflected. And then thought better of that. "No, I guess they'd never read about us, anyway. You can go ahead and print it if you want."

The tarantula incident brought something to Jim's mind and he turned to Randy grinning. "Remember the time you got caught by a skunk?"

Randy remembered—how could he forget? He smelled of skunk for three days!

Apparently, a lot of people have

the wrong impression about the Bobby Fuller Four's stand on the English groups. From merely reading their quotes on the subject one comes away with the feeling that the Four despise anyone from England. Which is not true at all.

"What we meant," explained Jim, "was that we don't like a group just because they're from England. If they're good we like them and if they're bad, we don't." In fact, Jim says that he, for one, is glad that the English groups came on our scene because it got rid of the "sick stuff and wash-wash records which were out before the Beatles."

Bobby has just had his tonsils out but it certainly didn't keep him quiet during the interview and it won't hinder his vocal ability on stage. It has changed his voice, though. "Yes, it's changed in the way that it's stronger now," said Bobby.

The Four have played in both teenage and adult nightclubs. What's the difference from an artist's standpoint? "No difference," answered Bobby, "they're just grown-up teenagers."

Perhaps you've noticed that many times the Four are billed simply as "Bobby Fuller." Bobby declared that "it's a mistake."

"Yeah, it's always a mistake," shot back brother Randy. "Really, my manager is trying to push me as an act," said Bobby.

Movie Exposure

The Four have already appeared in one movie, up-coming Beach Party film titled "Bikini Party At A Haunted House." No one in their right mind would ever call any of the Beach Party movies a work of art.

They are simply hastily put-together movies which make a mint at the box office. It's no great acting achievement to appear in one.

So, I wondered why the Four had done it. "It puts your name up there in lights," explained Bobby, "and we're not big enough yet that we can't use a little help like that."

Well, at least he's honest about it. And I admire that.

If you'll remember back to that last *BEAT* interview with the Four you'll recall that they disliked the clothing taste of female America.

They haven't changed much. Jim still thinks our English style boots look like those worn by trout fishermen. He can't help it, girls. Those boots just remind him of a pair his father used to wear trout fishing!

Likes Legs

Jim also doesn't like textured hose and in his Texas drawl he explains why: "You see, I'm an admirer of legs and when they wear those black stockings I can't see their legs." Naturally this frustrates Jim so he wishes you girls would do away with the leg-concealing stockings.

The Four have been on numerous pop shows and they dig being on television except for one thing—they hate lip-synching. "I'd rather do a live anything," revealed Bobby. "If you lip-synch you have no soul," said Randy.

And soul is one thing the Bobby Fuller Four strive for. And achieve. They're out of sight and they are determined to make it. Will they? That all depends on you.

Wayne's Back

Remember Wayne Fontana and the Mindbenders, and "The Game of Love" and the rumors over whether or not he was leaving the group?

Well, he did, and after a flop record, a nervous breakdown and the group's final break-up, he's now back on the scene. He's singing solo now with just a back up group and he's been touring with Herman's Hermits and Billy Fury.

He feels that the group did the right thing breaking up when they did. "It was best to split when we did, while we were on top," he said. "If we had done it when records weren't selling, people would have said we were just trying to do something different to keep going."

Wayne still has troubles with his nerves but he's getting over it.

"I can never tell when I'm going to get an attack of nerves. I begin to get the shakes and I'm sure the audience can see my trousers quivering—but they probably think it's all part of the act.

On the BEAT

By Louise Criscione



The Beatles' English tour was a smashing success but their fans have definitely changed. They don't seem to scream so much anymore. Instead they listen.

When the Beatles staged their triumphant return to Liverpool they got the shock of their lives. Naturally, their concert was a complete sell-out but when they appeared on stage they were *not* greeted with screaming hysteria.

No, even the 'Pool has matured. The overflow audience welcomed the Beatles home with thunderous applause. The Beatles didn't quite know what to make of it but after a few songs they came to the conclusion that the fans still loved 'em. Only now they want to hear them as well as see them! Think that will ever happen Stateside?

Speaking of the Beatles, their father-figure Brian Epstein has been confined to bed for three weeks suffering from yellow jaundice. The illness forced Epstein to cancel a visit to the U.S. to negotiate the sale of the taped Beatles' show at Shea Stadium.

"In" Waiters

Ever hear of Animal waiters? Well, there's such a thing now because Eric Burdon and Chas. Chandler (Animals supreme) acted as waiters at the opening of a new London club, tagged London's In Place. Must have been some sight!

At the Stones' press conference there was plenty of news about their first movie but there was absolutely no mention of Marianne Faithfull appearing in "Back, Behind And In Front."

However, the British press has released a story saying that Marianne is set to star with the Stones in the film. Should be interesting to see how this develops. Can't you just imagine Marianne in a duet with Mick?



... JOHN LENNON

The Stones continue to do all right record-wise. They've just won a gold record for "December's Children" which is some sort of an achievement since the album contains some rather odd material in it.

Mick told me that "As Tears Go By" would not be the Stones' next single. I'd like to know how he figured that one considering the fact that it is already on the market as a single! Typically Jagger.

While on the subject of new singles I think Len Barry (who is a doll of a guy) should be hung at half-mast for his latest release. Or, at least, he should have titled it "1-2-3 Revisited."

Everyone's getting into the act. John Lennon's father, Alfred Lennon, has just been signed to a recording contract! What next? The Senior Lennon's record debut is set to be "That's My Life," a self-penned song. Rumor has it that Mr. Lennon has been on the down-and-out for a long time now. I suppose he finally decided to swallow his pride and make some money off his famous son. Don't blame him too much—you don't know the full story. And neither do I.

Probably the only two who know are John and his father. And they aren't talking... yet.

Watch out for a new English act which will undoubtedly tear up our charts in not too distant future. They're a set of twins, Paul and Barry Ryan. They're talented, good-looking and funny.

Two Shots

They once looked like identical twins—now, they only look very much related. Paul, for one, is very glad because one time "I got two polio injections and Barry didn't get one."

Dick Clark must be regretting his statement that the Stones are dying (popularity-wise). He's been hearing about it ever since. And in fact, of what he is hearing is good.

In fact, word got out that Andrew Oldham was so mad at Clark that he refused to let the Stones perform at the Clark-sponsored Stones' concert in L.A.'s Sports Arena unless he received a public apology from the Stones.

No public apology came forth but something must have transpired between Dick and Andrew because the Stones certainly did appear at the Arena!



... MICK JAGGER

It's in the Bag

By Edna



Wait just a minute now... What's this about Our Leader—Mr. Dylan—gettin' hitched in New York? First week in December there were all kinds of press reports that Bobby D. had gone off and gotten himself married, but the only thing that his office would say was "No comment," "We don't know anything about it." Much irritation on that end.

Hmmmmmm—I wonder!!

Greatest rage in Bightyland during the Yule season was sending John Lennon Christmas cards. Chad Stuart told me 'bout it, but after reading John's book—it's a little difficult to imagine getting a Christmas card like that!

Speaking of Chad Stuart, *The BEAT* would like to welcome him, his lovely wife Jill, and his "sometimes singing partner," Jeremy back to the U.S.

Just back from their trip across the Pond, Chad called to say that the bottle of fog he had promised me was on its way. He explained that he had flown over—complete with a horrible cold!—ahead of Jeremy and had been unable to get the fog before he left. But he assured me that he had impressed upon Jeremy the importance of the item, and asked him to bring it over with him.

But Jeremy rushed over, and he too was unable to snatch a bottle of the foggy stuff before he left, as the airport was clean out of it!!

So, Chad is currently in the process of having a jar of the stuff shipped over from Merrie Oldie as a belated Christmas present for me. He's quite a guy, that Mr. Stuart! (But just the same—I would have rather found Paul McCartney 'neath my Christmas tree!!)

Chad also mentioned that he and Jeremy will probably be doing a TV series at Universal—more about that in the future—and asked me to convey a message to you from both him and Jeremy:

"May this New Year be as happy as is conceivably possible for everyone, and may you all be free from strife! We wish all the *BEAT* readers a very Happy New Year!"

Also received a call from Joey Paige just before Christmas. He was getting ready to fly home to Philadelphia to spend the holidays with his family, and he was trying to entertain the Stones at the same time.

The Rolling Ones were in town for a concert at the time, and Joey said, "We've been having a ball—in fact, I've been having dinner with Bob tonight. It was a week of many dinners and many of the 'in' night spots in town, catching all the great acts performing during the holiday season. Joey also sent along his best wishes to everyone for a wonderful New Year, and promised to call when he gets back."

Darlin' Dusty Springfield did a little sounding-off lately, and since *The BEAT* has very big ears—we decided to listen in on some of her ravings:

On singing: "A great joy when everything's going right but it can be hell if you don't feel like it. I certainly don't do it for the money." **On money:** "Oh, oh! the sound of music! I love the sound of money, ha ha. I cannot understand people who say they don't know what to do with it. There's so much you can do with money."

On London clubs: "I think they're pretty awful, that's why I don't go to them. There's very little happening."

Ambition: "To be acknowledged as being good at what I do. I like people to come up and say, 'Oh, I liked that,' but it's even more of a pleasure if the person is qualified to say whether something is good or bad. If somebody whose opinion I respect says, 'I enjoyed you,' that's fantastic."

End of raving.

Confession and advice from Charlie Watts of the Rolling Stones: "It took me a year to convince my parents that I really wanted to play drums, and eventually they bought me a very cheap secondhand kit, and away I went practicing to records. When they realized that I intended to stick at it, they helped me to improve the kit as I went along, buying it in bits and pieces until I had the right gear."

"Learn to read music, and get yourself a good teacher so you get the right technique. I never did either—and have always regretted it!"

Tiger Tom Jones and British star Lulu are cutting an ElPee together across the Pond. Should be a winner for The Tiger.

Speaking of winners, Bob Dylan—winner of *The BEAT's* Favorite Male Vocalist of 1965 award in *The BEAT* Pop Music Award Poll—has spent some time in Los Angeles recently, putting on three sell-out concerts, and cutting a brand new album.

Question of the week? Is it really true that P.J. Proby has cut his shoulder-length tresses? Heavens, I just shudder at the thought!

By way of a short apology to Laurie Phillips—please forgive my over-enthusiasm about the probable impending marriage of Paul and Jane. I, too, would be among the first to wish them all of the happiness possible on this earth, but please remember—I only said that they were probably going to get married and that it looked very certain considering the fact that they have already purchased a house. But then, I am seldom able to please everyone!



THE WHO

Meet The Swingin' Who

They're young, they're talented, they're British, they wear far-out clothes and they have a hit record in "My Generation."

They're The Who and *The BEAT* felt it was about time you met the boys individually.

Roger Daltrey is probably The Who who stands out most. He is the group's lead singer and he also is the only one who sports rather long blond hair.

Roger is a Negro "quality" man who goes for R&B singers such as Wilson Pickett and Otis Redding. Roger has one of those hard, earthy styles of singing which reflects his own earthy personality.

A strange thing about Roger is his intense dislike for listening to records. "It drives me mad," Roger reveals. "I had an enormous collection once but I gave them all away. They didn't mean anything anymore."

Who's Image

Funny isn't it? A man who earns his living by making records hates listening to them. It's strange but it fits in perfectly with The Who's image.

They wear these way-out pop art clothes and they go strictly for the visual act. They run thousands of dollars of equipment each time they perform because they bang their guitars all around simply for the sound they produce by doing it.

The bass guitarist of the group is John Entwistle. You can never miss John because he always ap-

pears in shirts completely covered with military medals and military insignia.

In fact, John has gone so far as to have some clothes designed which look like those worn by the Confederate Army in the American Civil War.

The Quiet Who

John is the quiet, moody member of The Who. And he is the one primarily responsible for keeping the group from venturing too far in their flights of musical imagination.

Pete Townsend is The Who's lead guitarist and is the man accountable for the group's love of pop art as well as their unique musical sound.

Pete is a former art student, one who was and still is very interested in modern forms of art. Thus, we have Pete introducing the rest of The Who to pop art.

Pete is also the one who leads in the guitar smashing. He does it by smashing the neck first into his speaker cabinets, which creates a vibrating whining noise otherwise known as "feedback." The feedback effect is the one which Jeff Beck of the Yardbirds is the absolute master of.

Varied Tastes

Pete's musical tastes are as varied as the sounds which he produces on his guitar. He likes music ranging from Purcell and Bach to modern Electronic Music as well as singing the Everly Brothers and Tamala-Motown.

The youngest and newest member of The Who is the 19 year old drummer, Keith Moon. Keith has a unique way of pounding the drums, one which has been unsuccessfully imitated by groups around the London area for quite sometime now.

Keith twirls his sticks around his head, looking somewhat like a drum major, and then slowly spins them down onto the skins.

Keith is the group member who goes in for tee shirts with wild designs such as targets, arrows and even the word "pow" tattooed on them.

Keith's musical tastes differ from the other members of The Who in that he goes for the West Coast surf sound as typified by the Beach Boys and Jan and Dean.

And that's The Who—one of the swinginest and wildest groups around. Keep an eye on them because they are going to be huge someday. And someday soon too.

The Animals Join UNCLE

The Man from U.N.C.L.E. and the Animals are going to get together for a picture.

David McCallum has been signed as special guest star in "This Could Be the Night," a musical to be produced by Henry G. Saperstein for AIP.

Also, David McCallum, alias Illya, will be England's own Animals.

Beach Boys In Hassel Over Movie

Capitol Records made a lot of noise a while back by announcing that they were going into film making and were starring the Beach Boys in their first production.

Well, now it seems the whole thing has fallen through and there may not be any Beach Boys film at all, at least not from Capitol.

Steve Brody, former president of Allied Pictures was hired by Capitol for the film, which Capitol had hoped would be the start of something great.

No Script

The disagreement between the Beach Boys and Brody, which may mean the death of the whole deal, seems to center around the lack of a working script. The five California boys want script approval before filming and won't agree to anything until they see a script, which Brody apparently doesn't have yet.

Everyone involved with the film has gotten a little angry over the delay and even the Beach Boys themselves have been reported to be arguing among themselves over it. There have even been reports that Brian Wilson has been offered other picture opportunities if the Capitol deal falls through completely.

But they are still negotiating over the thing. After all, the Beach Boys are Capitol's new selling American teen act, and Alan Livingston, president of the label, has frankly stated, "We want to make a picture."



LOU CHRISTIE—FORTUNE TELLER WAS RIGHT.

For Girls Only

By Shirley Poston

1. dear readers, believe in starting in the New Year off right, don't you? So, in order to manage that one, I've made up a list of New Year's resolutions! You know, those things you're positive you're going to stick to. For at least an hour, anyway.

2. And, in case you're wondering what those revolutionary resolutions are, here is my list!

1. I am going to write a sensible, rational column from now on.

2. I am going to stop sounding like I've just escaped from a funny farm!

3. I am not going to write entire columns about orange poppies.

4. I am not going to compose long and dreary paragraphs about feet.

5. I am not going to mention George Harrison's name every other word.

6. I am only going to mention George Harrison's name every two words.

7. I am going out of my mind. Now, let's just see how long I can stick to those! Except the seventh of course. That won't present any problem because it's already happened.

Now, onward to something sen-

sible. This week's best dream, for instance, which was sent to me by Mimi Martin (who admits this is a "pen name") (what's wrong with you guys—you don't want to be famous?) from Alamo, Calif. And here goes:

One day I am flying my own personal plane (I'm too young to drive a car), the motor coasts out. I jump out, pull the ripcord and my own pink and purple polka-dotted parachute flies. I dream in color floats dreamily.

I am gliding through the air when I notice that my parachute is caught in a hurricane (in California?). When the wind subsides, I peer down at the earth.

"Aha," I say brilliantly. "Looks as though I've blown from San Francisco to L.A.!" Yep, it seems that way all right.

Just then my parachute catches the eye of an innocent bystander. "Look," he says, and everyone does. The news of ME soon hits the radio. And Dino, Desi & Billy just happen to hear about it during their coke break (?)

"Well," says Dino (sigh) intelligently. "Let's go see about this." They all jump on their Triumph 350s (which they're too young to drive) and zoom off towards the

Hollywood Bowl where I've finally landed.

Exhausted from my trip, I lie panting in the sawdust (?). Millions of reporters cluster around, but all I can say is "Dino... Dino." Then a hear a zoom, zoom, zoom. Yep! You guessed it. Dino, Desi & Billy have driven up. They are tearing into the Bowl and trip over me (I faint).

Finally I woke up to see three adorably worried faces looking down at me. "Oh, Dino...!" I say, and the others realize that they are needed elsewhere.

After a few days of motorcycleing, skateboarding, and recording a song (oh yes, I get discovered), I must go back to family and friends.

Dino and I cry gallons, but realize this is the way it must be. From then on Dino, Desi & Billy sing only sad songs, but earn tons of money and come to the Cow Palace twice a year.

Dino never forgets me and later, when we're eighteen, we get married and become a singing team.

— The End —
Wow, that's one of the best ones I've heard yet. Please keep sending me your masterpieces (masterpiece?) and I'll keep printing them here in THE BEAT.

Gypsy Helps Lou Make Hit Discs

By Louise Criscione

Lou Christie strolled into THE BEAT offices today and completely charmed the entire female portion of our staff. He's an absolute gas, a guy you can talk to for hours without ever getting bored.

He hates phoniness and it shows. He appreciates talent and that shows, too, in his choice of performers—Motown and particularly the Supremes.

Lou has one of the strangest stories to tell on how he got into show business. He's a success because of a gypsy. "She lives like 'I Love Lucy.' She even looks like her," grinned Lou. "It's unbelievable."

"We met in church. When she was a little girl her mother told her she'd be writing with a boy with green eyes," he continued.

That boy, of course, was Lou. And write they did. It was only fitting that the first song they wrote together was a nation-wide smash and was, oddly enough, about a gypsy. You remember "The Gypsy Cried"? It was their first attempt at producing a hit sound and with a little luck from upstairs they succeeded.

Another Smash

Lou followed up "Gypsy" with yet another smash, "Two Faces Have I." And then for a long time there was nothing. "I was very depressed," admitted Lou. "I was in the Army and I was unhappy away from the business."

"And then I was unhappy management-wise," said Lou. But he's not the least bit unhappy now. He's joined the Bob Marucci camp (discoverer of Frankie Avalon and Fabian) and Lou declares that "I've never been happier in my life."

Lou tells a funny story about how he met Bob. "I snuck into his room one time," grinned Lou. "I met Fabian and it seemed that Bob took such a personal interest in his artists. I wanted to be managed by someone like that."

Besides being happy management-wise Lou is also pretty thrilled record-wise because his "Lightnin' Strikes" is bounding up the charts faster than any record around.

Did he think it was going to be such a huge hit when he recorded it? Lou thought long and hard before answering: "I did—but I also thought that I had recorded better things."

Life's Goal

Lou is one of those people who always wanted to be a performer—there was never any other thought in his mind. "I worked in my dad's pizza house and made good money but I still wanted to be a singer."

"So, I made demos and went off to New York, I made them. I had a lot of determination and I wanted it so badly. It was really funny. I didn't know a soul in New York."

"I'd just bring my demos and go to all these record companies. I'd knock on the door and tell them

that I had an appointment with Mr. So and So.

"The secretary would look at her book and tell me she didn't have my name down. Then I'd tell her that, of course, I had an appointment and I'd come all the way from Pittsburgh for it."

"So, they'd say 'all right, all right—he'll see you.' And that's how I got a record contract."

With a recording contract in hand the next logical step, of course, was a recording session. "I love 'em," said Lou. "It's great after you work so hard. I used to do my own arranging but now I only arrange my girls. I do work very closely with my manager, Charlie Calello."

Loves Motown

Motown is one of the staunchest Lou fans around, declaring that their sound "just tears me up." Over and over the question is asked: what does Motown have? Why do they continue to come up with hit after hit?

Lou has a rather interesting answer to that. "I think it's because they don't produce perfect records," said Lou. "And they all have feeling. They believe in what they're singing."

As soon as Lou gets back from the East where he's cutting an album and also appearing on a huge show with the Four Seasons, he is set to take private acting lessons at MGM. Which makes him extremely excited.

Follow-up?

In fact, he's already turned down several Beach Party movies because "I think an artist has to have some respect for himself."

However, Lou is not at all against making a movie in which he sings. "If the part came up where I could sing as well as act I'd take it," said Lou.

He is a firm believer in the youth of America, probably because he is a member himself. "Kids are the brightest things," Lou said. "They're smart and you can't fool them."

Whenever an artist has a hit record (which Lou definitely has) the talk in the industry immediately turns to the follow-up. You can't enjoy one success without worrying about the next one. And it was to be a bad scene for a performer.

How about Lou—is he fretting about his next release? "No," said Lou, shaking his head. "But I'm not going to put out the same record all over again and just change a few notes. I'll try to come up with something different. Otherwise, with my record, it's just cheating the public."

And that's something Lou Christie is not about to do—cheat the public. As long as his stars hold out and his gypsy keeps writing Lou will keep swinging and god that lightning will just keep striking hits for him.

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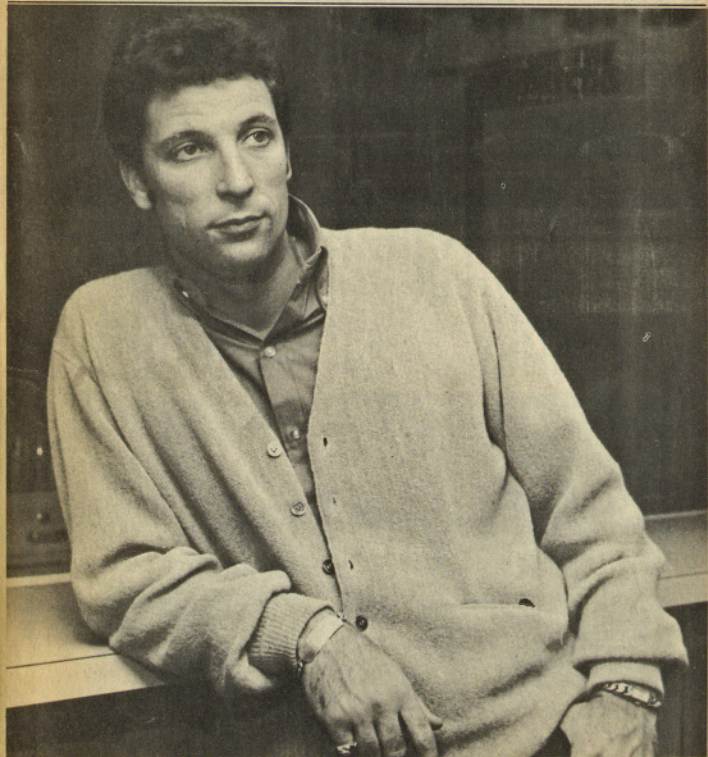
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BEAT Photo: Chuck Boyd

Tom Jones—One "Thunderball" Of A Man

"Soul" Nets Gold One For Beaties

By Louise Criscione

A surprise to no one we're sure is the fact that the Beatles have won a gold record for their latest album, "Rubber Soul." What is a surprise to many of you is how a gold record is certified. So, with the help of Ron Tepper from Capitol Records we have uncovered the mystery. Would you like to be left on the secret?

"We'll use "Rubber Soul" as our example of how a gold record is awarded. In the case of "Soul" the album earned a gold record in one day by selling a million dollars worth of albums—not a million albums.

It took the Beatles seven sales days to sell a million albums. Actually the sales figures for the first week totaled 1,192,000 albums sold.

Perhaps you think Capitol counts all those records itself. If you do you're wrong. Before 1958 any record company could award a gold record to whomever they wanted to and there was no one around to dispute the sales.

Legit Winners

But now things have changed. Today the R.I.A.A. does the counting. When a label feels that one of their records has sold the necessary million dollars worth it either writes or wires the R.I.A.A. and then the R.I.A.A. takes an independent accountant out to the respective record company's plant to total the sales.

If the sales are off so much as \$100 the gold record will not be certified. The record companies must pay a fee to belong to the R.I.A.A. and they must also foot the bill for the certification of the gold record.

Since the R.I.A.A. has been in existence the number of gold records has been fewer but the number of legitimate gold records awarded has gone up. In fact, in the entire year of 1965 only 33 gold records were awarded.

Besides winning a gold one for "Rubber Soul" the Beatles are also set to win another gold record for "We Can Work It Out." What about "Day Tripper?" Wasn't it the flip and didn't it therefore sell just as many copies as "We Can Work It Out?"

Most Requests

Right you are. But in the case of a double-sided hit the gold record is awarded to the side which has the most requests. Okay, but how do you find out which side is the more popular?

They do it very simply. Each record store keeps a chart on which they tabulate the number of requests for records which they receive each week. "Cash Box" and "Billboard" in turn call these stores to find out how the records are doing request-wise.

Having a two-sided hit is a definite disadvantage (funny as that may sound). It means that the requests as well as the air play is split, making it twice as hard to get a record high on the charts.

Except, that is, if you're the Beatles. In which case you earn a gold record in one day and sell a million albums in a week. Pardon me, I mean 1,192,000 albums in a week.

Times are sure hard, aren't they?



MORE RECORDS DUE

Sonny & Cher Blitzing

It's been awfully quiet on the Sonny and Cher scene here in the West Coast lately, so *The BEAT* gave Charlie Greene, half of the Greene-Stone productions that manages the duo, a call and found out what they've been up to. If you've been wondering why we haven't had any more records or local appearances lately, it's because Sonny and Cher have been a bit on the busy side.

Tour of U.S.

Greene informed us that they've just completed a tour that covered all parts of the U.S. and have been recording quite a bit.

Sometime this month or next be prepared for two full albums from the Bonos, as well as a single from each one of them.

Cher will have another album out by herself. This one's entitled "The Sonny Side of Cher." And

there'll be another Sonny and Cher album, which is not yet titled.

Almost all of the material on the two albums will be written by Sonny but he got a little help this time from two young writers who just broke into the singing field themselves—Artie Kornfeld and Steve Duboff, now known as The Changing Times.

There will also be a single by Sonny and one by Cher but Greene couldn't say what the titles would be because "there's just so much good material to choose from."

First Movie

And between tours and recording dates Sonny has been very busy writing and scoring his own Cher's first movie.

It's tentatively titled "I Got You Babe" and is due to begin filming in Hollywood this month.

They hope to have the movie completed in time for an Easter release but the soundtrack from it should be out in February.

Greene couldn't say much about the movie's plot because Sonny's still working on it but he did say that Sonny "wants to gear it to the fans who buy the records."

T.V., Too

And somewhere between a nationwide tour, two albums, two singles, a movie plus soundtrack, this hard working pair also managed to find time to tape their third *Hollywood Palace* which aired earlier this month and a *Danny Thomas Special* which will air sometime in February.

We don't know what the Bonos' New Year's resolutions were, but if they had anything to do with keeping busy they're certainly working hard at it.

Elvis Rejects British Offer

Elvis Presley has turned down another offer to appear in England.

Promoter Don Arden made a bid on behalf of the National Playing Fields Association for Elvis to appear at a West End Theater.

Proceeds from the show would have brought the Association, of which the Duke of Edinburgh is a member, over 10,000 pounds and Elvis was promised 100,000 pounds from the takings at other theaters where the show would be relayed via closed circuit television.

But Arden received a message from Colonel Tom Parker, Elvis' personal manager, thanking him for the offer and saying that Elvis was unable to take time out from his filming schedule.

The Colonel also said that he was suffering from a back ailment which wouldn't have allowed him to accompany Elvis as the star would have wanted.

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U.S. Artists To Invas England

You all know how we believe in equal trade between the U.S. and England when it comes to entertainers. So, during the first part of the year brace yourself for an influx of British artists.

The English are already preparing themselves for an overflow of American pop people. Leading the parade off will be the talented Fontella Bass. Fontella will sing her "Rescue Me" to the British record buyers via six pop television shows.

Righton Fontella's tail will be Patti Labelle and her Bluebelles. Patti is going to England, of course, to promote her U.S. hit "All Or Nothing." The English are in for a real treat with these girls because they put on a fantastic show complete with dancing and all.

Then in February it looks as though the whole American pop population will visit our cousins across the Pond. Gene Pitney, who is absolutely adored in England, is set to make a major one-night tour. Gene's British tours are always complete sell-outs and this one should be no exception.

Len Too

The tour will play for 16 days and Gene's co-star on the bill will be that "1-2-3" man himself, Len Barry. Len's record is way up there in the British charts so this double-headed tour is a sure fire

winner.

It's been said that 1966 will be the year of the single artist and apparently the English promoters firmly believe it. And so they have booked such American artists as Wilson Pickett, Otis Redding, Roy Head, Clyde McPhatter, Irma Thomas, Marvin Gaye and Kim Weston to appear in England during February and March.

The English teens are especially keen on our R&B singers (even more so than in the U.S.) so watch for Wilson Pickett and Otis Redding to make really big smashes over there.

There is a very good possibility that the great Everly Brothers will visit England during the first months of the new year. Which makes the British record buyers happy as the Everlys are another of their favorite American entertainers.

Everly's Maybe

For certain Don and Phil will tour Ireland in April and there is a chance that they will perform at the San Remo Song Festival. If they do entertain at San Remo, the Everlys will have to sing in Italian before a live audience which is a rather difficult thing to do if you don't speak the language! But *THE BEAT* has great faith in the Everlys so we're sure they can do it if they try!



A NEW GROUP? This talented foursome could certainly produce some fantastic sounds if they did get together, couldn't they? The Everly Bros., Adam Faith and Roy Orbison have already produced some fantastic sounds of their own. Can't you just imagine what treats were in for if they decided to join forces?

Everly Brothers Still Giants

By Bari

Let's see—there was Elvis Presley, James Brown, Chuck Berry, Frankie Avalon, and—the Everly Brothers. They were all very big pop stars in the big Rock 'n' Roll years of the 1950's.

But this is 1966 and this year the Beatles, and the Rolling Stones, and the Yardbirds are the glittering stars of pop. But this year is also a brightly star-studded year for the Everly Brothers who have been pop stars all along.

During 1965, the Everly Brothers became one of the hottest, most popular acts to tour Great Britain, and they plan to do a repeat performance across the Pond again in 1966. Their last two singles hit the top spots on the National British charts and their shows were always sell-outs.

Have they changed any since 1957? Certainly not in talent—they are still just as great as ever; maybe even greater! Of course, there have been a few changes. Like Phil Everly, for example. Most of the credit for this change must be given to dear old Uncle Sam, however, who recently insisted that Phil trim his hair before he paid a month long visit to the Marine Reserves.

Hairstcuts

Good nephew that he is, Phil promptly obeyed and sheared off his then almost-lengthy locks, combing them into a style more acceptable to the Marines. Once out of the Weekend Warriors (as the Reserves are sometimes affectionately called), Phil let his hair grow out just a little, but kept it combed in pretty much the same style. Result: Phil Beate!

Phil does admit that "it's easier to take care of this way—I never comb it!" But then he goes on to explain that he had never combed it before, either!

In March, Don and Phil will begin another "round the world tour, starting off in the Orient, and winding up in Ireland. Phil explained that "a lot of our old records are now Number One around the world, like 'Brand New Heartache' in Israel." Although it didn't do quite as well over here, their latest single—"Price of Love"—hit the Number One position in Beate Country and that's really singing something!

Beatles Influenced?

Many people have expressed the feeling that the Beatles were very strongly influenced in their style by the Everly Brothers, but Phil disagrees with this. "No, I don't think so. Maybe they were—and that's great—but, I don't know, I think they're good—and it's very flattering."

Like the Beatles, the Everlys have also written quite a number of their own hit records, including "Cathy's Clown" and the "Price of Love," and now the boys have hopes of doing a whole album of just their own tunes which should really be something else.

Before their departure in March, Don and Phil are spending the month of January filming TV shows, including "Hullabaloo" and the "Jimmy Dean Show," and then they will fly briefly to the San Remo Music Festival in England.

The boys are both very excited about the current international trend in pop music, and in speak-

ing of England Phil says that "there's a whole new thing going on over there. We get a lot of mail from the English kids, and they have really been great to us."

Don Everly ("I'm the oldest brother—the one with the *crew cut*") is the proud new papa of a beautiful little eight-week old daughter named Erin Inwita Everly, so every free minute of his time is spent at home with his wife and baby daughter.

Phil is also spending as much time as possible around the house, these days, but this isn't just any old house.

Phil and his lovely wife have recently moved into a large English-Tudor style home—vintage 1925!—in Hollywood, which they are decorating entirely with antiques.

Right now he is anxiously awaiting the arrival of an antique four-poster bed, built in 1600, which he found in England on their last trip over. The bed measures up to a full seven feet and one inch. (Funny—I could have sworn that Phil wasn't that tall!)

Outside of foreign tours, American TV appearances, night club appearances, and about a million other things—the only thing the Everly Brothers seem to be doing now is simply increasing their greatness!

They still have one of the most astoundingly great sounds around, and their harmonies and arrangements are simply fantastic.

But then, that's just a little something called "talent," more affectionately known to all of us pop fans as "The Everly Brothers!"



Q: How long should a boy keep asking a girl for a date if he keeps on refusing?

(Jerry P.)

A: When this sort of thing happens a couple of times, her excuses could be easily for real—previous plans, etc. But, along about the time you become a three time loser, better find out whether she's trying to tell you something.

Q: I would like to know what causes the ends of hair to split. I used to pin my hair up on bobby pins a long time ago, and got lots of split ends. But now I wear it long and don't set it at all and I still get them! Why, and what can I do about it?

(Sue F.)

A: Split ends are mostly caused by dryness. It's almost impossible for the natural oils in your hair to reach all the way to the very ends. A hard when your hair is long, unless you do a lot of brushing. Trim off the ends every month or so, and use a conditioner.

Q: My folks are always saying I don't have the world's best manners, so I want to do things just right when my Christmas presents. Am I supposed to send thank you cards to everyone, or what?

(Eileen H.)

A: Sending cards to everyone from whom you received a gift is a nice but unnecessary gesture. A card becomes a necessity only when you can't thank the gift-

giver in person. But, like we said, it's a nice gesture, so go ahead and send to everyone if you want to.

Q: I had a beautiful tan this summer, but now it's almost gone. I don't want to wait several months before starting another tan, so please tell me if you recommend those tan without the sun products.

(Arlene G.)

A: These products work fine for some people and not so fine for others. Before you try one, give yourself a patch-test by putting just a little of the lotion on the inside of your arm. Then you'll be able to tell if it might become discolored or irritated. Actually, you'd be better off buying an inexpensive sun lamp. It takes longer, but the tan is much less fake-looking.

Q: I have just bought a guitar and am about to start teaching myself how to play it. I can't spend a lot of money on chord books, so could you tell me the names of two or three that would be helpful?

(Dennis L.)

A: One of the best we know of isn't a book. It's a "wheel," and by revolving it, you can find related chords, etc. The name escapes us, but any music store would know. Also, any Beate songbook will be very helpful to you. They write in many different keys and use unusual chords.

On the BEAT

By Louise Criscone



Remember last week I was telling you that the English papers had printed that Marianne Faithfull was set to appear in the Rolling Stones' first movie, "Back, Behind And In Front?" It was news to me and it was to Marianne too! In fact, Marianne's lawyers have issued a rather harsh denial. "Miss Faithfull has no knowledge of the film referred to and no intention of appearing in it. Neither Andrew Oldham or Allen Klein has any authority to represent Miss Faithfull in anyway whatsoever.

Her lawyers went on to say that Marianne's agent is, however, looking for a movie for Marianne. And Marianne herself told me that she would very much like to make a film. But it will definitely not be "Back, Behind And In Front."

The Beatles had an announcement make this week about their future movie plans too. As mentioned before, the Beatles were highly dissatisfied with their proposed film, "A Talent For Loving."

Wrong Again

I really thought that the script would be rewritten to suit them but apparently I was wrong. Beatles' producer, Walter Shenson, revealed: "Talent For Loving" seemed ideal but when we came to script it we found it almost impossible to adapt something which had already been published without making it look as though it had been sewn together for the purpose."

The Beatles new movie is set to role in April but so far they haven't even found a script which they all like. They state very emphatically that they don't want to go the Elvis route and turn out a picture in three weeks.

More power to 'em but they'd better hurry up and find a script before April or they'll be in big trouble!

Hope Rick Zehringer of the McCoy's is feeling better. On the group's first visit to England Rick was forced to enter the hospital due to a severe reaction to a smallpox shot.

All is now well—Rick has left London's National Temperance Hospital and is headed home to America last weekend.

The fantastic Yardbirds are Stateside again and are set to make their U.S. club debut at The Hullabaloo in Hollywood.

Your Big Chance

I keep saying how great they are "live." Now all of you within driving (or flying) distance from Hollywood have the opportunity to see for yourselves. Don't you dare miss it because you'll be sorry if you do. Another terrific stage act which you shouldn't miss is the Everly Brothers. These guys really know how to put on a show so do yourself a favor and drop in if they are ever playing anywhere near you. Too bad you can't come up with a hit here in the U.S., isn't it?

The question of the week seems to be—what happened to Sonny & Cher? They've disappeared from the charts, from the television and from the news. Who has happened to them—did they fall off of their own special world?

Anybody want to buy a used Aston Martin or Ferrari? If you do, look up George Harrison for the Aston and John Lennon or the Ferrari. Both Beatles have put their respective cars up for sale. Times must be bad because John and George have their cars listed in the classified part of the *New York Times*.

But you didn't know that David and Jonathan, the ones who have recorded "Michelle," are the same duo who wrote the Fortunes big hit of awhile back, "You've Got Your Troubles."

Don't feel bad—I didn't know either. All of this time I thought they were the same David and Jonathan who had a bomb of a record about six months ago. Goes to show.

The cutest quote of the week comes from Mick Jagger's little brother, Chris. "The main difference between Mick and I is that in London I walk and he takes taxis."

Also goes to show.



... MARIANNE FAITHFULL

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Evie Sands - A Sparkling Young Lady From Brooklyn

By Carol Deck

I knocked softly on the door of the swank hotel room and a cheerful woman opened and said, "Hi. Come on in, Evie's getting dressed. I'm her mother."

As I sat down in a bright pink chair, Evie Sands came bobbing out dressed in very attractive modified bell bottoms, a sweater and sandals and starting talking.

"I was born and live in Brooklyn. When I was about 14 I decided I wanted to sing. I always had sung but just never thought about doing it professionally until then." She went on to tell me about a contest that's held in Brooklyn every Easter, Christmas and Labor Day. She entered, but the contest turned out to be phony that year. Anyway out of 5,000 contestants, her singing won her a place in the 40 finalists and that gave her the confidence to go on.

Two False Starts

"About a year and a half ago I met Al Gorgoni, one of my current producers. Twice we thought we were ready, but we weren't. Then we got 'Take Me For A Little While.'"

And the public took her for more than a little while as her first record charged up the charts. After her first hit she got swamped with offers for new songs but she didn't like any of them. So finally her producers, Gorgoni and Chip Taylor, who had joined them by this time, wrote one for her.

It's called "I Can't Let Go" and you'll be seeing her do it on practically all of the pop TV shows pretty soon.

She described the song as rhythmic, blues oriented which isn't unusual since r&b is her favorite type of music. She likes Ramsey Lewis, Nancy Wilson, Otis Redding and said Jackie Wilson was the biggest influence on her style.

Likes Small Places

As for audiences she said "I love intimate places where I can walk right up and sing right into your face." And who could complain with that pretty face of hers.

Then she went on to talk about her goals in life. "I hope to have success with records that will allow me to bring my singing to people."

"And I want to get married and be happy. When I get married my marriage will come first. If I give up my career, I give it up."

Then her dark brown eyes sparkled as she bubbled over about her nephew. He's 14 months old and she says he dances better than most teenagers. "He's out of sight," she exclaimed. "I want to bring him on stage some time when I'm performing. He'll probably steal the show."

Not Embarrassed

From her nephew she somehow got on the topic of Bob Dylan. "He's more commercial now. It's not that he changed his lyrics but he's become more melodic. He used to write weird melodies that kids couldn't hum. But I'm not embarrassed to say that I don't understand him a lot of the time."

That's more than a lot of people

will even admit but this 18 year old young lady is quite frank and refreshingly attractive.

Asked to describe the type of songs she sings, she just said, "I like to sing songs that mean something to me."

Time To Go

But now Evie had to change clothes again and rush off to film one more TV show, but she took just a minute more to say how much she loves California.

"I would live here if I didn't live in New York. My ideal would

be to be able to have a home in California during the winter months and still be in New York for spring."

She added that the best part about her career is meeting and speaking to people. She enjoys being with people so much that she said what she'd really like to do is have a great big home and say "listen everybody, come on over."

And then we both had to rush off so I bid farewell to the sparkling little girl from Brooklyn who just loves to sing.



Star Photo Chuck Reed

Minstrels - 4 Years, 4 Million Dollars

There are certain signs in the pop world by which you can tell if a group is successful. Among these are a high income and just plain survival year after year.

By these standards the New Christy Minstrels must be one of the most successful groups around for they just celebrated their fourth anniversary together as well as their fourth consecutive year of grossing over \$1 million.

The 10 member folk group was formed in 1961 by Randy Sparks who also started the Back Porch Majority (which was originally a farm club for the Minstrels) and the Elementary School Band. Sparks has also done some singing himself. He sold his interest in the Minstrels in 1964 to Greif-Garris Management. The price for the group has been rumored to be anywhere from a mere \$100,000 to over \$2 million.

The Minstrels have become so

popular that they spend the majority of their time traveling and have recently leased a multi-million dollar jet plane to cart them around the world. The plane reportedly seats 100, has sleeping facilities for the entire group and even contains a ping pong table for recreation. That's traveling in style!

The groups have had many personnel changes since they first formed. Sparks himself was once the lead singer and several members of the group have gone out on their own to seek success. The most famous of these are Barry McGuire, who did the lead singing on "Green Green," which he also wrote, before going on to do "The Eve of Destruction," and Jackie and Gayle, the original two female singers with the group.

The group is currently on a whirlwind college tour which will take them to over 100 campuses.



... CHER

The main difference between Mick and I is that in London I walk and he takes taxis."

Also goes to show.

Yeah, Well P.J. How's Your Pants?

By Tammy Hitchcock

Bow down everyone—we have royalty on our "Yeah, Well Hot Seat" this week. It's that great hunk of manhood, Lord Jim. Better known as P.J. Proby. Suppose I really shouldn't say better known—I should have said more widely known.

Anyway, now that you all know who I mean, let's get on with it. First off, P.J. has one way or another succeeded in capturing a rather fan-sized following of fans in England.

He smiles sort of sinisterly as he explains why: "I have a thing with the fans." Yeah, well I guess you do, P.J. And I've figured out what it is—communication. On stage communication, that is. In fact, you're probably the only performer alive who can make Mick Jagger look like he's on his way to Sunday school.

The thing which I really dig about P.J. is that he is so modest. I mean, modesty is his only policy. Naturally, he's not so much embarrassed and reluctant to admit what he's done for the British music scene since he first graced their shores. But P.J. did manage to pull himself together and modestly proclaim: "I started big band backings and the big voice sound."

Copying P.J.

Yeah, well that's about the truest statement you ever made, P.J. Actually, I feel sorry for him. He doesn't see the sound and now everyone is copying him—and succeeding better than he is. Horrible situation.

Take Tom Jones (and if you don't want him—I'll gladly take him). Tom is one of the most popular solo artists around and one of his trademarks is his big voice sound. Now, did he or did he not copy P.J.?

"I don't think Tom Jones copies me voice-wise but I don't think he needs to wear his hair in a ribbon and I don't think he needs to wear fluffy clothes," says P.J.

Yeah, well at least Tom's pants don't split on stage. And as for his ribbon—his wife makes him wear it.

P.J. has wanted to be an actor for a long time now and it looks as if his dream just might come true.

"I have to be very careful about my first film, it's on a very touchy subject and I can't tell you too much about it."

A Tough Wait

Yeah, well that's a real shame, P.J. That you can't tell us about it, I mean. Guess we'll just have to wait breathlessly. It'll be really tough on us, I'm sure.

Proby put his vocal eloquence to work again on the subject of good as well as bad fan mail.

"What people don't realize," theorized P.J. "is whether they are upset at me or love me, they are emotionally involved and take time out of their life to write to me."

Yeah, well I guess that I'm emotionally involved with you P.J. 'cause I once wrote you a letter. But it came back—all the way from England. You see, it needed two more cents of postage which was apparently two more cents than P.J. had.

Of course, P.J. is forever running into pants problems: "No pants can ever hold me," declared P.J. Therefore, his pants have the most annoying habit of splitting while he is on stage.

The pants-splitting incidents have gotten P.J. banned from most theatres and practically all of the pop television shows. So, why not get bigger pants?

Baggy Pants

"I have to have 'em tight to show off my body line. For me to wear baggy trousers would be like telling the Paris Ballet Company to wear baggy tights," exclaimed P.J.

Yeah, well the Paris Ballet people would probably look kind of funny in baggy pants but not any funnier than P.J. in split pants.

Proby really has a ball on stage. "The more the kids scream, the more I'm laughing at them. There's not one aspect of seriousness with it," said P.J.

Yeah, well your "performances" are pretty funny, P.J. I mean, with the kids laughing at you and you laughing at the kids and the guards laughing at the whole bunch of you—it's just one big joke.



... KNEELIN' ... AND SCREAMIN'.



P. J. PROBY IN ACTION—Proby loves to tease the female portion of the audience with his highly suggestive stage antics which cause the older members of the audience to stare in utter disbelief at the ultra wild motions of P. J. Proby.

Proby—As Seen By His Ex-Best Friend

By Carol Deek

Revolting, sexy, fantastic, ridiculous, great, absurd—these are some of the varied words that have been used to describe P.J. Proby.

But *THE BEAT* recently got a phone call from one person who knows Proby—or *loves* him. Bongo Wolf was Proby's closest friend for a while. He met Proby through a friend and played with him when Proby had a night club in California called Funky's.

In Oct. '64, Proby paid Bongo's passage to go with him to England.

"He took me over for a side kick," Bongo said. "But his version of a sidekick isn't mine. His version is someone who'll stay by his side at all times."

"It was my misfortune to be by his side at all times."

"He used me as an errand boy and scape goat."

So Bongo left him in Nov. '65 and came back home to California.

Read THE BEAT

Bongo then read in *THE BEAT* the article about Proby's problems—that his work permit was running out, he was being evicted from his home, his dog had bitten him and his best friend had left him.

"That best friend was Bongo and so he called to explain."

"It's not my fault that his career was wrecked. I just felt it was time to leave. I traveled around the world with him and spent all my time inside hotels, looking out at cities that I never got to see."

"He said since he brought me over he owned me. He tries to play God and ends up playing the devil."

"I think he's great. I enjoy his show on stage. But as a person, I've known him too many years. He's just a little bit too demanding."

Demands Perfection

"He's extremely hard to get along with. He's very militaristic; he's an extremist; he doesn't believe in moderation; he demands perfection."

Bongo also defended the entire pants splitting bit that got Proby banned in many places. "The pants splitting wasn't his fault. It was the material they bought."

They got regular velvet that didn't stretch and on stage that stuff can

split. And he gets it so skin tight that his gyrations split it.

"He put a silk suit on underneath it after the first time but they still banned him."

When Bongo came back after leaving Proby in London, he wasn't able to bring all of his belongings with him and now he wants them back.

A Mean Person

"He has stuff in England that he confiscated some books and clothes. He confiscated them just because he's a mean person at times. He's bitter because I put up with too much of his nonsense and decided it was time to leave."

So now Bongo is just loafing around the West Coast, and Proby? Bongo said, "He says he has no friends and doesn't care if he does."

But Proby has one friend, or at least someone is trying to help him. Tito Burns, one of the Rolling Stones' agents has gotten Proby another work permit and a place to stay and is trying to book him for a tour.

We'll just have to wait and see what will happen next in the saga of P.J. Proby. He's never been real big over here, perhaps because of his falling out with *Stardust*, and as Bongo said "not everyone likes Proby in England either."



Walker Bros. Going British

The Walker Brothers went to England, became stars and are returning home again. But not to stay.

Their "Make It Easy On Yourself" is in the Top Twenty in the nation and they're coming over this month to film an Ed Sullivan Show and possibly other TV shows.

"But we shall not be staying there," stated Scott Walker.

"In fact I personally am going to take out papers and become a British citizen. I see my own future in music publishing, and in producing records."

So, it looks like at least one of the Walkers is going completely British.

Donovan's Returning

Donovan returns to America at the end of this month for a three to four week visit.

He is expected to do live appearances in Los Angeles and San Francisco as well as work out negotiations with producer Phil Spector on two films to be made in Hollywood.

He has also set a 28 day European tour to begin March 15. It includes Germany, Austria, Switzerland, France, Belgium and Holland.

The British singer is still trying to work out the legal hassle between his former agent and his current business manager. Meanwhile, an injunction to prevent him from working has been lifted to allow the American visit.



KARL HERMITZ thinks that the other Hermitz are "A Must To Avoid" so he is all set to do the boys in!!

A Chat With The Changing Times

By Carol Deck
"I was born," he stated very positively as he sprawled across the end of the bed staring curiously at the ceiling like he'd never noticed it was there before.

"Are you sure?" I queried. "Yes, I was born," Artie Kornfeld was very sure about that.

Artie's partner in the writing, producing and singing team called The Changing Times, Steve Duho, seemed to think that it was all right that Artie was born, so he proceeded to explain where the name Changing Times came from.

"Contrary to popular belief, we didn't get it from the magazine and we didn't get it from a Dylan tune. It just came out of our own feeble brains.

"I'm a sex symbol," Steve added logically (the thought it was logical) "One night a girl told me 'You don't smile, you're sexy,' so I guess I'm a sex symbol."

Artie the Clown

Artie figured then, that he must be a clown because he smiles.

Steve, who has the kind of blue eyes they shouldn't put on guys, wouldn't talk about himself, but Artie—that was another question. And Artie got back by firing a few words on Steve at me.

Steve on Artie— "He's funky . . . dumb! 'Everything I write?' Artie demanded while redesigning the coat hanger he was playing with) . . . clown . . . talent . . . fink."

Artie on Steve— "Terrible writer, writes the same things I do . . . funny (to me) . . . talented (I owe him one good one) . . . double fink."

Then they got tired of gossiping about each other and decided to tell me about their new release, "How's the Air Up There?" It's very simple, they explained that the song is just a plain old frolicking funky tune, funky folk-rock, beat-up-beat. "Any moron can tell exactly what that song is.

On Protest

"Protest," I said. "Protest," they said, and were off on a half hour babbling spree.

"It's a little over done and used up," Steve said. "It's been said

and you can't say it anymore," Artie added. "People know what's wrong with the world and they don't want to hear about it anymore."

"Every song is a protest," Artie exclaimed. And Steve grinned, "Yeah, even 'I Got You Babe' is saying we get each other and we don't care."

"I don't think so," Artie said, but before he had a chance to explain they were off again.

Somehow, out of their chattering, I got that "The Star Spangle Banner" is a protest and so is "Swanee River" ("Get that river out of here" they shouted.)

Audiences Next

"Audiences," I tried. "Audiences," they exclaimed.

"It's nice when they're full," offered Steve. "The more people, the more excitement. If there's 30,000 people out there, we know a couple are enjoying it."

"We play to the kids who buy the records," Artie noted. "The older audiences are responsive but we enjoy the kids more."

"Next question, next question," Steve demanded pounding his fist on the table like Nikita Krushchev. "Your hats," I said feebly noting the hats that seemed to be growing on their heads. They're similar to the ones you've seen on John Lennon.

"We got them in Greenwich Village," Artie explained. "One of the Lovin' Spoonfuls told us a shop to go to."

"I take mine off," Steve chirped, "when I go to bed, if I sleep on my stomach."

"I was born," Artie said positively. "Are you sure?" I queried. "Yeah, and I lived in North Carolina for six years."

I Surrendered

I figured that must mean something so I crumpled my totally incomprehensible notes into my pocket and left the two of them babbling away at each other.

That's how it goes when you talk with these two young writers who've just burst into the singing field.



... ARTIE AND STEVE

They're both very talented writers. Artie has written hits for Dusty Springfield, Jay and the Americans, Johnny Crawford, Jan and Dean ("Dead Man's Cur") and The Shirelles ("Tonight You're Going to Fall in Love With Me").

Steve's a little newer to the field but he's done things for Teresa Brewer and the Exciters and together they have written for Freddie Cannon, Leslie Gore, Jerry Butler and the Hullaballoos, among many others.

Producers Too

On top of all this they also find time to produce several other acts including some of The Lovin' Spoonfuls' stuff. Artie produces for their label, Philips, and Steve produces independently.

Their most recent writing has been for the Turtles and Sonny and Cher. They did four songs for Sonny and Cher's next album.

The two met two years ago in the office of Chardon Music, one of the publishing firms headed by Charley Koppelman and Don Rubin, who produce the Lovin' Spoonful and many other acts.

The two publishers suggested that Steve and Artie try working together and, well, you can see what happened.

The pop world is going to have to be quick to keep up with The Changing Times.

Deep Six Rising With The Sun

By Marsha Provost

Four of the Deep Six descended on *The BEAT* offices the other day on their way to a recording session.

The four who came by were Dave Gray, Tony McCash, Dan Lottermoser and Dean Cannon. Don Dunn and Mac Elsenhohn had late afternoon classes and were going to meet them later at the session. Dave, by the way, is the female singer of the group.

The group's been together a little over a year now. All six of them were playing in different folk groups in San Diego and then somehow got together.

"We blew our own minds when we put our five voices together," Dan explained. And they've been blowing a lot of other people's minds with their first release, "The Rising Sun."

But there's six of them, and only five voices? The one you don't hear is Mac, the drummer. He sings but we don't give him a mike," Dave explained.

For the last year they've been "starvin' and 'movin' a lot" according to Tony. But they also played a smash engagement at a San Diego club. They were booked for two weeks and held over for 18 weeks.

Their goals are the usual—success, recognition and money—but Dave adds "We're not trying to impress the world with anything." And so they don't do protest songs and like to do Beatle songs although all six of them write.

They prefer playing dancing audiences, except Dave who'll be perfectly happy with 20,000 hysterical girls.

They sound sharp and look sharp on stage. "We've considered long hair and wild clothes," Dan says. "But we like to keep a kept appearance."

Dean goes along with the kept appearance by wearing classy corduroy and velvet belt bottoms. She loves all sorts of fashions but gets a little static from the group sometimes on what she wears on stage.

"She decides what she's going to wear and then we complain," said Dan.

This group sings folk, folk-rock, hard rock and just about anything else they happen to like—which is just about everything.

Dave explained "I tend to like all kinds of music but not everything," which no one else in the group could quite interpret but they figured he knew what he liked.

Tony likes rhythm and blues and the old funky Negro sound while Dean likes folk and especially Dylan.

Does she understand Dylan? "She doesn't even understand me," noted Dan.

And Dan likes "everything from opera to anything."

They describe their sound as "big" and "full." Dan calls "Rising Sun" folk-rock but Dave, who wrote it, says it's "just a good song."

Dave also offered the explanation for where they got their name. "Well, there's six of us," he said.

After all, Dave, Dan, Don, Dean, Tony and Mac wouldn't fit very well on a record label. Their next release is due any time now. They're not too sure what it is, but it's coming. So keep your ears tuned for the next hit from the Deep Six.

McGuire Set For 5 Pixs

Barry McGuire has passed the eve of destruction and is on to better things.

Those better things include movies. He's been signed by Paramount to a one year, non-exclusive contract that calls for five pictures. The roles will include both dramatic and musical things for the ex-Christy Minstrel.

Date for first film hasn't been set yet, but we're waiting, Barry.



... THE DEEP SIX

DISCUSSION

There are something like 150 new records released every single week and of those 150—very few ever make the top ten on the charts; even fewer make it to Number One.

Some of the new contenders for the Top Spot this week include the new #3 by Little Steve Wonder—"Uptight (Everyting's Alright)."

This one has been out for a little while now, and it already making large-scale noises on the radio stations. This is one more example of the great Motown music currently pervading our air waves, and it is definitely Soul Sauce Incorporated!

Steve Wonder shows every sign of becoming the next Ray Charles in his own right and in a somewhat different vein. Not quite as blousy as The Genius, Stevie has all the rockin' soul necessary to maintain his own in the field of R'n'B.

Another entry in the Disc Derby of the Turntables is "I Gotta Be With You," by Lula Porter. This is the second or third record to be released by this young, American songstress and unfortunately—it is just about as bad as all the others.

Lula's records all have one thing in common—they are all outdated. Somehow the sounds which she pours into her singles just don't return the favor of all her hard work, and they just sound sort of out of place in today's pop market.

On the Miri label, the Bees have released a new 45 RPMer entitled "Baby Let Me Follow You Down." This one was written by Lead Bee vocalist George Caldwell, and has a good, strong beat and some very interesting phrasing on the lyrics.

Unbelievable is the only way to describe the new record by Charles Boyer. Yes, you read right—Charles Boyer. He has released a beautiful new rendition of the standard—"I Believe"—on Valiant, and it seems a great shame that this disc is probably not going to be commercial.

Monsieur Boyer gives an emotional and beautiful vocal performance set to the lovely strains of an orchestra on his new single, but it's a shame that the Sam-the-Sham set just isn't ready for his eloquence as yet. Too bad!!!!

Once more from the Tamla-Motown family the Musical Wax-wax produced a soulful winner. A young lady named Chris Clark has taken a composition from Mr. Motown himself—Berry Gordy, Jr., entitled "Do Right Baby Do Right," and added a large dose of soul-plus-super sound, and with the producing genius of Mr. Gordy—came up with a tremendous R'n'B sound.

This one is a slow mover, but if it catches on it could cause a lot of commotion. It's a debut disc for Miss Clark, and if it becomes a hit, we can add another name to the already impressive list of Motown pinch-hitters.



Matt Monro's Many Names

The army, several trucks and Fred Sinatra are the stepping stones that put Matt Monro in the spotlight as one of Britain's most talented singers.

He first became interested in singing when he joined the army at the age of 17½. Trained as an instructor on tanks, he first faced the public at a talent contest in Weymouth, Eng.

He only took second place but it gave him a little confidence to try again when he was stationed in Hong Kong.

This time he took first place. In fact he took first place in the next six contests there, and was then barred from entering any more—to give others a chance.

After getting out of the army he returned to his native London and got a job as a long distance truck driver. He cut a demonstration disc in Scotland and left his truck for a London transport bus.

Terence Matt

At this time he was still known as Terence Parsons. But then he combined the Christian names of a Fleet Street journalist and the father of Winifred Atwell, who helped him get his first recording contract.

Then things began to happen. He signed for a radio series in Luxembourg and Cyril Stapleton's Show Band on BBC. But it didn't last too long, and his career was beginning to look a little bleak when Matt was contacted by recording manager

George Martin and asked to help Peter Sellers perfect a Frank Sinatra impersonation for Sellers' "Songs for Swingin' Sellers" album.

Matt did a demonstration cut called "You Keep Me Swingin'" to show Sellers the style. But Sellers, one of the world's great impersonators himself, said he could never come that close to the Sinatra sound and suggested that Matt's own version be in the album.

Fred Flange

So for one record Matt became "Fred Flange" and fooled many people into thinking it was the real Sinatra under a phony name. When people did find out who it was, they remembered Matt Monro.

In 1960 he came to America for several night club appearances and was invited by President Eisenhower's aerial crew to entertain them at the Pentagon. He was the first pop artist to do so.

A year later he came back again, this time to cut a jingle for the Pepsi Cola Company and do an appearance for the Ed Sullivan show.

By now, Matt has had smash after smash, including "Love Walked In," "I'll Know Her," "Portrait of My Love," "My Kind of Girl" and his classic "Softly, As I Leave You."

With his fantastic voice and style, we may never allow him to leave us, softly or otherwise.

Dear Susan

By Susan Frisch



When was Marianne Faithfull married?

Stephie Berksey

She was secretly married on May 6, 1965, then married publicly in a Catholic church on June 24.

What is Cynthia's maiden name?

Carol Mattenheimer

Does Elvis have any brothers or sisters?

Georgia Stenwick

He had a twin brother, but he died at birth.

Where can I buy a John Lennon hat?

Sandy Smith

Try your local department stores.

Where can I write to Roy Orbison?

Jean DeCampin

In care of MGM Studios, Culver City, Calif.

Why did the Rolling Stones record "As Tears Go By"? It's not their style at all.

Craig Bendent

For one, they wrote it.

Is Bob Dylan married to Joan Baez?

Kaashyn Hysnen

No, they're just friends.

Will the Dave Clark Five ever be back to the states for any more concerts?

Marcia Kremenlen

Depends on their Stateside popularity.

Can you please give me Sandie Shaver's fan club address?

Vicky Mowe

181 Rainham Road North, Dagenham, Essex, Eng.

What was the name of Elvis's first hit record?

Susan Soumes

"Heartbreak Hotel."

Does Freddie, of the Dreamers, have any pets?

Chirlidine Holts

He has two white Pyrenean mountain dogs.

Are Sonny and Cher getting a divorce?

Mike Clarke

No.

What are Donovan's favorite drinks?

Susan McHenry

Milk, and vodka and lime.

Is it true that Kathy Young, the girl who sang "A Thousand Stars," is married?

Chris Brigham

She married one of the Walker Brothers in California, on June 26.

What has happened to P.J. Proby? I haven't heard too much on him lately.

Michelle Dupoir

His popularity in the states is far from overwhelming or successful. Perhaps this is the answer.

Can you tell me something about Paul's twin, Keith Allison?

Babs Holby

Born in Texas some 22 years ago, Keith stands at 6'1", weighs 165 lbs., has brown hair and eyes. Can play harmonica, piano, bass, and drums. His favorites include the Beatles, Bob Dylan, and Chuck Berry. He loves the "British" style in clothes, and wants to eventually buy a Volkswagen or a Cadillac. He is married.

Can you tell me anything about the romance with Herman and Twinkie?

Sara Sterner

The whole thing was dreamed up in a press agent's office. Herman told me that he took her out for 3 days, just for publicity, and now he never sees her, but when he does they say "hi" and that's ALL!!!

Are the Rolling Stones splitting up?

Justice Supreme

No, not for a long, long time.

What do the English groups think of girl' groups?

Debbie Moss

I can't speak for all the groups, but speaking for Herman and the Harzins I know that they dislike them!

How many children do John and Cyn have?

Mary Sheperd

They have one; John Julian Lennon, Jr.

Where are the Liverpool Five from?

Kay West

With a name like Liverpool, can't you guess?!

Are the Beau Brummels English?

Jim Moores

No, they hail from San Francisco.

When will The Hermits come back to the states?

Gayle Tamkin

Most likely, sometime next year. The exact date is not known.

Where do the Deep Six come from?

George Thir

San Diego.

Repeat For The Toys?

The Toys know a good thing when they see it.

They recently smashed up the charts with their very first release, "A Lover's Concerto," which was based on a Bach musical pattern.

No one thought they could sell classical style music but they did it and now they're going to try to do it again.

Their second release is going to be titled "A Attack" and it is based on musical patterns by Tchaikovsky.

Simon And Garfunkel Sing Happy

One of the fastest rising songs on the nation's charts belongs to two city-bred folk singers who specialize in singing of the trials and life in the big city.

They're Simon and Garfunkel and instead of singing about just sad things these city-type folk singers also sing of the fun and excitement and the joys of life. Their "Sounds of Silence" stands to be one of the biggest records of the year but the two are anything but overnight successes.

They met in the sixth grade and have been singing together since they were fourteen. Initially they confined their talents to school functions and private affairs.

In case you're wondering (and we're sure you are) Simon and Garfunkel are their real names. They're Paul Simon and Art Garfunkel.

After thoroughly testing their waltz at school functions, the boys embarked on their professional careers at Manhattan's center of the folk world, Gerde's Folk City.

Since then they've played the Gaslight and Bitter End clubs in New York City, the Edinburgh Folk Festival, the Troubadour and the Enterprise in London and the Streets Of Paris in France.

Their recording career was born in October of 1964 when they strolled into the New York headquarters of Columbia Records.

They made such an instant impact on the company officials that they were recording their first album a short two weeks later. "Sounds Of Silence" is their first smash but you can bet on one thing — it won't be their last. They're too talented for that.



WHO WROTE WHO?

Strange New Game

By Carol Deck

There's a new game going around that has a lot of people muttering some mighty strange things.

The game goes something like this—if you were a book who would have written you, or if you were a play who would have done the music for you? Or maybe you are a painting or a comic strip character.

Anyway, we at *The BEAT* have been knocking around the names of some of our favorites and we'd like to tell you a few.

To start with the obvious, David McCallum just has to be from an Ian Fleming book, writer of the James Bond books.

The Rolling Stones must be a poem by an unknown Greenwich Village beatnik. And P.J. Proby is, of course, one of Shakespeare's tragic heroes—the fellow's just plain doomed.

A Frost Poem

Marianne Faithfull is one of those beautiful spring poems by Robert Frost and Herman has to be a creation of Lewis Carroll, who wrote *Alice in Wonderland*. And some current pop stars could easily be creations of other pop stars. Like Sunny and Cher could be one of the John Lennon's short stories (the probably illustrated them too).

And P.F. Sloan and Eric Burdon of the Animals could be a couple of Bob Dylan's poems (he calls them poems).

Dylan himself is too much for one person to have thought up. He must be a product of the combined efforts of Pete Seeger, Jack Parr and Cassius Clay.

Comic Characters

And then there's the comic strip characters. Ringo is obviously Charlie Brown of "Peanuts" and the Righteous Brothers must be

"Mutt and Jeff." And Tom Jones must have been dreamt up by whoever writes "Superman"—he's just too much to be real.

And there's more in our little feeble brains up here! Phil Spector, the unreal producer of the Righteous Brothers, must be either one of those far out Picasso paintings or a piece of pop art.

Gary Lewis is a figment of his father's imagination. Them must have been created by Mick Jagger in one of his weaker moments.

Dick and DeeDee should be the Bobsey Twins and Brenda Lee is Rebecca of Sunnybrook Farm. Or maybe, on second thought, Tom Jones is Rhet Butler out of "Gone With The Wind."

John Lennon

And John Lennon could only have been created by Andy Warhol, the king of New York's ultra, super-in crowd who makes 8 hour movies of people sleeping and then takes 8 hour movies of people watching his 8 hour movies.

And the King himself, Elvis, would have to be a character in a book by Irving Stone, the guy who writes books like *The Agony and the Ecstasy* about people that are bigger than life (can't you just see Elvis' life in a movie starring Charlton Heston!).

And there are many many more. This silly game has kept *The BEAT* staff babbling for weeks. How about you? If you get some real brain storms send them to us and maybe we can print some of them.

Have Fun!

TV Series For Freddie

Freddie and the Dreamers have had their dream come true. They've been signed for their own American television series.

The five Manchester lads will star in a situation comedy musical show which will be shown on ABC-TV starting next September.

They start filming the 26 episodes in April. Eighteen will be filmed in Britain, two in Paris, two in Rome and four in America.

British actor Terry Thomas is being sought to play Freddie's father.

Dusty Recalls American Fog

Dusty Springfield recently completed an American tour and returned to England to show her stuff at the Royal Command Performance.

As with anyone who's been in both America and England, she found many things very different in the two countries. Among the differences she found was the American fog.

"It's not at all like English fog," she noted. "It's wet and you can't really see it. But it stings the eyes somehow."

So what kind of fog do you have over there, Dusty?

From Elvis To UNCLE

Mary Ann Mobley gets them all. First she played opposite Elvis in "Harum Scarum" and now she's about to go after the men from U.N.C.L.E.

MGM-TV has just signed the former Miss America for the title role in "The Girl From U.N.C.L.E.," a television series for the 1966-67 season.

She was among nearly 100 of Hollywood's top young starlets who were interviewed for the part, but she won out over them all.

She'll join the men from U.N.C.L.E., Robert Vaughn and David McCallum, this week for the filming of an episode titled "The Moonglow Affair" which will be the pilot episode of "The Girl From U.N.C.L.E."

After completing "Harum Scarum" with Elvis, she also co-starred with Jerry Lewis in "Three On a Couch" for Columbia.

"This girl really keeps busy and she gets the best leading men!" "The Girl From U.N.C.L.E." is being produced by the same people that produce "Man From U.N.C.L.E." so it can't be anything but a smash.

We're waiting Mary Ann.



SLOOPY'S BACK AGAIN—this time with The Atlantics. Their new record, "Sloop Dance" is rapidly climbing the charts just about everywhere. Which proves that Sloopy is one very popular girl!

BUILD the KRL "A"

Get full
contest
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SOME WINNING MODELS in the KRL "A" contest are pictured above with their trophies. From left, Robert Judy's winner in junior replica division, Chuck McGehee's first place entry in senior replica division, William Borjes' second place entry in junior open division.



THE EVERLY BROTHERS, sporting new-style haircuts, were a holiday hit at Dave Hull's Hullabaloo. 1965 Photo Chuck Boyd

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THE FOUR SEASONS, in Hollywood for a series of TV appearances, catch up on what's happening. 1965 Photo Chuck Boyd

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THE CHANGING TIMES read the BEAT in their dressing room. 1965 Photo Chuck Boyd

Inside KRLA

Tour-time at KRLA everyone. Yep, today is the big day when we take you on a super-duper extra-special guided tour of the fabulous studios of KRLA located in picturesque Pasadena.

We start our little trip in the lobby of the station, where you can all see the broadcast booth. Right now, the old Hullabalooer is on the air, so why don't we go over and say hello to him.

Here—I'll knock on the window of his "cage" and get his attention. Hello Hullabalooer, you hoo—hello!

Honk, honk—"Hi'ya Hullabalooers. How're ya doing?" Just fine, Dave. Will you play a couple Beatle records for us? Thank you.

We'll walk through this door over here to our left, around the potted yucca-plant, and up the gold-plated winding staircase. (puff, puff)

Whew! Well, right down the hall of fame—you will notice the 42 x 93 color photos of all the KRLA DJ's on the walls here—through the first door to your right, you will find Emperor Hudson's Leopard Skin Room.

Careful for that funny-looking leopard by the door as you enter. He is one of the Emp's favorite pets and he has been known to get a little mean when he hasn't eaten for — oh, ten or twelve minutes.

Notice the lovely lavender-colored, silk-covered walls with the matching royal purple satin cushions on the floor. If you push this little button over here to your left, the walls—all seven of them—will turn themselves completely a-

round and they will be entirely covered with real honest-to-goodness leopard skins.

The only reason His Royal Highness doesn't leave the walls turned 'round to that side all the time is 'cause it seems to have a rather strange affect on people who come in. They begin to growl, and claw, and growl around the room. Never did understand that!

The Emp's Crown Jewels are in the room right next to this one, but it is locked and so we can't get in. Well, maybe next time.

But we can go right down the hall to the elevator and take a ride upstairs to Bill's weather room. You've all been up here with me before, so we'll just stop in for a minute to say hello.

Well, well—look who we've found in the elevator! It's Jarvis the Janitor. Howdy Jarvis, what's up? We were just about to go upstairs to the weather room.

"Oh, I'm sorry, but you won't be able to get in, 'cause it's being fixed. There were an awful lot of holes in the ceiling and stuff, and it got sort of moist in there whenever it rained, and then the weather machines would get all haywire. I'm sorry."

Oh, that's okay Jarvis. I just noticed the time and we really have to be going.

Listen everyone—maybe we can finish our tour next week, 'cause it's almost six o'clock now, and they close the studios at six. And if we don't get out of here, we might have to stay all night, and I never really did trust that old leopard of The Emp's, anyways!

So I'll see you all right back here again next week. Till then, later babe!

KRLA Tuneclax

This Week	Last Week	Title	Artist
1	1	WE CAN WORK IT OUT/DAY TRIPPER.....	The Beatles
2	5	LIGHTNIN' STRIKES	Lou Christie
3	2	SOUNDS OF SILENCE	Simon and Garfunkel
4	6	FLOWERS ON THE WALL	Stattler Brothers
5	3	LET'S HANG ON	Four Seasons
6	7	YOU DON'T HAVE TO BE SO NICE	The Lovin' Spoonful
7	8	RUN, BABY, RUN	The Newbeats
8	4	LIES	The Knickerbockers
9	10	IT'S MY LIFE	The Animals
10	9	SHE'S JUST MY STYLE	Gary Lewis & The Playboys
11	12	A YOUNG GIRL	Noel Harrison
12	11	EBB TIDE	The Righteous Bros.
13	17	I WILL	Dean Martin
14	13	HOLE IN THE WALL	The Packers
15	16	I FOUGHT THE LAW	Bobby Fuller Four
16	19	ENGLAND SWINGS	Roger Miller
17	14	1 I SEE THE LIGHT	The Five Americans
18	27	NO MATTER WHAT SHAPE	The T-Ones
19	15	JENNY TAKE A RIDE	Mitch Ryder & Detroit Wheels
20	20	OVER AND OVER	The Dave Clark Five
21	29	AS TEARS GO BY	The Rolling Stones
22	34	MY LOVE	Petula Clark
23	21	THE BUCK	Jackie Lee
24	23	DON'T THINK TWICE	The Wonder Who?
25	24	MY GENERATION	The Who
26	26	FIVE O'CLOCK WORLD	The Vogues
27	25	MAKE THE WORLD GO AWAY	Eddy Arnold
28	31	THUNDERBALL	Tom Jones
29	35	A MUST TO AVOID	Herman's Hermits
30	30	UPSTIGHT	Stevie Wonder
31	32	ONE HAS MY NAME	Barry Young
32	28	FEVER	The McCoys
33	37	ONE TOO MANY MORNINGS	The Association
34	38	LIKE A BABY	Len Barry
35	33	SUNDAY AND ME	Jay & The Americans
36	39	SLOPP DANCE	The Atlantics
37	38	PUPPET ON A STRING	Elvis Presley
38	40	LOVE BUG	Jack Jones
39	—	I AIN'T GONNA EAT OUT MY HEART	The Young Rascals
40	—	HOW'S THE AIR UP THERE?	The Changing Times



DAVE HULL



BOB EUBANKS



DICK BIONDI



JOHNNY HAYES



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WHERE THE ACTION IS — Holiday crowds jam Dave Hull's Hullabaloo, Hollywood's newest, plushiest teen night spot. More details on back cover.

BEAT BACK ISSUES

DON'T MISS OUT on any great pictures, fun interviews or newsy items appearing in any of the BEATS which you might have missed. For a limited time only, these BEATS are still available.

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- 4/21 — INTERVIEW WITH PAUL
- 5/5 — MEMORIAL SPREADS
- 6/9 — BEATLES
- 6/20 — PROBY FIRED
- 8/7 — DYLAN
- 8/14 — HERMAN
- 8/21 — STONES TESTIFY
- 9/4 — BEATLES . . . IN PERSON
- 9/11 — THREE FACES OF BOB DYLAN
- 9/18 — PROTECTOR BARRY HUGHIE
- 9/25 — CENNY & CHER — 5 BITS
- 10/2 — YARDBIRDS' ORDEAL IN VAINT
- 10/9 — PAUL & RINGO NOW SOLD
- 10/16 — ELVIS — KING OF POP?
- 10/23 — BEVERLY BRIBES OF THE FIVE
- 10/30 — BRIGHTON'S BRIBES, NEW IMAGE
- 11/6 — DAVID MCCALLUM — HERO
- 11/13 — MICK JAGGER — JMAS RUINED
- 11/20 — LEN BARRY — EAST AS 1-2-3
- 11/27 — ROLLING STONES
- 12/4 — BYRDS
- 12/11 — CHER
- 12/18 — BEATLES
- 12/25 — JMAS ISSUE
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Adventures of Robin Boyd

By Shirley Poston

CHAPTER TEN

The next voice Robin Boyd heard was unmistakably Mick Jagger's.

Listing a bit to the right, she clutched George for support.

"That's Mick singing," she swooned.

George shook her off impatiently. "It's Mick all right," he hissed. "But would you mind telling me what that is?"

Robin stared obligingly in the direction of his pointing finger and her mouth fell open in amazement. What indeed was that? That being a strangely-clad figure visible through the battered doorway of the battered beach cottage, wearing purple bell bottoms, a pink poor-boy and a red wing (the figure, not the cottage).

"Who are you?" Robin cried, rushing through the doorway. "And what have you done with my Aunt Zelds?"

Redecorated

Aunt Zelds grinned widely, raising the red wig in a hearty salute. "I've had her redecorated," she announced, turning the record player up higher. "How do I look?"

"Wonderful!" Robin lied eagerly. (Well, she did look better.) Then she stepped firmly on George's winkle-picker.

"Wonderful!" echoed George, listing slightly to the left and clutching Robin for support.

Robin shook him off impatiently, giving a sigh of relief. Aunt Zelds had obviously flipped her wig (no pun intended). In her present condition, she would be the last person on earth to ask why Robin and friend were wandering around Catalina at 4:30 a.m.

"Why are you and your friend wandering around Catalina at 4:30 a.m.?" asked Aunt Zelds. Robin retraced the sigh of relief and thought fast. "Hunting for grunion!" she answered.

"Baloney," chorled Aunt Zelds, thinking faster.

Robin paused. "Training to swim the channel?"

Aunt Zelds shook her head in disbelief and the red wig flew into a corner. "I want the truth," she ordered, smiling fondly as her nineteen cats pounced on the wig and killed it.

Then Robin knew what she must do.

"It's this way," she began, realizing that she could not tell her Aunt Zelds a big fat one. "I said I was coming to see you this weekend, but I went to London instead. Then I had to come here on my way back so I wouldn't be telling mom a big fat one."

George took aim with his ultra-potent winkle picker and fired. Robin grabbed her shin and glowered at him. What was his problem anyway? She wasn't revealing any magic powers!

"Oh," said Aunt Zelds, perfectly satisfied with this most recent explanation. Then she jumped four feet into the air. "London, England!" she screamed.

"London, England," Robin said proudly, in spite of the fact that George was pinching her arm so hard it felt as though the world was ending.

"Cool," breathed Aunt Zelds. (And Robin had once thought of her as an old creep who lived out in the middle of nowhere without a telephone.) (No one is perfect.)

Fab, Gear, Boss

"Also fab, gear and boss," Aunt Zelds added, taking another red wig out of a battered drawer. Then she went to the stove and poured boiling water into a battered tea pot, causing George to wince visibly.

"Now," said Aunt Zelds, placing herself and twenty-two cups on the floor. "Introduce me to your friend and tell me about your trip!"

Robin sank to the floor, pulling a horrified George with her. She pinched him back when he didn't even look at Aunt Zelds during the introduction, but instead gaped

incredulously as the cats joined them and began slurping happily. "Rave on," Aunt Zelds encouraged, slapping at Tom the Siamese who was trying to spear a second lump of sugar with his left paw.

Visited Stones

Robin took a deep breath and a draught of tea (after having removed Tom's right paw from her cup) (Tom did not give up easily). "Well," she began, wincing. She didn't have to do this but knowing she had no choice, "the first thing I did in London was visit the Rolling Stones!"

That, of course, did the trick. Just as Robin had hoped, her story of London, England was forever silenced by Aunt Zelds's monologue about her latest crusade. Which was, of course, a campaign to convince the Rolling Stones to make a personal appearance in Catalina.

Robin listened patiently as dawn broke over the Pacific, pausing only to shoot George an occasional look that said "stay awake or I'll break something over your head."

Recent Hang-Up

"Aunt Zelds, dear," Robin interrupted along about nine a.m. "I think it's wonderful what you're trying to do for the Rolling Stones." Which was certainly no big fat one for she recalled all too well that her Aunt's most recent hang-up had been a crusade to convince all English girls to make a personal appearance several miles off the coast of Catalina. And before that, she'd been down on red wigs.

Curious to know what had changed her Aunt's mind (alleged about both subjects, she decided to wait and ask sometime when she had a week.

"We've got to be going," Robin said, dragging the semi-conscious George with her as she got to her feet. "But I'll be back to see you again."

"Bring him," Aunt Zelds commanded, taking one last stare at George's dark good looks.

After an endless farewell during which they were forced to shake hands with eighteen of the nineteen cats. (Tom had vanished into the sugar bowl at approximately seven a.m.) Robin and George found themselves walking down the beach.

"I suppose you know what this means," Robin said, squinting at the sun.

"Yes, yes," he sighed, pulling two pairs of sunglasses out of his non-existent pocket. "Next weekend you'll be going to London to visit the Stones to make up for the big fat one you just told Aunt Zelds."

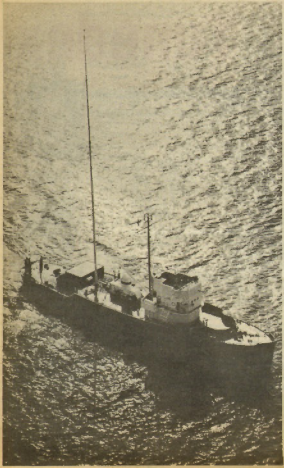
"I won't be getting you out of a warm tea pot in the middle of the night to rescue me this time," she promised as they lost sight of Aunt Zelds's battered cottage.

"You can bet on that," George muttered firmly. "Because I'm going with you."

"Hah! I mean pardon?" Robin gasped, not believing her ears.

George said nothing, but when he took her hand in preparation for their journey back to the mainland, Robin could have sworn he squeezed it.

(To Be Continued Next Week)



RADIO LONDON, a former U.S. minesweeper, broadcasts from outside of England's three mile limit as a commercial radio station.

The Successful British Pirate

As with so many things which we have always had, we tend to take our commercial radio stations for granted. But it's not so with the English. They haven't had it long enough to take it for granted. In fact, it's a whole new bag for them.

Only recently have the "pirate" stations appeared on their scene and the most widely heard pirate is Radio London. And she has quite a story to tell.

During the Second World War the U.S. Minesweeper Density cruised the ocean saving over 500 men from death. Then when the war ended she took up life as a cargo ship.

And now, 19 years later, she has started her life anew broadcasting over 250 miles as Radio London. Besides England she is heard over Sweden, Norway, Holland, Ireland, Denmark, Germany, France and Italy.

Three Miles Out

Commercial radio is banned in England so Radio London is forced to operate from outside the three mile limit. However, Philip Birch, the company's managing director insists: "We are not, and have no intention of becoming, law breakers and we are not assisted in our cause by the 'pirate' tag."

Radio London has a long-range objective—to become a land-based station. "Our commercial relations, our program content, and our station behavior proves we are responsible, reliable business people supplying something the public likes and wants," continued Birch.

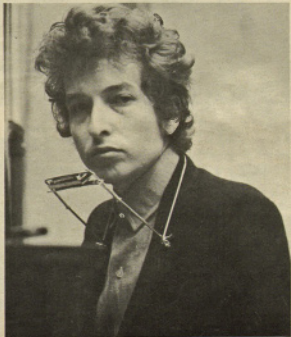
Wants Top 40

And what the British public wants is a top forty station. They're getting it from the pirate stations but it's not the same as having a land-based station similar to our U.S. stations.

These pirate stations are powerful. They can make or break a record. Barry McGuire is a perfect example of that. His "Eve Of Destruction" was banned on the government owned BBC but was played on the pirate stations. Thus, making it a huge hit. Rumor has it that a law will soon be passed outlawing the pirate stations. Radio London doesn't seem to be too worried about this turn of events. "If a law is passed which prevents us supplying Radio London from the U.K.," says Birch, "we will supply it from abroad."

One way or another England is bound to get commercial radio—a situation which makes the British teens very happy indeed.

Even if it does come from an old U.S. minesweeper.



WATCH NEXT WEEK'S BEAT for the complete story and exclusive pictures of Bob Dylan's press conference and concert.

It's In The Bag

By Eddie



Column time again, everyone. How 'bout if you tell me all the news this week? No? Well, would you believe no news this week!!!

Only joshing you, folks. Must start off with an apology to Marvin Gaye. I recently mentioned that the soulful singer made "a lot of great noise." Seems as how the word *noise* upset Mr. Gaye so much I probably said "I just simply love all of the wonderfully melodic" sounds "which really come from deep within his song-bowl!"

Every one in a while, Herman (of the Fang Fame) gets into a mood of candid comment, and *THE BEAT* found him just such a mood recently. Off-the-cuff remarks from Herman went something like this: "Nowadays I spend a lot of time travelling—and don't really enjoy it that much at all."

That's true, we see lots of exciting new places and all that sort of thing, but it's the travelling in between that gets me down. While we're airborne, or car-borne, or train-borne, I sleep. Or read. I'm a James Bond fan, and I've read every one of the Bond books.

"I suppose it's only natural that I miss some of the comforts of home during all this travelling. Probably one of the biggest 'misses' as far as I'm concerned is Mum's cooking."

"You're used cooking myself, but maybe it's better not to go into that one too closely!"

"Girl friend? No, there's no particular girl friend. Just girl friends. So far!"

No one girl friend, just girl friends, huh Herman? Hmmmm—would you believe a *harem*?

* * *

Must take out a moment here to mention the dissolution of one of the greatest singing duos ever. Joe and Eddie have now officially split, due to an unfortunate illness for Joe.

Eddie Brown will continue as a solo artist, but I doubt whether anyone who ever had the pleasure of watching these two fine performers entertain can ever forget the fantastic blend of talents which they possessed.

I would like to extend all of my very best wishes for a successful career as a solo artist to Eddie now, but I must also wish Joe a very speedy and thorough recovery, and hope that one day we will see both Eddie and Joe back together again.

* * *

David McCallum has been a very busy little spy lately. Like for example—he will be doing a little snooping around January 19 when he guest-stars on *Roger Miller's special*.

Last month David snooped right into the Capitol recording studio and cut his second record. One side is entitled "Communication," which he penned himself, and the flip side is "Carousel." Both records feature a McCallum narration set to music.

* * *

Sonny and Cher have a motion picture—their first—coming up, and it will be called "I've Got You Babe." I mentioned this a few columns back, but now the production date has been moved up to January 24.

* * *

It's gonna be a big month for the Supremes, beginning January 31 when they open at El San Juan Hotel in Puerto Rico. On February 9, the sensational trio will begin their first European tour, wrapping it up about the 15th, then they wing their way homeward in time for their February 17 opening at the Copacabana in New York, where they will stay-put briefly until March 2.

Wow—hope those girls are taking their vitamins this month!!!

* * *

Someone asked me recently what my views on the protest movement are. This seems to have been the Topic of the Year last year, and now that we have begun a brand new year, I think that we ought to get the subject out of the way once and for all.

I think that the popular, commercial protest movement—such as it was—started and ended with the "Eve of Destruction." That record was a one-time, "freak" sort of a hit. Unfortunately, it was also one of the most misunderstood songs of our time.

Intended to be a sort of "alarm clock" to wake people up to the current world-wide situation, many people understood it to be a dismal forecast of something which was certain to come—at any minute.

But, I do not believe that the protest movement is a really good protest song, and therefore the movement—of necessity—had to die right where it was born, with the "Destruction."

One important effect of the protest movement did emerge, however. That was to improve the quality of the majority of the songs which are being recorded now. Instead of being flooded with innumerable nonsense songs, we are being entertained by songs with good lyric and melodic content.

I think the fact that the "protest songs" had good lyrics which had something definite to say, greatly contributed to this current trend. Along these same lines, I think the music industry can owe a debt of gratitude to Bob Dylan who has greatly expanded the use of good lyrics in a song.

Rather than a continuation of the protest movement, then, I think that the new trends will veer towards "opinion" or "thought" songs; songs which have something to say, regardless of what it is. I don't think that we are going to hear too much more of the old "Bop Bop Shoo Bopp" things anymore.

And while we are about it—we'd better not forget to include a very large thank-you note to the fabulous Beatles, who have so greatly contributed to popular music in too many ways to even begin to enumerate.

As You're Singin' Mel Carter Setting New Goals

By Louise Crisoleo

When his heart sings it really sings. His name is Mel Carter and he is one of the few remaining ballad singers who continues to have hit after hit on the pop charts.

As so many Negro singers do, Mel began his career by singing with a gospel group. It was a big break for Mel because this is how he met the man who wrote his very first hit, the late Sam Cooke.

Mel was singing with the Robert Anderson gospel singers when he met Sam, who was also singing with a gospel group. The two became friends and a few years later Sam wrote "When a Boy Falls in Love." Mel recorded the song and it was released on Sam's label, Derby Records.

"Sam and I worked pretty closely together for two years," said Mel. Then Sam began concentrating more on his own career. "Sam was moving into a different bag. The new clubs took up about all of his time," recalled Mel.

Option Time

"We (his manager Zelda Sands and himself) realized that we had to do something ourselves. We had many offers plus they forgot to mention my option."

"I knew it so we decided to go through the waiting period. Legally, Sam could have kept us there but we had a talk with him and he agreed to let me go," said Mel.

So, Mel headed over to Imperial Records where he is very happy because "there is such a family atmosphere."

All of Mel's big hits have been solo songs. "The Richest Man Alive," "Hold Me, Thrill Me, Kiss Me" and "My Heart Sings." My sound is a ballad singer but I think I have a definite sound," said Mel.

"Nina Simone has made a very big impression on me. We both recorded 'The Twelfth Of Never' and the first twelve bars are exactly the same," revealed Mel.

Mel is accomplishing the impossible in the wide world of pop. "I'd like to be a night club performer who sells records to the teenage market as well as to the adult market."

Mel is never really scared on stage. "I feel at home, very much at ease on stage." Speaking of the stage brought something to Mel's mind and he continued enthusiastically: "I'm going to drama school."

"In other words, I'm trying a different thing—class and commercialism," said Mel.

And is he succeeding? "So far, yes," he smiles.

Oh, so he's an aspiring actor? "Well," Mel grinned, "I'm aspiring to something. A year ago it never entered my mind. You know, I'd go to the movies and come out thinking I'd like to be an actor but I never did anything about it. I wasn't serious."

"I had my first dramatic role in 'Never Too Young.' Mel continued more than enthusiastic now, "I wasn't scared at first because I thought I was just going to sing, but when I got to the studio they handed me seven minutes of lines."

Mel got through the ordeal with flying colors and liked acting so much that he is concentrating even more on professionalizing his acting ability.

"I'm reading for the part of the brother in 'Raisin In The Sun' in my drama class," said Mel. And he is also going to play the part of a white man while a white man plays the part of a Negro. "We felt like this is the only way we could get into the part."

Mel feels that there is a combination of reasons for the lack of Negro actors. "There is just as much Negro talent as white talent but there aren't enough Negroes trying."

"There is an underlying amount of prejudice in the business. For instance, Lena Horne knows that she is a dramatic act ess but it is always type cast as a Negro."

"So, the Negro doesn't have a chance to display his talent," said Mel. But he is not the least bit discouraged. Mel sort of feels that if Sidney Portier can do it so can he.

Pop Films?

Of course, Mel is taking the chance of never being able to display his dramatic ability either. He might just be thrown into a pop film with plenty of singing but no real plot. Would he take it?

"It all depends on whether they were making a movie in which

they would give me special staging," said Mel. "I think it has its advantages. The publicity it gets and the people who see it in the theaters. You get a chance to do something and do it well. The public likes to see an artist," Mel said.

He's "really excited" about going to England in February. In fact, he is currently rehearsing a new act. "We start out the first of the year with a whole new act."

"It usually takes three to six months to get a new act but we've already done three months work in three weeks," said Mel.

"Eventually we'll be taking a musical director and a trio with us." However, Mel declares now that he will never take a full review "ala James Brown, because 'I'm not going that route.'"

Evan Keefe

Mel says that he doesn't get too discouraged if one of his records is not a top ten hit. "I try to keep on an even keel but I would really like a gold record."

And there are three other things Mel would like very much to do. "I want to record a song in Japanese and I'd like to visit Japan. I think I'd like it there."

And the last wish? "I'd like to be a household name," said Mel softly.

"I think he'll make it! Probably—if he keeps turning out those hits. There's really no reason why he shouldn't—he hasn't missed yet."



Look Back At Ringo

By Jamie McMaskey III

Time once again to open up our BEAT scrapbook and take a look at the childhood memories in picture form, of your Beatle and mine — Ringo Starr.

By now, just about everyone is aware of the fact that Der Ringo had a great deal of illness to contend with during his childhood. As these are not the happiest of memories, there aren't any pictures of those days of Ringo in our book, but there is one which sort of looks back to Ringo's days in school.

Mr. Dawson—who was Ringo's physical training instructor at Dingle Vale Secondary Modern School in Liverpool—provides us with this snapshot:

"He was always wanting to do the same things as the other boys, and I remember one incident which typifies this. It was during the middle of a physical training lesson. All the class was jumping over the vaulting-horse in the center of the gym.

"When it came to Ringo's turn, he was obviously pretty doubtful whether he would get over the obstacle because he had never done it before. He ran up to it, jumped, and just managed to clear it. When he found that he had succeeded and not fallen flat, his face burst into a really broad, satisfied grin."

Ringo's Desk

Mr. Dawson continues his reflections by recounting incidents in the present: "Recently the school put an old desk of Ringo's up for sale. We had thousands of kids coming up to try and buy it. He has certainly had to make Dingle Vale School famous."

The next snap in our collection comes to us from Ringo's wonderful Mum—Mrs. Starkey, and she tells us about Ringo's first interest in the fine art of drumming:

"It was in 1957. He was working in Hunt's Sport's Equipment store in Speke at the time, and he started a group, which they called the Ed Clayton Skiffle Group with his only really close friend at that time, Roy Trafford.

"Later on Ringo joined Roy Trafford and the Hurricanes. He was playing with the Park-Town Skiffle group at the time, and met Rory at a 6.5 Special Talent Contest. They got talking and Ringo found that Rory was short of a drummer. He gave Ringo a try, and shortly afterwards, the future Beatle became a permanent member of the group. The Hurricanes had just changed their name at the time. They used to call themselves the Roving Texans, and altered it because they started to play Rock instead of Skiffle."

Nix On Muck

Ringo is a movie star now, and of course he must wear theatrical make-up when he appears on the screen. But he wasn't quite resigned-to the whole idea back in "the good old days!" An old friend — Iris Fenton — who also knew George, he must wear theatrical make-up for the Ringo Storms days, provides us with this candid glimpse into Ringo's past:

"The boys were appearing at Butlin's Camp at Pwllheli and it was mutually decided that they



would all look more professional if they wore make-up. Mutually, that is, except for Ringo. Ringo flatly refused, saying that he absolutely would not "put that muck on my face!"

He was finally forced to smear on at least a thin layer, which he did—somewhat begrudgingly! Iris continues, saying:

"I remember that he was very popular with the girls staying at the camp. They all loved the grey streaks in his hair, even though Ringo hated them.

Starr Time

"Rory thought a lot of Ringo and gave him his own spot in the act calling it 'Ringo Starr Time.' Ringo sang 'Matchbox' and 'Boys.'"

"He did not get his beard until their second session at the camp. I think it was to try and draw at-

tention away from the streaks in his hair."

Iris' mother joins in here to share a snapshot of Ringo's very first swimming lesson with THE BEAT: "Rory found out that Ringo could not swim a stroke so he decided to try and teach him. It was fine at first, but then they became more ambitious and decided to go underwater swimming which almost caused a tragedy. Rory told me that suddenly a pair of hands appeared from beneath the waves, desperately searching for something to grab onto. Ringo's swimming obviously wasn't good enough for under-water yet. Luckily Rory saw what was happening and pulled him out."

We have lots more pictures in our book of Ringo, but I'm afraid that you're gonna have to wait till next week to see those. See ya then.

RECORD QUIZ

It's happening again. Old songs are coming back! Several of today's chart-busters are past tunes with a new twist. Below, you'll find seven such hits. Some are recent revivals, others may take some remembering. The column on the left lists the names of the songs and their present artists. The column on the right is a jumbled collection of the original artists. See how many you can match!

- | | |
|--|-----------------------|
| 1. "You've Got To Hide Your Love Away"—Silk | a. Paul Anka |
| 2. "Over And Over"—Dove Clark Five | b. Little Willie John |
| 3. "Hang On Sloop"—Ramsey Lewis Trio | c. Kingston Trio |
| 4. "Don't Think Twice"—Wonder Who? | d. Thurston Harris |
| 5. "Fever"—The McCoys | e. John Lennon |
| 6. "All Of A Sudden My Heart Sings"—Mel Carter | f. The McCoys |
| 7. "Where Have All The Flowers Gone"—J. Rivers | g. Peter Paul & Mary |

ANSWERS (AND STUFF THAT TRYING TO READ THEM UPSIDE DOWN, IT'S BAD): 1-f, 2-b, 3-c, 4-g, 5-e, 6-a, 7-d

IN SEARCH OF FOLK

Glen—Real Folk

By Shannon Leigh

Just who exactly are the "folk" of this world? Who are the people behind the "folk music" we listen to? In fact, just what exactly is "folk music?"

The current consensus of opinion is that folk music is simply the "music of the people." Theoretically, then, we'll assume that this takes in all people, of all ethnic origins and cultural environments.

Taking all of the foregoing as a basis for this week's "search," then, we have found a "folk singer" right here in THE BEAT offices. His name is Glen Campbell, and he is definitely real folk!

Glen was born in Delight, Arkansas, on April 22, 1940. He had a 15-minute radio show with his uncle when he was six years old, and on which he played rhythm guitar and sang. From there, he went to Texas, and at the tender age of 13 he was playing night clubs, six nights a week.

Glen never had any formal music training, but as he says (drawl and y'all!): "When you play clubs six nights a week, that's like rehearsing five hours a day!"

Glen is probably one of the most talented guitarists in the field of pop music today, and aside from his own record career, he has played on sessions with Elvis Presley, Sonny and Cher, the Knickerbockers, Ricky Nelson, and Phil Spector.

No Label

As for himself, Glen avoids being tagged with any one label. He will admit to having country and western origins, but then he will go on to explain that:

"I don't label anybody like—'Well, he's a country and western singer, you lay him on the shelf there; he's a Rock 'n' Roll singer, you lay him on the shelf there.' Music isn't like that to me.

"You take some of these artists who have had a gimmick record—they're here today and gone tomorrow. But the talent stays! The reason, I think, most of

the pop artists jump on the country and western tunes is because the country and western songs have so much more meaning, so much more feeling than a typical R'n'R record like 'Shout.'"

So we have found a "folk" who likes to sing in all different sorts of "bags." "I'm kind of a funny guy—one day I'll be on a country and western-sounding kick, the next day I'm on a Rock 'n' Roll kick, the next day I'm on a pop kick, the next day I'm on a pop kick. It's good to know all of these different things."

Talent

Yes, it is good. But it is also something called "talent," an X ingredient which Glen possesses in very large quantities.

Glen is a tall, good-looking, easy-going young man, with a marvelous southern drawl in his voice, and a warm, sunny smile on his face. He has a wild sense of humor, and very straight-facedly he informed me of a slight difficulty he has been having lately:

"I've got an Indian fan over in Arizona who keeps sending me snare signals... COLLECT!" Glen is also the proud father of a brand new baby boy, named William Travis Campbell. Born December 12, little William weighed nine pounds at birth, and as his Daddy tells it, he was "born standing up and walking!"

This New Year holds many TV appearances for Glen, as well as many more recording sessions. "I'd like to make good, hit records. But mainly, I'd like to make good, clean records—I won't do anything 'dirty.'" On his latest record session, Glen cut an old standard tune entitled "Satisfied Mind," all done up in a brand new way.

The disc will be released some time this month and it's a record to listen for.

And Glen? Oh well, he's just an average, everyday, all-American good-looking, talented, fun-loving fellow. Come to think of it—ah reckon that he's just "folk!"



By Shirley Poston

I do hope that I'll be able to stop stuffing myself with holiday goodies long enough to write this column. I also hope I'm the only one who gains approximately forty tons every Christmas season. I sure wouldn't wish this predicament off on anyone else.

Guess it's time to get out my Beatle albums and start doing some deep knee bends. Really, their discs are great to do exercises by, especially the "Hard Day's Night" album. It has lots of jumpy songs that set the old flab to bouncing.

Good grief. The way I express myself has got to go! Allow me to rephrase that last sentence. It has lots of jumpy songs that jiggles your jowls maybe? No, that one was even worse.

Sometimes I think I'm in the wrong business. I should be writing for a medical journal with my nauseating touch. No, come to think of it, I should be writing to medical journals. For help!

Speaking of George (enough of this rational stuff—it's getting on my nerves), I have a wonderful idea about what all of us (us?) (oh, well) G. Past Harrison fans can do next New Year's Eve. We

can all meet at International Airport, storm the runway and "borrow" a fleet of planes and go visit George! Of course, between now and then, a few of us are going to have to learn to fly DC's (of the winged variety), but it's a sacrifice worth making.

I dreamed that one up because I just never have any fun on New Year's Eve. I think it's because I try too hard, thinking I'm going to have-a-good-time-or-else. So, I like to conjure up things that I know would be fun. And, I must say, that suggestion was the most ridiculous I've ever managed to dredge up.

Oh, well, just bear with me. It must have been something I ate. Like those three rum cakes, for instance.

But, does that ever happen to you? Not having fun when you're supposed to, I mean? That happens to me a lot. I usually have a better time when things aren't all planned and you end up doing some kicky spur-of-the-moment thing.

Now, back to the Beatles. I received a great letter from BEAT reader April Orcutt who lives in Tustin, California. Inside (where

else, pray tell?) she'd enclosed several copies of a Beatle survey she'd made up, and asked me to pass them out to my friends.

I started to do just that and then realized that all of you might like to get in on this. So, I'm going to print a list of the questions April asked, and I know she'll flip if you'll each send her a letter with your own opinions and answers.

Before I forget, her address is 16596 Townhouse Drive, Now, onward. My own answers appear in parenthesis (so I can't steal) after each question.

1. *Who is your favorite Beatle and why?* (George Harrison because he is George Harrison.)

2. *What is your favorite Beatle song?* (Tie between "Don't Bother Me" and "Day Tripper.")

3. *What is your least favorite Beatle song?* ("Mr. Moonlight.")

4. *Why do you like the Beatles?* (I don't like them. I love them. There aren't any words warm enough for why.)

5. *What other groups do you like?* (The Stones.)

6. *What is your opinion of the movie "Hard Day's Night?"* (It was sheer magic.)

7. *What is your opinion of the*

movie "Help?" (I loved it just as much, but in a different way.)

8. *Which Beatle do you think is the best actor?* (Paul McCartney.)

9. *Which Beatle do you think has the best singing voice?* (George Harrison!)

10. *Do you think you will still like the Beatles if and when Paul and George get married?* (Yes, definitely!)

11. *Why or why not?* (If there's anything that could make me stop liking them, it hasn't been invented yet. However, George, I do expect you to be very upset when I get married.)

12. *Do you think the Beatles will last?* (Forever.)

13. *Why or why not?* (Because they are totally unique and widely talented. There's never been anything like them before and there never will be again.)

14. *What do your parents think of the Beatles?* (They didn't much care for them until I nagged them into seeing "Hard Day's Night." After that, they could hardly wait to see "Help.")

There you have it. Hope you'll be able to find time to send your answers off to April. In a month or so, I'll write and ask her how

the survey came out and then print the news here in my column.

Hmmm. I do wish April had asked which Beatle was the you-know-what-ist. The answer to which would have to be John Lennon, of course. (Sorry about that, George.)

Well, I'm out of room (and my mind) as usual, and I still haven't given you the name of the Rolling Stones album winner. Who just happens to be Laurie Riedinger of Los Alamitos!

I also have a confession to make. You already know how disorganized I am and all. Well, I've done it again. We've had three album winners so far, and I haven't sent out the albums yet! I promise I'll do it tomorrow, so help me! Let's face it. I mean well, but I'm not.

If there are any Donovan fans (besides me) (slurrp), you'll be glad to hear that he's the object of our next little for-girls-only-or-else contest.

"I'll send a copy of his "Catch The Wind" album to the first person who can tell me what his last name is! Hint—it starts with an L.

Keep your letters coming and I'll see you next Beat!



For Girls Only

Sincere Thanks

for voting

'The In Crowd'

BEAT Pop Awards

Best

Instrumental Album of the Year

Ramsey Lewis Trio



Lurch Looks At Protests

Protest, protest, protest—that seems to be the main topic of discussion ever since "Eve of Destruction" took over the charts.

But at least one person has looked at the whole scene objectively. Ted Williams, better known as Lurch of The Addams Family, says he's for protest and he seems to have some pretty good reasons.

"I can't help but think that it's all a part of the fear of finality," he explained during a break in the taping of a television show.

"It's kind of like you're saying 'somebody help us. The world got away from us and we don't know what to do about it.'

"You can't ignore protest. I'm for it, for only through protest can we get both sides of the question.

"You've got to have people on the fringe. If you've only got middle of the roaders, you just don't ever make progress.

Ian Hosts Show

That British bundle of energy known as Ian Whitcomb is returning to America the 18th of this month and has just been signed to a new venture.

He's signed as the host emcee on a new half hour musical game show called "Pop-Oopoly."

The show is produced by Al Burton, Frank Danzig and Bart Ross from Teen-Age Fair Productions.



THE BEATLES were unable to attend our Pop Awards Banquet, as you all know. They were kind enough to send us a telegram explaining that they were on their British tour at that time. But this morning the postman delivered a real surprise to us—actual proof of where the Beaties were on December 8. They were getting off the plane in Sheffield, England. So THE BEAT forgives them.



Kingston Trio — Folk Entertainers

By Shannon Leigh

Searching, searching—yes, we're still searching; searching for folks in a very folksy world. This week, we have discovered three very nice folks on the grounds of a large, plush hotel.

Oddly enough, almost any "folk singer" with whom you speak these days claims not to be a folk singer! We posed the question of identity to the Kingston Trio, and John Stuart replied:

"We never claimed to be folk singers—we're folk entertainers. I think if you have to put labels on something—a folk singer is someone who presents folk songs because they're folk songs and the entertainment is within the songs, and not within the presentation.

All Types

"We sing many types of songs and we sing them with folk instruments and with folksy harmonies, rather than modern harmonies and folksy instrumentation. But we sing popular songs, and Broadway show tunes, and parodies, but we sing them in a folksy manner."

John continued along this line of thought and extended it even further into the field of pop music:

"When folk music was really popular, then "Shindig" and the Beatles came along and the pop music fans didn't want to drop their folk root, so the performers adopted both the electricity of "Shindig" and the Beatles and the folk idiom, and then combined them.

"It seems that all popular music is combined into one now—country and western has a big influence on groups like the Lovin' Spoonful, who are in no way country and western.

Next Fad?

"So, with this amalgamation of music, I think that this will continue and become even more prevalent. I wish I could tell you what would be the next fad, but I don't know."

Many people have suggested that the modern popular folk movement actually had its beginning when the Kingston Trio made a chart success of their first disc—"Tom Dooley."

Theorizing on this idea, Nick Reynolds explains: "I think the pop trend of groups, quartets, trios, folk choirs—I think we started that particular part of it, made a chart success of their first disc—"Tom Dooley."

without the Kingston Trio! But, maybe his interest got started back then with some folk group or singer, but I don't know."

British Sound

Bob Shank seemed to express the feelings of the group as he spoke about the British sound and influence which has been so prevalent the last year and a half.

"I think it's had a great influence on American style. They have had a lot of great new groups come out because of it. I think the surfing bit is a combination of the British sound and the American health."

The Kingston Trio—as folk singers, pop singers, or just plain great singers!—have been making big records consistently for nine years now. In that time they have produced 26 best-selling albums, and a number of successful singles.

Their latest album is entitled "Something Else"—in which the boys experiment for the first time with electrified instruments, somewhat more in the pop vein, and their new single from that LP is "Parchment Farm," which is already doing very well on the charts.

Race Driver

The boys also find time in their hectic schedules for hobbies. Bob Shank builds and races sports cars, and he finished second on the West Coast last year on the whole Pacific division in his class, which is a formula class for the Lotus 22.

John Stuart writes songs, both for the Trio and for other groups as well. But currently he is involved in a much larger project, which he explained to THE BEAT very briefly:

"I'm doing a project for the Kennedy library. I'm collecting the contemporary folk songs from the three years President Kennedy was in office.

"Any music—especially folk songs—gives an element of emotion that biographers and historians won't be able to capture. But 100 years from now, we'll get an indication of how the younger people were reacting to the events of the years.

"There are about 500 songs collected so far."

Well, they claim that they aren't folk singers but folk entertainers. Alright—would you believe three great entertainers singing some folk songs just about as well as they're gonna get sung?!



PAUL REVERE and HIS RAIDERS are pictured here with Dick Clark minus the rest of the "Action" gang. The trouble with this on location filming is quite simple and most obvious—it's cold on the beach! But the show must go on and so the Raiders bravely play their instruments despite rain, sleet, etc.

Spoonful Of Lovin' Words



... JOHN SPOONFUL

BEAT Photo: Robert Cooper



... STEVE SPOONFUL

BEAT Photo: Robert Cooper

By Edna

It isn't everyday that one meets John Sebastian of the Lovin' Spoonful and has the opportunity to sit and talk with him. *The BEAT* had that opportunity the other day, when we found John sitting alone in a darkened nightclub.

It was the middle of the afternoon, and the niter was very silent and abandoned. John and I sat down at one of the little tables near the stage and began to talk about things—all kinds of things, like the way the group was formed:

"I met Zolly about two years ago and then about ten months ago I met Stephen and Joe Butler. Joe became the drummer a short time after Stephen had joined the band.

"The whole thing germinated in the fact that Zolly and I wanted to work together just because we liked the music that we could play together. I guess that all of us involved were interested in making music and working with a band and I think that none of us had really found the right combination of people yet."

Sounds

We spoke of other things as well; we spoke of sounds, and the particular sounds made by the "Spoonful." "We're the group that cries out *not* to be labeled. I think that if you've heard *fun* album, you know that we make a lot of different sounds, so that no one specific sound could really be characterized as what we 'sound like.'

"Because, with different combinations of instruments, different styles of playing—the sound of the group is not *singular* but *multiple*."

As John was speaking, the topic of protest music came into the conversation, and John has some very definite feelings about these songs; we mentioned the possibility of Dylan being the father of the protest movement, and John tinued from there:

"If Dylan fathered it, then it's certainly his illegitimate son, because the protest music is certainly not the direction of Dylan right now, on the same terms.

"The protest music is a phenomena and we don't do it. Probably because we're very ill-acquainted with politics, which is what it mostly is—most of the source material for writing protest songs is newspaper data which most of us aren't well acquainted with in the first place."

Have A Ball

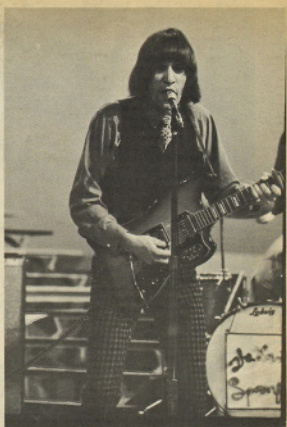
The evening had grown later and it was time for John to rejoin the other members of his group, and as he bid farewell to *The BEAT*, we asked him one final question: what would he do with the future, what hopes does he hold for the group? "We'd like to carry on—have a good time—more than anything else. We want to have fun!"

He was gone then, suddenly, but at least we had been treated to a small taste of *The Lovin' Spoonful*.



... JOE SPOONFUL

BEAT Photo: Robert Cooper



... AND ZOLLY LOVIN'

BEAT Photo: Robert Cooper

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The Man, The Myth, The Music: The Man They Call DYLAN

KRLA BEAT

Los Angeles, California

January 22, 1966

Riding Stones Up To Plenty

By Tammy Hitchcock

The Rolling Stones are still vacationing and the five of them are spread all over the world. Since their American tour they've been up to nothing but rest and relaxation. Something which they deserve but don't get much of.

However, before they took the vacation route they were up to plenty. Charlie (who, by the way, can and does talk) has been very busy the past several months getting his second book ready for publication. His first, "Ode To A Highflying Bird," was quite a success in both England and the U.S.

This time around Charlie is working on a children's book. It should be appearing in your book shops in the not too distant future and will go under the name of "Zoo Of Elms."

Bill, the other quiet Stone who also talks when the mood strikes him, has been occupied with fixing anything which happens to go wrong with the Stones' amplifiers. Except in the U.S. if any union men are within eyesight. In which case, Bill touches nothing (unless their backs are turned, of course).

Keith's Dog

Keith has kept himself busy by looking after a little puppy given to him by a Stateside friend. Keith thought around for quite awhile searching for a different name for the dog, finally gave the situation up as hopeless and simply calls the pup "Dog." That's different?

Keith's habit of sticking pencils and papers and that sort of thing into his mouth has got to be stopped. Riding a London bus recently Keith folded up his bus ticket and

stuck it into his mouth, which really didn't hurt anything but the ticket—until later, that is.

Keith can sometimes be a bit absentminded. So, when Stones' road manager, Ian Stewart, lit a cigarette Keith leaned over and got a light from Stu.

One small problem—Keith lit the bus ticket! The burning ticket almost turned Keith's precious bangs into ashes (still precious, though). Maybe now he'll learn not to stick everything into his mouth, or at least not to set them on fire!

Brian has been busy phoning girls who throw stuffed animals at him with their phone numbers attached conveniently thereupon. He phoned a girl in L.A. who had hurled a stuffed toy at Brian on the stage in Long Beach when the Stones appeared there last May.

'Cause Of A Seal

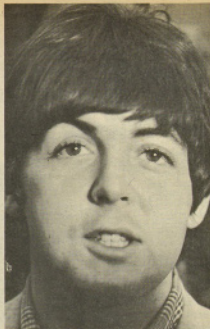
Latest girl to receive a call from Mr. Jones was a lucky New York fan who took aim at the Stones' speeding Cadillac and tossed a toy seal at Brian. Again with phone number written on it. When Brian returned to the hotel he sat down, phoned the girl and talked to her for nearly two hours. Some people have all the luck, don't they?

When Brian was in California he wanted desperately to go horseback riding, so he called up his friend, Joey Paige, to invite Joey to go along. Which was all very fine except that the two of them never made it—they couldn't find a horseback riding stable which was open! Maybe next time, Brian, and Mick? What's he been up to? Well, he's been talking to press about a lot of things. But mostly about the Stones' first movie venture which is set to roll in April. Mick's really very excited about it and most anxious that it turn out just right.

He refuses to let it become a pop film, declaring that if the Stones wanted to appear in one of those they would have done it two years ago. Mick very seriously wants to act and not just to be a decoration.

He'd like it very much if the whole world didn't know the plot beforehand, so he and the other Stones are keeping it top secret. He does hope his fans will like the movie but he couldn't care less what the Stones' critics think about it.

Mick's like that, you know.



BEAT Photo Chuck Boyd



BEAT Photo Robert W. Young



BEAT Photo Robert W. Young



BEAT Photo Robert W. Young

THAT ELUSIVE MOVIE SCRIPT

Beatles Still Looking

By Louise Criscione
As of today the Beatles are still in hot water over their next movie. They have a bit of a problem as you know—they're minus a script!

All four of the Beatles, and especially Paul, seem to know exactly what they don't want. They don't want "A Talent For Loving" because they'd look like four long-haired Roy Rogers singing to their horses.

If they can possibly avoid it they don't want another script like "Help." Although Paul declared that he liked "Help" and enjoyed watching it he did not feel that he and his buddies were necessary characters in the story. He considered them merely incidental to the plot and not a real part of it.

They don't want to do another "Hard Day's Night." Not because

they didn't like the movie—they did very much. But after all, it was a sort of documentary type film and how many of those can you make? Especially if you are creative, and the Beatles are.

They don't want to pull an Elvis. They don't want to rush a movie out in three weeks and they don't want to make a movie which is merely a vehicle for music. That would be too much like a pop film — all songs and no plot.

Write Their Own?
Okay, then why don't the Beatles write their own movie—they've done everything else. Well, as a matter of fact, they have attempted to write a script, but they just couldn't complete it to their satisfaction.

Paul reveals that he and John tried to write one but ran into all

kinds of snags along the way. The plot revolved around a man named Pilchard, who was really supposed to be Jesus Christ.

However, there were all sorts of holes in the story and so to fill them up John and Paul continued to add more characters. And by the time they had finished the story they had about a hundred characters involved in the plot! So they checked it.

The Beatles are all a little tired of playing the good guys. They figure that a piece of good goes a long way. They want to be bad guys for a change. You don't think the four Beatles could be bad guys? Well, then stretch your imagination! Of course, they'd probably be good bad guys.

Another problem facing the

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At first there were just the four of us—just four people alone in a room. Quiet—then we spoke some words to one another, but there was really nothing to say. We were strangers all alone.

It was a small room and there were no windows; only doors which opened from the outside. It was a recording studio, and now it was filling up with television cameras and radio microphones—and people.

There were many people in the room then talking all at once. No one was really saying anything, but everyone was just sort of waiting—there was going to be a press conference for a man named Bob Dylan.

And suddenly he was there . . . Dylan.

It became somehow like a giant Alice-in-Wonderland zoo, grotesque, with all of the animals peering out from behind their fiberglass bars at all of the odd-looking people on the outside.

Reporters and journalists and TV cameras all had come to see a freak in a sideshow, all had come to be entertained. Instead, they found a human being. Instead, they found a man—Dylan.

Some people were noisy, and asked questions which were out of place: How much money do you make Bob?

"I don't know how much money I make and I don't ever want to find out. When I want some money, I just go and ask for it, and then I use it. When I want some more I go and ask for some more."

Some round-looking people tried to squeeze their questions into little square pegholes, and hoped that Dylan would follow after. They tried to pin him down: How exactly do you write your songs and poems?

"I just sit down and all of a sudden it's there. I just sit down and write and the next thing I know it's there."

Bob Dylan just won't fit into little square cubby-holes—he's much too big for that.

Some questions were quite foolish, like those who tried to ask

them: How do your parents feel about your success?

"Well, I hope they can handle it!"

Sometimes words were spoken, and their speaker was Bob Dylan: "I'm a mathematical singer—I use words like most people use numbers."

"I'm just an entertainer, that's all. I'm addressed to everyone."

"I sing mostly love songs—I like to sing and play."

"I'm gonna write a symphony with words—I don't know if it's gonna be vague or not. There will be one song in one key, and another song in another key. Everything will be happening all at once."

Sometimes people threw their verbal harpoons at him, only to find him throwing them right back—with deadly aim! "I bet you couldn't name one thing I participate in—go ahead, I dare you!" And there was no one there to accept the challenge.

People asking foolish and irrelevant questions found that they received their answers in direct accident. Why did you come to California, Bob?

"I came to find some donkeys for a film I'm making!"

Are you gonna play yourself in the film?

"No, I'm gonna play my mother, and we're gonna call it 'Mother Revisted!'"

There was a slight, fragile young man sitting at the table in the front of the brightly-lighted room. It was like an operating room with a hundred amateur physicians all trying to dissect one human form. But they couldn't make the crucial incision, and the anaesthetic worked on them, instead.

And then the man named Dylan rose and slowly left the room. The TV cameras turned off their blinding klieg lights, and the radio men turned off their prying microphones. Slowly all the reporters and the journalists disappeared through the one-way door, returning to their one-way lives.

And then the room was quiet—there was no one left inside.



Bob Dylan, Chuck Keeler

DYLAN . . . DYLAN . . . DYLAN listen to his words: "the town i was born in holds no memories but for the honkin foghorns the rainy mist an the rocky cliffs."

He was born in the ageing mining town of Duluth, Minnesota. When just a child, his family moved further downstate to Hibbing.

"It was not a rich town my parents were not rich it was not a poor town my parents were not poor it was a dyin town."

He was a restless child, always moving . . . running . . .

"i end up then in the early evenin blindly punchin at the blind breathin heavy statterin an blowin up where i go? what is it that's exactly wrong? who i picket? who i fight? behind what windows will I at least hear someone from the supper table get up i ask 'did I hear someone outside just now?' an there was no sound except for the wind blowin thru the high grass and the bricks that fell back to the dirt from a slight stab of the breeze . . . it was as tho the rains of wartime had left the land bombed out an shattered."

south Hibbing is where everybody came i start their town again, but the winds of the north came followin and grew fierce as the years went by but i was young an so i ran an kept running . . ."

In his own explanation of his early experiences—"My Life in a Stolen Minute"—Bob has written: "Hibbing's a good of town. I ran away from it when I was 10, 12, 13, 15, 15½, an' 18. I been caught an' brought back all but once."

In 1961, Bob Dylan was 20 years old—he had sung his way half-way through the States, and he was in New York.

"Winter time in New York town, The Wind blowin', snow around, Walk around with no where to go Somebody could freeze right to the bone. I froze right to the bone."

Where Is He Now? He is 24 years old now, and he has travelled half-way round the world.

I don't know where Bob Dylan is now, although I have a vague idea of where he has been. It seems quite certain that his future direction is only up, but his path veers off to obscurity.

He involves himself with the human condition—with love, and hate, and fear, and bitterness, and poignant feelings of everything. He feels them, he writes them, he

CONFERENCE
Silenced, darkened room of space . . .
Patternless walls of white One-way doors and no-way windows . . .

People blotting out the light. Cameras like giant scalpels, and Microphones of lead—no plugs; Fifty carnivorous carnival freaks, hairless—Who came to hear.

Deafened pens and blinded eyes . . .
Laughter horrifying fear—Jungle-hunters . . . two-by-four Waiting for their prey, and springing on a friend.

A human being in a cage, Of flesh and blood entrapment, kept—
Detained for one brief moment's nausea, the answer to his unasked question— Answered far beyond those doors—

An eternal-seeming captivity.

By Edie

sings them. There are a lot of people who try to listen. There are some people who hear what he is saying.

Dylan seems to be the hereditary genius of the immortals speaking with the tongue of here and now. He is a highly emotional, passionate observer of the world around and within him, expressing his many moods in a manner uniquely his own—Dylan, powerful, ever-changing, Dylan.

He seems at once to be coming, to exist, to be in the process of self-evolution, and to be infinite. He is the translation of words and music and cultures into the most profound aesthetic experiences.

He has said: "Open up your eyes and ears an yer influenced— an there's nothing you can do about it . . . I just seem to draw into myself whatever comes my way and it comes out me."

Dylan's Influence

I find myself influenced by Bob Dylan and I am not alone. There are many who have felt the touch of Dylan on their thoughts. Many try to copy, some endeavor to understand. He can be the most absorbing thought ever to fill a mental space, or he can be the incomprehensible dreams of far-off childhood.

There is no definition of Bob Dylan, no simple explanation of his being. There is only his existence, and his talent, and his art, and the opportunity which he offers to us to share this world with him.

There is only Bob Dylan—somewhere.



Bob Dylan, Charles Keeler



BEAT Photo: Chuck Boyd

"love minus zero/no limit"



BEAT Photo: Chuck Boyd

"can you please crawl out your window?"



BEAT Photo: Chuck Boyd

"it's alright ma, i'm only bleeding"



BEAT Photo: Chuck Boyd

"subterranean homerick blues"



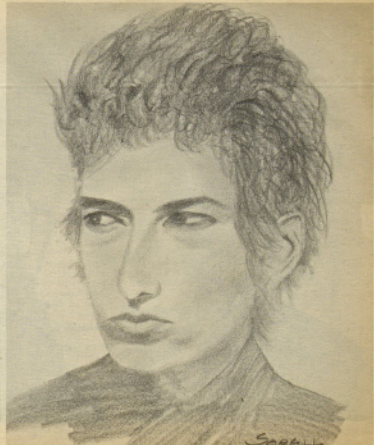
BEAT Photo: Edmund Stone

"the times they are a changing"



BEAT Photo: Edmund Stone

"only a pawn in their game"



Sorelli

By *Edlin*

You're searching—you're looking everywhere—you're trying desperately to find the man they call Dylan. You ask everyone—maybe even him—and you struggle to discover just exactly "where he's at."

And you fail—as you must fail—because Bob Dylan can be in no one place. He never stands in yesterday, he hasn't yet arrived at tomorrow. And today? Well, that's almost gone.

He isn't what I say he is, nor is he all the things which you might want him to be. He might be the composite of all the observations made of him, but mostly he is—Dylan.

Possibly the only honest representation of the man they call Dylan which I can offer you, then, is just the one composed of all those observations.

One man who has had the vantage point of close observation is Billy James, Manager of Talent Acquisition and Development for Columbia Records.

Billy immediately shrugs off the robes of the "Cream Judge." "I cannot take the position that I am a friend of his—I have been a business associate of his for the length of time he has been signed with Columbia records. As a business associate, I prefer never to discuss artists' personal lives, particularly when they are extremely well-known."

Tries To Like

So often Dylan is plagued by the useless, irrelevant questions of nagging reporters attempting to tie him down. Having watched this, Billy comments: "I think he will make attempts to like people even when it's obvious to him that they dislike him. His evaluation of silly questions and a questioner's evaluation of a silly question may be different."

At a recent press conference which Bob held at Columbia Records in Los Angeles, someone asked him if he had any feelings. Annoyed with this sort of inane question, Billy continues: "I think it's ludicrous for one human being to ask another human being—'Don't you have any feelings?' 'Nevertheless, someone did ask that question. So, the question deserves a silly answer, and he said 'No!'"

Dylan has written—"She Belongs to Me,"—in which he says, "She's got everything she needs—she's an artist, she don't look back."

Bob Dylan is an artist, and per-

haps in this context, he belongs to us. Considering Dylan, for a moment, as an artist attempting to communicate with people, Billy theorized:

"I think whatever process goes on within the mind of an artist concerning communication, goes on in Dylan's mind. I don't think he directs his work toward anyone—I think he works. People respond to this work or they don't. Any 'act' is communication, so of course—what he does communicates."

If everything could be explained in words, art wouldn't exist in the first place, and it's grossly unfair to expect an artist to explain his work in other words. You know—"what does that painting mean?"—it means what it means and that's all!

The function of the artist is that which he attaches to himself."

Dylan Cult

In speaking of the so-called "Dylan-cult" which recently developed itself so upset over Dylan's electrification in concert, Billy explained: "They accepted him when they could identify with him easily. When they could buy a corduroy cap and a harmonica holder just like his. When he sang songs of social protest—songs that seem to them to be songs of social protest, when he was communicating on a level that was understood quite readily by a certain segment of his audience—then he was accepted."

"When he moved out—he picked up people and lost people—every step of the way. It hasn't moved smoothly."

But what of Dylan's influence on contemporary thought, and music, and literature? He will deny its existence.

Billy is somewhat more positive in his own personal analysis of Dylan's influence: "Sure, he has become the most significant creator in the field of literature and popular music in the United States. His influence is quite, quite far-reaching—musically and verbally."

"That influence manifests itself in his ability to make people think and also to help them enjoy themselves. I think we get kind of pompous in evaluating Dylan. Hey!—he's a lot of fun, his work is fun!"

Dylan? No, that was Billy James' observations on, and around Bob Dylan. If you really want to find Bob Dylan, you're going to have to find him for yourself.



BEAT Photo Chuck Boyd

It may be a very long search for you—but undoubtedly, one well-worth the journey.

"I'll never finish saying everything I feel, but I'll be doing my part to make some sense out of the way we're living... or not living."
"Whatever else you say about me, everything I do and sing and write comes out of ME."

These words belong to Bob Dylan, and Dylan belongs—to no one. He only sort of shares himself—briefly—with anyone who might be interested. He shares himself, too, with time—with all the ages, for Dylan seems to be infinite—a universal entity.

But most of all—Bob Dylan is a human being. Someone pretty much like you and me—only different.

Barry McGuire spent several evenings talking with Bob, sharing with him a moment or two in time. "I was really gassed to meet Bob by—the words he has written gave me the impression that he was some sort of prophet. I was very anxious to meet him—and when I did, I was speechless!"

Barry found Bob just a few brief moments, but when he did, he "found a very searching, hungry person. He chooses his words very carefully and hesitates between each one—so he sometimes appears to be stumbling. When he's just with two or three people, he becomes very focused and intent on what he's saying."

Digs R&B

Barry remembers how Bob laughed and said, "People ask me how come I'm using a R & B band—ain't that weird? Other than the fact that I dig it—if I told people I would be all over! So I won't tell 'em!"

Then Barry softly recalls attending one of Bobby's performances: "The concert was really like going to church. There were thousands of kids there, and they just sat and listened!"

Then, his voice caught by emotion, Barry says: "He's so fragile—so frail—he looks like they could really hurt him. He's so very delicate, that I just sort of want to be his bodyguard to make sure that no one hurts him."

Dylan shares with his fans, an admiration of other artists and performers. So, in turn, other performers are fans of his. John Lennon of the Beatles said: "We were in Paris, back in January '64. Paul knew of Dylan. We caddged an LP

I am still runnin' I guess
but my road has seen many changes
for I've served my time as a
refugee
in mental terms an in physical
terms
an many a fear has vanished
an many an attitude has fallen
an many a dream has faded
an I know I shall meet the snow
North
again—but with changed eyes next
time round
I walk lazily down it's streets
an linger by the edge of town
find old friends if they're still
around
talk t' the old people
an the young people
rannin' yes...
but stoppin' for a while
embrace what I left
an lovin' in—for I learned by now
never I expect
what it can not give me

DYLAN

of his—"Freeheelin"—went potty over it. In America we met him. He was great, once you got to know him. He has a Beatle sense of humor."

Bob has subsequently said that John is one of the few people whom he has been able to like every time he has met him.

Self-Taught

Bob is a talented, sensitive musician and he has taught himself to play the piano, guitar, organ, auto-harp, and the harmonica. His former record producer, Tom Wilson, has said of him: "He is a fine piano player, you know. People don't know that. And hearing his songs for the first time is like a big emotional experience. You just know it's something beautiful whatever the subject. He's a poet."

In contrast, Bob has said that the only instrument he really has has fun with is the harmonica, because it's the only instrument he feels really comfortable with.

A reporter once told Dylan that he looked like a young Charlie Chaplin, to which Bob replied: "Chaplin did influence me, believe it or not. I watched all his silent movies, copied some of his movements." The reporter then went on to exclaim his great surprise.

Joan Baez has said of Bob's writing: "Bobby's songs are powerful as poetry, powerful as music. Bobby is expressive, who is—and many other young people—feel, what we want to say."

Many people—both young and not so young—have adopted Bob Dylan as their spokesman, their leader, the man who represents the ultimate and final truth in the universe for them.

Find Your Own

But Bob will take no credit for this, will disengage himself from this position entirely. He writes for himself, and offers his music to any who will listen and can find a meaning for themselves within his work.

"I listen all the time. Not to the radio. But out there in the street where it's all going on." This is Dylan.

"You ask 'How does it feel to be an idol?' It'd be silly of me to answer, wouldn't it?" And this is Dylan.

Dylan—a man of words, and songs, and feelings. A man of love and hate, and fear. A man like every other in the world—a man who stands alone, surrounded. A man—named DYLAN.



BEAT Photo Chuck Boyd

like a rolling stone



... TOM JONES

The Shindigger Returns

Wellingtons Entertain Our Troops

By The Shindigger

Howdy Hi, Shindiggers. Bet you thought you'd heard the last from me. Well, just between the two-million of us—so did I! But I have something very special to tell you about, and so they have allowed me these few lines to talk to you. I'm sure that you all remember the Wellingtons—the wonderful group of boys who sang regularly on "Shindig." Well, during the last two weeks in December of last year, I spoke to George Patterson of the group, and he told me something which I just have to pass along to you.

People seem to be very quick these days to put down the younger generation. But there are some members of that younger generation who ignore "some people" and go right on being great anyway.

We all know that there is a war going on in Viet Nam, and some of us are trying to do something about it. Some of us are just sitting back and pretending that it isn't there. Some of us are trying to help the others who are over there fighting in any way we can.

Ease The Pain

People like Bob Hope, and other fine performers give of their time and energies to entertain our fighting forces in Viet Nam, so that we can try to ease the pain of war at least a little bit.

But we forget sometimes that Viet Nam isn't the only troubled

spot on earth, and that we are sending our young men in uniform to other places on the globe, to protect our freedom and defend our way of life.

Our story starts back about three months ago when "Shindig" was filming two special shows on location in Hawaii. It was there that George ran into an old high school friend who had been fighting in Viet Nam for a year and a half, and was on a short leave.

He explained to George that his regiment hadn't had any entertainment of any sort in all that time, so George and the other two Wellingtons—Eddie and Kirby—decided that they should do something about that.

So, the three decided that they would form their own little show, and began talking to the appropriate entertainers who were more badly needed in places like Korea, Japan, and the Philippines. At first it seemed kind of odd, because people had all but forgotten these places, but it didn't take the Wellingtons long to agree to go. They wanted to help out—no matter where they were needed—even if it wouldn't mean quite as much glory.

Enough, Thanks

But they were told that there were already more than enough volunteers to entertain the fighting men in Viet Nam, and that they wanted to help out—no matter where they were needed—even if it wouldn't mean quite as much glory.

So, together with some of the "Shindig" dancers, and Dolan Ellis, who used to be with the Christy Minstrels, they put together a show, took their shots, and headed for the Orient.

All three of the Wellingtons have already served their active duty, and they are well acquainted with the loneliness which one can experience on a Christmas away from home. So they sang no Christmas songs on their show—only tunes which could boost the morale of the men in their audience.

No Medals

There won't be any Grand State Department medals awarded to these boys. They didn't go to Viet Nam to entertain our boys while under fire. They didn't put in any comical appearance on the battle front.

But they *did* remember that we have young men and boys in uniform in places all around the globe, and those boys will be very grateful that someone remembered them during this last Christmas time.

Christmas is the time of giving, and the Wellingtons saw to it that many men, far away from their native land, received their gifts during the Yuletide season—they gave that with the gift of love. And, isn't that what Christmas is all about?

Yeah, Well Tom . . .

A Jones Boy Makes Good

By Tammy Hitchcock

Well, I finally did it—got Tom Jones on our "Yeah, Well Hot Seat." Of course, I was unduly pressured into it. Every female in *THE BEAT* office is mad for the guy (myself included only I don't admit it). So, whenever we need a story or a picture of just about anything else someone always pops up with: "How about Tom Jones?"

Yeah, well how about Tom Jones? First off, you all know that Tom is from Pontypridd, Wales. The Pontypridd citizenship considers Tom a real hometown boy made good. But Tom just considers himself Tommy Jones Woodward.

So, it was a complete shock to Tom when he paid a visit to his home and was actually mobbed. "You just don't expect people that you've known all your life to suddenly chase you down the street!"

Yeah, well why not, Tom? I mean, people I've known all of my life chase me down the street. Bill collectors, dog catchers, neighbors I've borrowed a car from and forgotten to return (well, I'm not perfect you know. Almost perfect, though). Anyway, all those kind of people chase me all the time so I don't know why you should be any exception even if you are Tom Jones.

Love?

Now, of course, Tom is a big star all over the world. But it wasn't always such easy going. "For a long time we were just getting by, had a lot of let-downs. I talked it over with Melinda and I said, 'What do you think, love?'"

Yeah, well my name is *not* Melinda. Tom. It's Tammy. And Tammy doesn't sound even remotely like Melinda. So, naturally I'm crushed.

But you did tag a love onto the end of it so I guess that makes up for it a little bit. Only how come you didn't spell it "luv"? Maybe you didn't know that everyone from the British Isles spells love "luv." They'd better spell it "luv" 'cause that's where we copied it from and we're bound to get our Yankee tempers up if we find out we've been cheated!!!

Tom has a fantastic voice and everyone knows it—even Tom. "If I had my own voice I would never have had the nerve to be a singer," says he.

Yeah, well with your looks, Tom, who cares what you sound like? I mean, you could just stand there and read the stock market reports out loud and I'd dig you (and so would the boss.).

Proby Vs. Tom

P. J. Proby has been constantly bringing up the subject of how much Tom tries to sound like P.J. (or so P.J. *thinks* anyway). But Tom declares: "I'm sure we are doing just enough for his not to matter much."

Yeah, well you bet your life you're different. Tom. Your pants don't split!

Tom's manager, Gordon Mills, was explaining how they tried Tom Jones on our "Yeah, Well Hot Seat." Of course, I was unduly pressured into it. Every female in *THE BEAT* office is mad for the guy (myself included only I don't admit it). So, whenever we need a story or a picture of just about anything else someone always pops up with: "How about Tom Jones?"

Use Tom's Voice

Yeah, well all that's fine but why didn't you guys forget the glockenspiel and just use Tom's voice backed up with an orchestra in the first place instead of fooling around with the glockenspiel and rockefogal and all that other.

You may think that the minute a record is a hit the money begins rolling in. Tom says it just ain't so. "It'll be months before the money from the record comes in."

Yeah, well you think you've got it bad. It'll be at least *centuries* before any money from a record of mine comes in!

When Tom left Pontypridd to conquer the world of pop he was especially determined to make it because "I don't think I could face the boys back home if I didn't make it."

Yeah, well never mind the boys back home. You could face me any time. Tom. Which reminds me, I haven't seen you around me in quite sometime. Fact of the matter is—I haven't seen you around me at all. Now, I wonder why that is.

The Beatles' Movie Script

(Continued From Page 2)

Beatles is simply that before they are *four* of them. What difference does that make, you say? It makes a big difference. It means that whatever script they finally decide upon must have four equally important roles. Because the Beatles insist on sharing equally.

It also means that before they make that final decision all four of them must agree on it. If only one of the Beatles is against the proposed movie—it's off.

Paul states this emphatically when he says that they must have a "complete" agreement among themselves before they will even begin a movie.

So, there you have it. The Beatles know what they don't want for their next film and they know what they do want. But they can't find it. Go to help?

At this point with only three months left before they are scheduled to begin filming they are open to any suggestions. Piles of scripts are being read everyday in the hopes of uncovering the one they will use. It may be a budding script writer or know of someone who is, by all means submit the scripts to the Beatles.

You never know, you may be lucky this time.



Taping A TV Show With The Four Seasons

By Carol Deck

The stage was cold and there were very few people around. This wasn't the usual chaotic taping session, for although they were in America, what they were taping would be shown in England.

The few technicians present were slowly and silently getting ready for the act they were about to film.

Bob Gaudio was the first of The 4 Seasons to come up from the even colder dressing room. He was quickly joined by Tommy DeVito, Joe Long and the "Sound of the 4 Seasons" Frankie Valli. All four were dressed in slacks, boots and velour shirts. Frankie's velour was a brilliant blue, while the others' were brown.

Bob took time to answer a few questions for a young reporter, then all four gathered quickly on stage.

Camera Set

"Let's Hang On" burst from the sound speakers and The Seasons lip-synced it once while the technicians set up camera angles and everyone got ready.

Then the director said "let's take it" and they ran through the entire number. The director said "I like it, do it again." Frankie asked if they had done anything wrong and the director told them no, just to do whatever they had done the first time one more time!

So they ran it through again. Even though they were supposed to be lip-synced all four of the boys were singing their hearts out. Their music means too much to them to fake it, they have to do it real.

They did the entire number several more times. Between takes they would answer more questions for the reporter and smoke a few cigarettes.

One question which they have been asked by everyone who interviews them is "Why the Wonder Who?" They had a fast rising "Let's Hang On" on the charts then they put out "Don't Think Twice" under the name The Wonder Who and everyone has been wondering why.

Bob explained simply, "We had 'Let's Hang On' out and we felt that another record under the name 4 Seasons at the same time would hurt us." They didn't seriously expect to fool anyone, for after five years together Frankie's high true voice is recognizable to practically everyone, but Bob said: "People caught on a little sooner than we expected."

Then they went back for another take of the number for England's "Top in Pops" television show. The show was only one of numerous ones they were filming during their week's stay on the West Coast.

Busy Week

In four days they filmed this same song for "Lloyd Thaxton," "9th Street West," "Hollywood Discotheque," "Never Too Young," and "Where The Action Is."

Bob admitted that it does get a little tiring to keep singing the same song over and over but they've found a way to relieve the monotony.

"We sing out of tune." When a group is lip-syncing for TV, the audience can't hear anything they actually sing anyway so these boys come up with some really weird sounds on taping sessions sometimes. "It helps you to smile in the morning," Bob added.

He also tried to explain or describe the Season's sound, which ideas on which of today's acts will last as long as they have. They all

have been selling hits for over five years now. "It's a little more thought out than a lot of things nowadays. We don't sing in thirds, we do more four part things with our voicing."

Having been around for five years, they have some definite



agree that of today's top acts, the Beatles and Supremes are sure to last for many years.

Nineteen Hits

Since their first big hit, "Scherrie," they have had 19 single hits and have the distinction of having had two of those at the peak of the Beatle's virtual ownership of the American charts. Both "Down" and "Rag Doll" came during that national epidemic known as Beatlemania.

After the taping was finally finished the boys rushed off to tape three more shows. And as soon as they finish this series they'll probably start another with their next release—a single and an album titled "Working My Way Back to You."

They certainly live up to their name—year around, every year the 4 Seasons are great.

On the BEAT

By Louise Criscione



An English reporter got brave and asked Paul McCartney if the Stones weren't more popular Stateside than the Beatles. Paul grinned: "Are they? I don't think so. I wouldn't like to say who's more popular. The Stones have got their publicity agent and we've got ours. It's up to you who you believe."

Paul then went on to say that the Stones were "good lads" and "I don't want people to think that it'll come to us sticking our tongues out at each other like school kids."

Case you girls are interested, Paul declares that he and Jane are not married but that he will probably marry her eventually because they have been going together for three years now. Least he's honest, I think.

Herman was talking to George Fame recently and he had quite a bit to say about our West Coast. "Los Angeles is one of the worst cities in America. It's not surprising they have so much racial trouble."

Thanks, Herman

"It's like a million worlds rolled into one. All around Beverly Hills are some real drag slums and dirty filthy shack towns. The contrasts are so violent that racial bitterness is really bad."

However, Herman did go on to say that San Francisco is a great place but "you must never call it 'Frisco'—they get a bit upset about that!"

Leave it to Herman. He really is a nice guy but he seems to be forever opening his mouth and saying the wrong thing. Suppose he'll learn one day.

Another mouth-opener is P.J. Proby. Last week he mentioned to the press that Gary Leeds of the Walker Brothers wears a wig because he thinks his hair is getting thin in front. Well, you can just imagine Gary's absolute fury when he read P.J.'s remarks!

Although Dylan continues to deny that he is married it has been confirmed that Dylan was indeed married on Nov. 22 in New York. The bride is reportedly from Bearsville, New York but is as yet unnamed.

Brian Epstein thinks that Ringo is the best thing that ever happened to the Beatles despite the fact that Pete Best is in the process of suing them over that very thing. "It was something they wanted and I carried out," said Epstein. "It was for so many reasons a quiet brilliant move." Agreed.

DCS — Maybe Not

Dave Clark, as you know, has been offered an American TV series but he says that he might decline because "it could be overexposure." Time will tell but personally I think it would be good for the Five and even better for their fans.

Think the Remains are gonna be big? I guess Ed Sullivan does because he put them on his show. Time will tell about this one too.

Motown thinks that Len Barry's "Like A Baby" is an awful lot like the Supremes' "Baby Love." They're joking, right? "Like A Baby" is a carbon copy of "1-2-3."

Funny caption in "Fabulous" under a picture of Brian Jones. Said: "I know I'm naughty but I'm nice."

Charlie Watts says that the Stones' latest recording session at RCA was their best yet. "They were all originals written by Keith and Mick and although I don't say they are the best songs the Stones have ever written I think that music is what they are the best thing we've ever done."

Charlie went on to reveal that they did one 12 minute track which will undoubtedly be featured in one of their up-coming albums.

Charlie said that when the Stones played a few dates on our college circuit they couldn't understand why there were no screams. But when the college kids began giving them standing ovations at the end of each song they figured they were doing all right!

QUICK ONES: Supremes honored again. They will be featured in a layout in *Look* as the nation's number one female group and will also appear on the cover of the U.S. official publication, *Africa*...



BEAT Photo: Robert Young

... PAUL MCCARTNEY



BEAT Photo: Robert Young

... CHARLIE WATTS

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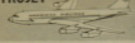


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Inside KRRLA

By Edie

Hi gang! Promised that we would continue our little tour of the fab studios of KRRLA this week, so if you're ready—here we go again!!!

This week we are beginning in rather an unusual sort of a spot. If you look around you and find that you don't recognize anything—that's 'cause we're standing in the KRRLA DJ Redeclaration Center.

You might be interested to learn that the of' Emp has decided to completely redecorate himself. Yep—that's what he said on his program a few weeks back.

Now, I don't really know quite what the old Royal One has in mind, but it must be something really super fantastic, or something. Anyways, you'll notice all the hubbub and total chaos in the room. That's to be expected, of course—after all, it's not every day that an emperor remodels himself.

But since he hasn't finished quite yet, I guess we'll just have to wait for the results.

In the mean time, *The BEAT* would like to congratulate Mel Hall—our program director—on being selected Program Director of the Year, by Bill Gavin.

More congratulations going out this week to all of the lucky listeners in KRRLA-Land who won some of the over \$20,000 in cash and over 600 records which were given away during the first week and a half of January in the Music and Cash contest.

Yep—ya gotta hand it to Captain Showbiz—he really is some kind of contest-hinker upper!!! Now, just wait till you see what he's got *thank-up* for February!!!

While I'm thinking about it, did all of you catch Dick Biondi's fantastic show on New Year's Eve? That was probably about the greatest thing ever! There were nearly eighty different artists and

entertainers who fell by to say hello and to drop in a little New Year's greeting to everyone at KRRLA.

People on the show included The Beatles, The Rolling Stones, The Dave Clark Five, The Supremes, Smokey Robinson of the Miracles, Jonathan Winters, Shelley Berman, Stan Freburg, Andy Williams, Brian Wilson, Frank Sinatra, Sonny and Cher, the Byrds, and nearly everyone else in the entertainment industry.

Yep—it's *always* KRRLA. First in music, first in fun—first in the hearts of Los Angeles!!!

Four New Records For Dave's Fans

Hey gang—big news for all of you Hullahalooers out there. In keeping with the spirit of the New Year, Dave Hull has done a little up-dating on his fan club, and now there are a whole new set of officers.

The outgoing officers were: Colleen Ludwick and Rho—both girls are graduating this year and going back East in June.

The incoming officers are Linda Thor, Kim Sudoll, Anne Cummings, Ellen Campbell, and Jan Jackson. Oddly enough, all of these new girls go to the old Hullahalooer's cross-town high school rival—Mark Keppel High.

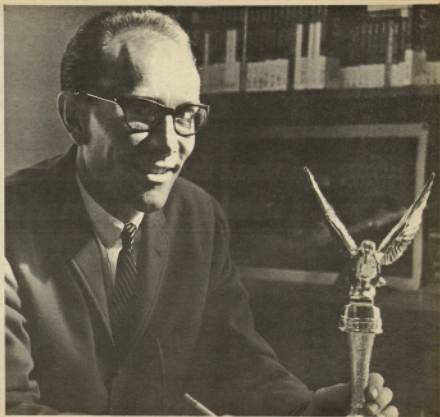
But both the Hullahalooer and *The BEAT* welcome these new officers and wish them a lot of luck in the New Year—and with the old Hullahalooer around... they'll probably need it!!!

More big news about the club is the new membership campaign now in progress. To join, just send \$1.00 with your name, address, zip code, and your birthdate to: The Dave Hull International Fan Club, 634 Sefton Ave., Monterey Park.

Members will receive tickets to premiers, bulletins and pictures each month, and will have a chance to be in on all the zany fun and activities of the Hullahalooer.

And right now, each person who recruits 25 new members for the club will receive four new records from the Fab KRRLA Tunedex.

So hurry up and join everyone, 'cause there's a whole year of 'fun in '57' stuff waiting for you with the Hullahalooer and all his friends.



KRRLA PROGRAM DIRECTOR MEL HALL, selected as one of the nation's "Radio Men of the Year," is shown here with a special trophy presented to him in honor of his selection—the "pigeon of the year" award.

KRRLA Tunedex

This Week	Last Week	Title	Artist
1	1	WE CAN WORK IT OUT/DAY TRIPPER	The Beatles
2	2	LIGHTNIN' STRIKES	Lou Christie
3	3	SOUNDS OF SILENCE	Simon & Garfunkel
4	4	FLOWERS ON THE WALL	Stellar Brothers
5	6	YOU DON'T HAVE TO BE SO NICE	The Lovin' Spoonful
6	5	LET'S HANG ON	Four Seasons
7	10	NATTER WHAT SHAPE	T-Bones
8	15	I FOUGHT THE LAW	Bobby Fuller Four
9	17	I SEE THE LIGHT	Five Americans
10	9	IT'S MY LIFE	The Animals
11	22	MY LOVE	Petula Clark
12	7	RUN, BABY, RUN	The Newbeats
13	8	LIES	The Knickerbockers
14	10	SHE'S JUST MY STYLE	Gary Lewis & The Playboys
15	11	A YOUNG GIRL	Noel Harrison
16	14	HOLE IN THE WALL	The Packers
17	13	I WILL	Dean Martin
18	12	EBB TIDE	Righteous Brothers
19	21	AS TEARS GO BY	The Rolling Stones
20	16	ENGLAND SWINGS	Roger Miller
21	30	UPTIGHT	Stevie Wonder
22	19	A MUST TO AVOID	Herman's Hermits
23	18	JENNY TAKE A RIDE	Mitch Ryder & The Detroit Wheels
24	—	JUST LIKE ME	Paul Revere & The Raiders
25	26	FIVE O'CLOCK WORLD	The Vogues
26	23	THE DUCK	Jackie Lee
27	25	MY GENERATION	The Who
28	31	ONE HAS MY NAME	Barry Young
29	33	ONE TOO MANY MORNINGS	The Association
30	28	THUNDERBALL	Tom Jones
31	34	LIKE A BABY	Len Barry
32	—	SANDY	Ronnie & The Daytonas
33	—	ILLUSIVE BUTTERFLY	Bob Lind
34	39	I AIN'T GONNA EAT MY HEART OUT	The Young Rascals
35	—	A WELL RESPECTED MAN	The Kinks
36	36	SLOOP DANCE	The Atlantics
37	—	SET YOU FREE THIS TIME	The Byrds
38	—	CRYIN' TIME	Ray Charles
39	—	MY WORLD IS EMPTY WITHOUT YOU	The Supremes
40	35	SUNDAY AND ME	Jay and The Americans



DAVE HULL



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By Shirley Poston

I have a feeling this is going to be one of my shorter columns (only nine million words instead of ten million). Why this sudden change? Well, it's this way. At the moment, my mind happens to be a complete blank. Like always. Only this time, it's worse.

You see, there's this boy. He's a good friend of mine, and although he doesn't know it, I'm an even better friend of his. If you get the picture.

And my mind is a complete blank because he's just stopped by the office.

I fear that by the time he left, he also got the picture. You know, I said hello very casually while I was fainting.

Talk Trouble

I've never exactly had a lot of trouble talking, as all of you know all too well. But honestly, when he walks into a room, I can't even think, much less talk.

And when I do talk, I say things backwards or make really moronic remarks. Isn't that a ghastly feeling? I wonder what causes it.

Come to think of it, I know what causes it. I only hope that he doesn't. Maybe he just thinks I'm the nervous type or something. He probably also thinks I've just robbed a bank the way I couldn't look him in the eye.

The only good thing about that feeling is the fact that it's a universal problem. It even happens to

boys when they're around someone who has a thing about it.

Yes, yes, I know, it's about time for me to stop talking about rational stuff and say "speaking of George." Okay, you asked for it.

Harrison Fan

Speaking of George, I've received a letter from another Harrison fan, containing the greatest "dream" yet! Naturally, I lost the letter immediately (what is my problem?) (never answer that question), but I do remember the general gist of her masterpiece.

It seems that for some reason she is walking along a ledge outside a hotel. Well, the ledge is on the hotel, and she's on the ledge. Oh, nuts. Why can't I ever explain ANYTHING?

Anyway, I hope you get the idea because I can't think of any sensible way to express it.

So, she's walking along this ledge (Oh, I remember, she was locked in her room and couldn't get out so she decided to pull a Robin Boyd) and whose room should she pass but George (Yum) Harrison's. At which time she conveniently becomes very dizzy.

George, of course, races to the rescue and climbs out on the ledge after her. Then they both get dizzy and have to hang on to each other for dear life. (Now, isn't that a shame.)

That's where her "dream" ends, because that's as far as she's got-

ten. Incidentally, they've been up there on that ledge for three weeks now.

Speaking of Robin Boyd (and, for a change, I was), I want to say thanks for all the comments you've made about our rare bird. I just lov to write about her (and turn green with envy), and it's nice to know that you like to read about her nutty adventures.

One question though. I could go on writing about her for the next jillion years, but I would like to ask your advice. Like, should I? I mean, if you ever get tired of her, let me know!

Now I'd like to ask you another question. Have you ever shut your car in a car door?

Broken Far

Well, were you ready for that? No, I didn't figure you would be. But I'd really like to know. If you haven't, or don't know of anyone who has, that means I am the only living human being (using the term loosely) in this world who has ever broken an ear! In a car door, that is.

Could this have happened to me because I am also the *clamest* living human in this world? Could be.

Seriously, it really did happen, and if you've ever done anything this utterly ridiculous, will you please write immediately and tell me all about it so I can stop feeling like such a dolt.

Oh, a bit of news. The latest

expression in Jolly Olde England is "dolly," which means a pretty bird, as you've already heard about it? Well, it was news to me.

Whirring "Girl"

More news. If John Lennon could see me and two of my friends writhing in front of the hi-fi, playing his "Girl" track over and over, he would call the men with the nets. And it's all his fault. No one, and I repeat, no one has the right to make a record that great.

No kidding, every time he takes that deep, long breath, I absolutely panic. Comments, anyone?

Say, boys, I mean come on, you surely don't think I don't know you're still reading this column whether I like it or not, I have good news for you.

I just heard from one of my spies that the fashions for the new year will feature even shorter skirts, if such a thing is possible.

I'm not too upset about it all. After the 1965 styles, everyone already knows I have creepy-looking knees, so what the heck.

But think about *this* for a moment. No one gets all bent about shorter skirts on girls, but just let some poor boy let his hair grow a little long and wham, off to the detention ward.

I think that is the most unfair thing I've ever heard of. It is really mean. Because it's so arbitrary (if that's the way you spell it) (it's the way I spell it) and petty and

dumb to judge a person by his hair style.

If I were a boy, I'd grow a pony tail, just for spite. And tie it up with a red ribbon! After all, do people go around telling girls how to wear their hair? Censure, a couple of people have mentioned that it would be nice if I'd comb mine once in a while, but that's beside the point.

Really, you would think the older generation would have better things to do besides getting all shook up over hair, of all things.

Oh, there, I go raving. And this was going to be one of my shorter columns. Sure, Shir! tell us another.

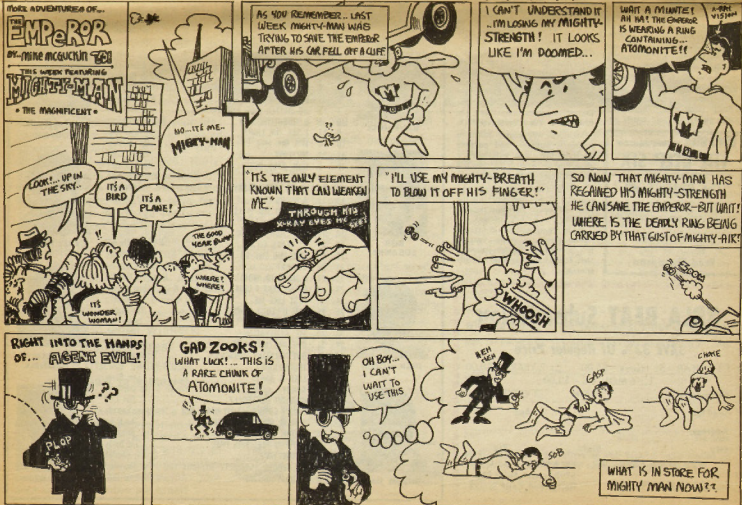
Well, I'd better get going. There'll be another of my strange little record contests next week, so if you're a Herman fan, stay tuned. And if you aren't, stay tuned away and I'll see you next BEAT.

Bob and Bill to Produce

Shindig regulars the Wellingtons have been signed by United Artists Records for their first record.

The single will be titled "Go Ahead and Cry" and was written by Bill Medley of the Righteous Brothers.

It will be the first record produced by the Righteous Brothers, whose own releases are produced by Phil Spector.





Adventures of Robin Boyd

By Shirley Poston

CHAPTER ELEVEN

Robin Boyd went to bed very early Friday night and didn't sleep one single wink.

For the first half of the night, she stayed awake thinking up ways to get out of the house the next day without passing the tea pot on the living room mantle.

The second half of the night she stayed awake fearing for the sanity of people who stayed awake the first half of the night worrying about tea pots.

Well, that's not quite true. There was nothing that odd about her wanting to elude said tea pot. Because George happened to be in it. (George, of course, happened to be her genie from Liverpool, who looked remarkably like another Liverpoolian of the same first name.) (Three guesses who.)

Fears For George

Actually, she had really stayed awake the second half of the night fearing for George's sanity. Because there was suddenly something very odd about him.

At first, George was forever grumbling at her. For giggling while he was trying to give her bird lessons. For nagging at him to tell her how he became a genie and how he was able to bestow upon her the magic power of turning herself into a real robin. For the way she dragged him out of a nice warm bed in the wee hours to come rescue her from the Beatles' garage. That sort of thing.

However, the last time she'd seen George, things had changed. Oh, he still struggled at her and all, but not for long. *But*, he had, of all things, squeezed her hand. Not just once, either. Twice!

And this bit about the Rolling Stones. That really had Robin floored.

George was simply not the sort of genie who liked to go wandering about the four corners of the earth. *But*, what had he said when she'd told him she was going to England this weekend to find the Stones???

He said "I'm going with you." And what's more, he gave her a look.

Hmmm, thought Robin, strangling her alarm clock before it had a chance to go off and awaken the entire household (to say nothing of the dead.)

George's Problem

What was George's problem anyway? It would be pretty tall that he was interested? (If you know what I mean.) (If you don't, get help.)

Pshaw, thought Robin, wondering what in the world a pshaw was. *George interested?* How ridiculous. How would he want to talk that handsome, scrumptious, English genie see in her?

No, that wasn't his problem (blast it all) (as you may have gathered), Robin considered George to be somewhat of a luv) *he wants you, doesn't he?* so gathered, get more help.)

Then it dawned on her. "Ahhhh!" she cried, having seen too many old movies on the telly. Underneath his calm exterior, old George was a bit of a raver! And he wanted her to get on with it for she was going to have terrorizing-er—visiting the Stones.

Well, George, good luck on that one! When Robin Boyd flew Stoneward, Robin Boyd flew alone. She'd already promised herself that she wouldn't do anything silly, like kidnapping Mick Jagger for instance.

Three A Crowd

But, should she just happen to decide to break that promise, three would be a crowd. And not exactly what she had in mind.

(Robin was not a partial bird, but should she ever be forced to choose between her many faves, Mick Jagger's chances were excellent.) (So were John Lennon's.) (Guitar pick and all.)

Crawling wearily out of bed, Robin staggered to the closet and began plowing through it.

Things were going to be different this time. This time she was not going to spend her entire visit in real-robin form. In fact, she was going to change back into her sixteen-year-old self the moment she located the Stones. And she was going to look sharp!

In view of this happy prospect, Robin fainted repeatedly in her closet. During her moments of consciousness, she resumed her plowing.

By noon, Robin had found just the right thing to wear and had finally arrived at a plan. Which had been easy because she not only had to escape from George, she also had to give her mother a rational explanation (which would be a nice change), as to why she would be away from home during the afternoon and evening.

The George part was a snap. After she'd dressed and washed and ironed her hair, Robin simply crawled out her bedroom window and entered the kitchen through the back door. Bypassing living room and tea pot entirely.

However, although she had conceived the aforementioned rational explanation (in other words,

another big fat one), Robin feared the Mum part would be less of a snap.

But, when she found the kitchen empty, and a note on the table, she stopped being fearful. And became panic-stricken.

"Dear Robin," read the note. "We have gone over to Catalina to visit Aunt Zella. Since you were there only last weekend, I felt you would rather remain at home. Besides, when I went into your room to discuss the matter, you were asleep in the closet. When we return home late this evening, I would like to discuss the matter of why you were asleep in the closet."

Robin dropped the note in horror. Oh, no! What if Aunt Zella told them that although her beloved niece had been in Catalina last weekend, she had arrived at four-thirty in the morning, accompanied by a genie.

Then, as Robin struggled to regain her composure, she knew what she must do.

Kidnap Mick

When one was on one's way to kidnap Mick Jagger, one worried about tomorrow, tomorrow. And what she must do right now was get cracking!

And she did. After whispering the magic word ("Liverpool") so George wouldn't hear her, she took off so fast she all but left tire marks on the kitchen table.

Moments later, had anyone been scanning the stratosphere with a night telescope, they would have gone to the nearest closet and fainted.

Not necessarily because of the small bird streaking through the skies.

Because of the object following that bird at the distance of approximately one mile.

For, you see, Robin was being tailed by a tea pot.

(To Be Continued Next Week)

This Mr. Jones Knows What's Up

The record business has been dominated by hard rock, folk rock, folk, protest, r&b, and other assorted pop music for quite a while now, but Jack Jones still consistently comes through with some smooth ballads that just as well.

From his first hit, "Lollipops and Roses," Jack has had nothing but success and even picked up two of the highly-prized Grammy awards along the way.

He won the Grammy for "best vocal performance, male" in 1961 for "Lollipops and Roses" and again in 1963 for "Wives and Lovers."

Jack is unique in that he appeals to practically everyone—adults and teenagers. His records are played on top 40 radio stations as well as middle-of-the-road and so-called 'good music' stations.

He attracts Broadway and Hollywood producers too, and has become one of the leading singers for movie and show songs.

Introduced "Livin'"

He introduced on records "Got A Lot of Livin' to Do" from "Bye Bye Birdie" and "Real Live Girl" from "Little Me."

He sang the winning song at the Academy Awards presentations in 1963—"Call Me Irresponsible." And three of the five songs nominated in 1964 were also recorded by Jack—"Dear Heart," "My Kind of Town" and "Where Love Has Gone."

He has had great success with movie titles too. He sang "Where Love Has Gone" behind the actual picture credits and both his

"Love With the Proper Stranger" and "Wives and Lovers" "died very well on the charts.

Brief Recross

Then he took a brief recross from ballads and did "The Race Is On," a cheery country tune, before returning to ballads with "Just Yesterday."

This tremendous chunk of talent was discovered in San Francisco by Pete King, one of the industry's top arrangers.

Pete was visiting a small club in the Bay Area called Facks II when he heard this then 22-year-old baritone who was just starting out on his own after working a while with his actor-singer father, Alan Jones, in a night club act.

Pete was so impressed with the young singer that he placed a long distance call to the president of Kapp Records in New York and ranted and raved until he got the OK to sign him that very night.

5 Years Later

That was five years ago and neither Kapp Records nor Pete King have ever regretted the move. Jack just can't seem to miss at anything.

He's come through with a dozen best-selling albums, most of which bear the titles of his best selling singles.

His latest album is entitled, "There's Love and There's Love and There's Love." And that's of about all you can say about this magnificent collection of love ballads so beautifully arranged by Nelson Riddle—there's love and there's a love and there's Jack Jones, forever and ever.

Would You Believe...

By Susan

That the Animals plan on going into service to try and put an end to the Vietnam War? That Jagger was a boy he hated people kissing him? The Walker Brothers are American, but want to be British citizens...? Cher sometimes puts all her makeup on while driving a car...? Twinkle's real name is Lynn Annette Wiley...? Her mother is Miss Marmalade...? Elvis' first film "The Pied Piper of Cleveland" was never released...? Twinkle got an idea for one of her songs from a girl whose boyfriend was in prison...? Andrew Olshum has cut a record...? Elvis' first film "The Green and Tangerine Flaked Forest"...? Sonny and Cher are number one in Switzerland...? Bob Dylan wrote "She Belongs To Me" about Joan Baez...? Eric Burdon's car bears a plate saying, "Florida, one Sunday in 1965, 'Hard Day's Night' was banned in Mexico because of its 'spicy-spy' dialogue. It was thought unsuitable for children...? The Beach Boys have sold over 10 million records...? John Lennon is really Phil Spector in disguise???

mer loses weight by drinking 3 glasses of water a day and eats nothing...? Jay of Jay and the Americans, was once a sales manager...? Elvis' first film "The Pied Piper of Cleveland" was never released...? Twinkle got an idea for one of her songs from a girl whose boyfriend was in prison...? Andrew Olshum has cut a record...? Elvis' first film "The Green and Tangerine Flaked Forest"...? Sonny and Cher are number one in Switzerland...? Bob Dylan wrote "She Belongs To Me" about Joan Baez...? Eric Burdon's car bears a plate saying, "Florida, one Sunday in 1965, 'Hard Day's Night' was banned in Mexico because of its 'spicy-spy' dialogue. It was thought unsuitable for children...? The Beach Boys have sold over 10 million records...? John Lennon is really Phil Spector in disguise???



Q: My girlfriend and I have both liked the same boy for about two months, but he didn't pay any attention to either of us. Now all of a sudden he's starting to talk to me and has asked me to go out with him. I accepted, and this made my friend furious. How can I handle this situation without losing her as a friend? I really like this boy.

(Jennifer T.)

A: Ask your girlfriend point-blank if she thinks you should break the date. If she says yes, she really isn't worth keeping as a friend because she's only thinking of herself. No matter what she says, don't break the date unless you really want to, and it doesn't sound like you do.

Q: I tried your suggestion about fastening my hair with masking tape instead of a rubber band, but my hair is heavy and the tape won't hold it. I wear an up-do, and have to find something to hold it in place. Any more suggestions?

(Pam K.)

A: Try using a shoe lace instead of tape. It can be tied tight enough to hold and won't break the hair like a rubber band.

Q: I had a pair of white boots dyed black and now I want them white again. I can't afford to have a done at a shoe shop. Could you let me if the dye you can buy would work, white over black I mean?

(Simmie D.)

A: If the boots are leather, the new shoe coloring should work fine. If they're made from synthetic materials, we don't advise trying to dye them yourself.

Q: This is a dumb question, I know, but I'm sixteen and I can't figure out why my eyes crinkle when I laugh. I thought this only happened to older people. Another thing, in movies and on TV, when stars smile, their eyes don't crinkle. Not even if they're about fifty years old. What can I do about this problem? (if I'm one?)

(Donna M.)

A: Some people "crinkle" around the eyes at sixteen, and some never do. It all depends on your skin and facial structure. About stars, watch closely next time and you'll see that many of them smile sideways instead of up-at-the-corners style (sounds odd, but you'll see what we mean). It's just one of many on-camera tricks. About your problem, it isn't one!

Q: I would like to know how to end a telephone conversation politely. I know it's okay for you to say you have to go when you made the call, but what if someone calls you and talks for hours and you don't really want to talk? I have four close friends, and they all call me everyday. This is great, but I spend so much time on the phone. I can't even get my homework done. What can I do?

(Georgann P.)

A: This is a rather touchy problem, but there is one way you can get around it without hurting anyone's feelings. If your folks haven't gotten after you about being on the phone so much, why not "encourage" them a little? Like saying "don't you think I spend too much time on the phone?" When they shout "YES!" there's your out, and your polite way of ending this endless conversation.

HINT OF THE WEEK

I think I've found a good way to soothe parents. My folks have been against the Beatles ever since I started liking them, and this caused a lot of family arguments. What I finally did was buy tickets to "Help" (I didn't know you could buy movie tickets in advance, but you can at some places) and that made it impossible for them to refuse to see the movie. When they did, they were really relaxed. They actually thought the Beatles got up on stage and switched or wiggled or something, and they were pleasantly surprised, and things are a lot more pleasant at home now. Try this if your folks have doubts about your favorite!

(Ellen W.)

DISCUSSION

By Edie

If you have com this far already, than you must have noticed the few little words about Mr. Dylan printed here and there in this week's publication.

Okay—so you know that he's a genius, and all that—but I'd like to know how come we aren't hearing more of Bobby's latest single?

It's a cut off his latest album—the title tune, in fact—"Highway 61 Revisited," b/w "Can You Please Crawl Out Your Window?" Both sides are quite good, but the "A" side ("Highway") should be doing much better.

Hmm—do you suppose The Poet is just a little too deep for the record buying public?

They're ready for us, but the question is: are we ready for them? They call themselves The Mamas and Papas, and their first record, currently in release is "California Dreamin'" written by John Phillips of the group—theoretically one of the Papas.

It's true, they may not look like you or me—but they do have an absolutely fantastic sound. Great harmony and powerful vocal combinations, backed up by some fine musicianship and sharp producing make this a group to keep your ears on.

I'm really amazed that we haven't heard P.J. Proby's latest single—"Maria"—in this country yet. It has been a smash hit in Great Britain for the past few weeks, and certainly lives up to the great success of one of P.J.'s earlier discs—"Somewhere"—also from West Side Story.

Now, I know that we are all deep enough for P.J.!! I suppose the question here would be: Is P.J. deep enough for us??

There are now at least six different recorded versions of the beautiful Lennon-McCartney composition, "Michelle." Bud Shenk's instrumental rendition seems to be heading the pack, but I'm still partial to Pauly's warbling of the song. Love that Beatle!! You all watch the rally-tube from time to time, right? And you're all more than familiar with every commercial ever shown on the boob tube, right? So naturally, you have all been singing—and laughing—right along with the T-Bones' disc of "No Matter What Shape Your Stomach Is In," from the comers of the same name, right?

Well, the word is that this group, until recently, was actually just a group of musicians who primarily did hot rod, surfing, and motorcycle tunes.

But not anymore. Oh no—bright young record producer, Joe Saracino, has organized the group and will now produce an album of originals, which will include all-time standards such as "No Matter What Shape Your Stomach Is In," the TV themes for Chiquita Banana and Nabisco.

Small snag, though—the members of the original group were all studio musicians, members of other groups who were just brought in to play on various sessions. Now a whole new group of permanent T-Bones must be formed. Even so, there are some people in these musical circles who are predicting big things for this group—whatever they may turn out to be!



Look Before You Declare Dave Dying

Everyone (well, maybe not everyone). Maybe just the skeptics) continues to herald the death of the Dave Clark Five, popularity-wise. If they would only stop to think about it they would see how foolish and premature their predictions are.

For the Five are very much alive and kicking. Their latest single, "Over And Over," reached the number one spot on the nation's charts during Christmas week.

"Each of our 12 singles has sold a million," declared a delighted Dave Clark. "In under two years we have sold 12 1/2 million records—that is not counting the current one."

"I'm really delighted to get a number one in the States in Christmas week," continues Dave, "the toughest week of the year when all the big artists have singles out."

Just off their "Having A Wild Weekend" success the Dave Clark Five are currently looking around for a follow-up movie. Dave says that both Warner Brothers and Paramount have offered the group movie with both companies agreeing to put up a minimum half a million dollars for the respective movies.

Vacationing

However, Dave has yet to decide if he will accept either one of the offers. The Five are currently on a six week vacation during

his vacation Dave is busily reading the scripts.

Dave says that the Five's next movie will not be a musical but will have a sound track. Also Dave is demanding the choice of script, director and just about everything else. In this way, Dave feels that he will get exactly what he wants.

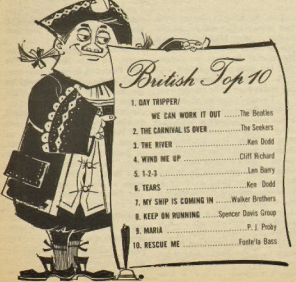
And if that he wants is not what the fans want, Dave feels that he will have only himself to blame. One thing for sure—the Dave Clark Five will not be turning out movies every few months. Dave plans to do only one film a year because "if you do too much of one thing you get bored."

Too many promoters have been burned recently when their shows failed to come out in the black. They talked of cutting their big tours down to only one a year, such as the Beatles do.

However, Dave Clark does not plan to cut his U.S. visits at all. "We shall still do two tours a year. What is happening in the U.S. is what has already happened in England," says Dave.

All the promoters have got to do is make sure they don't have three or four shows playing the same town in one week," Dave continued.

Dave had just one last thing to say about America—as much as he likes it he says there is no place like England. Which is understandable. It's his home.



- 1. DAY TRIPPER** The Beatles
WE CAN WORK IT OUT The Beatles
2. THE CARAVEL IS OVER The Seekers
3. THE RIVER Ken Dodd
4. WIND ME UP Cliff Richard
5. 1-2-3 Les Bony
6. TEARS Ken Dodd
7. MY SHIP IS COMING IN Walker Brothers
8. KEEP ON RUNNING Spencer Davis Group
9. MARIA P. J. Proby
10. RESCUE ME Foster & Bates

Sam the Who and the What?



MEET THE NEW Sam the Sham and the Pharaohs. They now have longer hair, velour shirts and are without beards. Like Dutchmen, maybe?

Sam the Sham and the Pharaohs seem to have taken a few New Year's Resolutions to heart.

The wild Woolly Bully group have gone and shaved off their beards and traded in their gold sparking coats for brilliant velours.

Sam's been through a lot of change—like when he cleverly decided that Domingo Samadío was a little hard to remember and became Sam the Sham, which you have to admit slides off the tongue a little easier.

And then too, he used to wear a turban as part of his regular act, but that hasn't been seen in a while. He says he "got so jazzed with it" during a New Orleans concert that he ripped it off and threw it in the audience. Whoever the lucky fan was that got it never returned it, and he wouldn't wear any other, so Sam's hair joined the act.

Two of the other members of the group have now taken up wearing hats, but they are more of the John Lennon variety than of the Pharaohs variety.

In fact the entire group looks more like a group of Dutchmen than Pharaohs, don't you think?

Maybe they didn't really cut their hair at all, maybe they just moved their beards around on top of their heads.



THE OLD Sam the Sham, complete with turban and beard.



THE NEW Sam looks a little like actor Ricardo Montalban.



THE ORIGINAL "image" of Sam the Sham and the Pharaohs when they favored bright jackets and ties. They looked older then, didn't they?



A Winning Recipe For Jay and The Americans

Take three college students who like to sing. Add a shoe salesman (you wear out a lot of shoes on the road to success). Toss in a mortician (in case they don't make it?) Blend in a day of the week.

And what do you have?—Jay and The Americans and "Sunday and Me." (The Me is a bonus.) Jay Black is the leader of the group and the shoe salesman. He was born Nov. 2, 1941, in Brooklyn, N.Y., and worked with several groups during his teen years.

Sold Shoes

But he couldn't seem to find any sense of satisfaction so he gave up show business for a year to sell shoes. Then The Americans came along and convinced him to join them as lead singer.

At first the decision to give up the steady income of shoe selling was a little difficult but after the group's very first record, "She Cried," became number one in the nation, it was obvious where he was headed.

His philosophy about the group's success is "When you think you're on top, you must always look higher, otherwise there's nowhere to go but down."

The mortician in the group is Howie Kane. The fact that he actually is a licensed mortician as well as the self-proclaimed "lover" of the group puts him in for a lot of teasing, but he's gotten used to it and has also been dubbed a good sport by his mates.

He was born June 6, 1942, in Brooklyn, where he now lives and is a talented song writer as well as vocalist.

The three students are Kenny Vance, Sandy Deane and Marty Sanders.

"Quiet American"

The other four have nicknamed Kenny "The Quiet American" and he wears the title well. While the other four clown around between shows, you can always find Kenny off somewhere buried in a book, working crossword puzzles or discussing Wall Street and stock investments with anyone who'll listen.

He was born Dec. 9, 1943, and lives in Rockaway Beach, New York. He also collects odd little things from antique shops around the country while the group is touring.

Sandy joined the group after

graduating in Business Administration from New York University. He calls himself a "very dirty blond" and talks about going into the business end of recording, if he ever finds the time.

Marty is one of the busier members of the Americans. He plays guitar, writes prolifically and produces records as well.

No Sense of \$

His parents bought him an expensive piano when he was nine years old, but it didn't impress him so he just sort of glanced at it once in a while. Then when he was 15 he bought his own \$20 guitar and was off on a very successful career. For all we know that expensive piano may still be sitting in a basement in New York collecting dust.

Marty's the shy and moody one of the group and is sometimes called "Mutty." He can't figure out if it's because of his name or his appearance.

In his spare time he actually likes to garden and has grown many exotic plants in his home. He was born Feb. 28, 1941, in Brooklyn.

The group was officially formed

in September of 1961 and they followed "She Cried" with hit after hit—"Only in America," "Come a Little Bit Closer," "Let's Lock the Door and Throw Away the Key" and "Think of the Good Times."

And now they're back again with another chart climber—"Sunday and Me"—and like all the others this one will undoubtedly be a great hit. That's gotten to be a habit with these five, who have stood out as definite Americans with a definite American sound all during this British invasion.

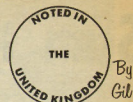
Keep it up, fellows.

Mystery T-Bones

No matter what shape your stomach's in, you may have been wondering who in the world the T-Bones are.

Well, so have a lot of other people but Liberty Records has been holding off on revealing this little tidbit of information.

The BEAT, however, has learned that the T-Bones are actually a group of session musicians, A&R men and heaven knows who else.



The most authoritative popular music poll in Britain, conducted by the "New Musical Express," credits John Lennon as the U.K.'s most popular musical personality. The same poll gives Elvis the title of most popular male singer with Cliff Richard coming in second. Dusty Springfield was voted most popular female vocalist with the former champ, Brenda Lee, in the follow-up spot. The Beatles received the award for most popular group and the Rolling Stones were voted most popular R&B group. According to the poll, Jimmy Saville is the most popular British disc jockey.

Prediction: Paul and Barry Ryan, seventeen year old twins, will soon acquire a huge following. Their mum, Marion Ryan, has long been an established singer in the swinging U.K. . . . What's the matter with the Rolling Stones? Maybe they should change their names to the Insolent Tones . . . British Beatle fans are becoming impatient with the lack of personal appearances by their idols. Many claim that the Beatles tour the U.S. more than they do the U.K. The truth is that the boys really don't need to promote their discs with personal appearances any more as their records are certain hits anyway. But to placate the fans, the Beatles have filmed a short for television. The film consists of the Beatles singing "We Can Work It Out" and "Day Tripper."

The Guinness book of records claims that the Beatles have sold 115 million discs, compared to Elvis' 110 million. Both have a long way to go before they beat Sinatra's 300 million . . . Gene Pitney reported to an English columnist that sensational news regarding Sonny & Cher was about to break. Whatever it is, it will have to be anti-climatic.

The wife of the leader of the Beatles is a fan of British singer/comedian Ken Dodd. No I don't mean Cyn, I mean Mrs. Harold Wilson, wife of the Prime Minister of Britain. Ken Dodd recently sold a million copies of a song called "Tears." So far the song is just not hacking it in the States. The song, a romantic ballad, has been subjected to violent attack from some of the beat groups. The Stones and Manfred Mann have both condemned it as rubbish. Don't ask me why—it's a pleasant enough ballad.

Tom Jones was very uncompromising to the Beatles in a recent interview in the British paper, "News Of The World." He even sounded a little bit conciliatory . . . Herman has revealed a great admiration for Col. Tom Parker . . . I am an old fan of Dean Martin but isn't he working his image to death? . . . Peter Sellers has recorded "Help" coupled with "A Hard Day's Night." He speaks both lyrics .

THE BEAT GOES TO THE MOVIES

'WHEN THE BOYS MEET THE GIRLS'

By Jim Hamblin
(The BEAT Movie Editor)

A long time ago, about 30 years in fact, the huge high buildings in Culver City housed some of the greatest talent in history. The place, located on Washington Boulevard, was called METRO-GOLDWYN-MAYER. There were other film studios in business, but not so you'd notice...

For MGM had the greatest stable of stars ever collected. In one sound stage, Wallace Beery would be pulling his beefy hand across his face, perhaps in a scene with Jackie Coogan. Next door, Marie Dressler would be working, and not far away, Marjorie Main. And Shirley Temple. And Edward G. Robinson. And dozens more of the greatest names in show business.

Ginger Rogers and Fred Astaire would glide across polished marble studio floors, in a musical extravaganza. That was the MGM of 1935. Then somebody panicked. Television, they thought, would wipe out everyone. But that we'll never know because the studios gave up first. The mighty titans of the Silver Screen just folded up and left town. Dust moved in, and lonely bits of paper floated across the backlots of the major film studios as idle winds drifted across the once-busy workshops of make-believe. Everyone was gone.

Today happily that is all changing for the better. MGM now makes more money producing TELEVISION shows than it did in its heyday. And the list of film features they are releasing should make even the most frightened stockholder smile.

One of the first of these will be **WHEN THE BOYS MEET THE GIRLS**. The stars are Connie Francis (who sings great) and Harve Presnell (who sings great, too) in what passes for an "almost-return to the good old days."

Based on "GIRL CRAZY" by Gershwin, the film features a production number ballet scene that suddenly gives back some of the old spark to an MGM musical.

Harve Presnell looks and talks like a young Howard Keel. And that's good.

But the action in the film comes from the guest stars, headed by England's HERMITS. The pictures to the right tell the story.



HERMAN (of the HERMITS) gets ready for cue to pre-record one of the songs he delivers in the film. Because of technical requirements, what you see on the screen in the finished movie is actually HERMAN "mouthing" to his own voice, recorded before they film him singing it.



TEENAGERS, MOSTLY GIRLS, mob one of HERMAN'S HERMITS as he starts for the gate at MGM. The Culver City studio was the scene of mass pilgrimages by screaming fans when word leaked out that the HERMITS were working on a film there. The studio had to add extra police guards to hold back the enthusiastic crowds. By the way, the front of the MGM studio is seen in the movie—doubling for Brookley College in the story of a rich playboy who goes out West to get away from a certain young lady dancer friend.



SINGING STAR HARVE PRESNELL in a relaxed moment between takes on the set. Harve sang for many years in a popular choral group before his starring role in the MGM color feature.



That one and only **LOUIS (Satchmo) ARMSTRONG**, as he appears in **WHEN THE BOYS MEET THE GIRLS**. There are other surprises, too, for the audience in this fast moving musical.



STRICT SECURITY IS MAINTAINED AT MGM at all times. Except when the crowds broke through to get at the HERMITS. Here we see the PHAROHS checking in for work. Pictured are (l-r) Jerry Patterson, Butch Gibson, Sam, David Martin, and Ray Stinnett. And, believe it or not, the guard's name — **KEN HOLLYWOOD!**

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HOW MY LOVE?" ASK SONNY AND CHER—Pg. 2

BEAT Photo: Robert W. Young

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January 29, 1966

Some Don't Forget

Show business is a funny world — a world where, if you're a star, you tend to easily forget all the little nice things that people do for you, but the little hurts stand out. You remember how rude people can be.

But Sonny and Cher remember the little things and they repay them every chance they can.

Last September they were appearing at a West Coast club and packing it every night when they received a very special invitation.

They were invited to perform for a private party being thrown in New York for Jacqueline Kennedy. It was a great honor to be asked but they were wary of not fulfilling their engagement at the club.

Owner Said Go

However, the owner of the club told them to go, in fact, he went with them, and he never deducted any pay for the night they took off to appear in New York. He re-funded or exchanged all the tickets that had been sold for that night.

So the Bonos appeared one night at the club, flew to New York for the next night, and then rushed back to the club for the following night to put on their usual fantastic show even though both were exhausted from lack of sleep.

But Sonny and Cher didn't forget the generosity of the club owner.

They recently went back to the club and did a highly successful one night stand to make up for the night they took off to go to New York.

Once again Cher wasn't feeling very well but against Sonny's wishes they stayed on stage for almost an hour.

Packed House

The wall-to-wall mass of fans heard their favorite duo go through "Walkin' the Dog" into "Bad Boy Pete" and "Talk Like Love." They sat spell bound through Sonny soloing on "Laugh At Me," "Ebb Tide" and "Revolution Kind" and Cher alone on "Where Do You Go?" and "Unchained Melody."

And that night Sonny and Cher introduced their latest single release, "What Now My Love?" which is backed with "I Looked For You," another original by Sonny.

The duo ended the performance with their top selling hit, "I Got You Babe" but were called back to encore with "Just You."

But even then the fans wouldn't let them leave and after waiting around for the fans to leave so he could get Cher home, Sonny asked to have the police help them get out of the club.

Some people do remember favors.

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BEAT Photo: Robert Cooper



BEAT Photo: Robert Cooper

Haivin' A Hard Rave-Up

By Edna

The term is "Rave-up"—the sound is great—the group is THE YARDBIRDS!!

If you have heard their fabulous Number One hits—"For Your Love," "Heart Full of Soul," "I'm A Man," and "Still I'm Sad"—you still haven't heard anything! But you might have some idea of just how great they really are.

The Yardbirds have developed a new sound—they call it a "Rave-up" and as each new record climbs steadily to the top of all the charts they are rapidly becoming one of the most popular and most successful groups in the world. Also, one of the most respected.

These five boys—Keith Relf, Jim McCarty, Jeff Beck, Chris Dreya, and Paul "Sam" Sumwell-Smith—have taken the now ordinary instruments such as the guitar, the harmonica, the drums, and their own voices and created their own highly unique sound with them.

These boys aren't just another long-haired British group—they are musicians . . . good ones . . . and fine entertainers.

This has been the second visit

the Yardbirds have made to the shores of the U.S. Happily, this one was a far sight better than the first. You may remember that back in October when they first came to California they were shown every discourtesy possible.

Insults Everywhere

They were, without valid reason, refused their hotel reservations, prevented from fulfilling obligations to perform on television and in night clubs because of some rather selfish, narrow-minded labor officials, and repeatedly insulted to their faces without due reason or just cause.

It would have been very understandable if they had simply left our country and sworn never to return. Inhospitality of such large proportions doesn't usually make for the greatest love affairs between a group of entertainers and a foreign "host" country.

But the Yardbirds were gentlemen throughout their entire unwarranted ordeal. They simply pulled their coat collars up to their ears, pasted broad smiles 'pon their lips, and displayed a little something which certain Americans were without—*class*.

Fortunately, this latest trip to

America was far more successful and enjoyable for the Yardbirds. The boys received their official welcome at a press party. *The BEAT*, along with many other top publications and radio and television representatives, joined the fab group for an informal gab session set to the background of red lights and loud music.

Swingin' Party

From there, *The BEAT* traveled along with the Yardbird five to a party being given in their honor at the ultra-home of record producer-promoter Kim Fowley.

Kim is the gentleman who entertained the boys in his home last year on the first visit they made to America, but this year he found himself playing host to about seven and a half times as many guests.

The house could probably hold—*uncomfortably*—about, oh . . . 75 or 80 people. Well, there were about five hundred and seventy five people present. It was rumored that nearly everyone who was "anyone" in Hollywood was at the party—including Sony and Cher, the Byrds, Bob Dylan, Peter, Paul, and Mary, David McCallum and many others—but that was only rumor. Mainly 'cause there were so many people there that you couldn't see the face of the person standing next to you!!

Ah, but that didn't stop the Yardbirds from treating everyone to a special performance of their great music. They simply plugged in their equipment, crawled over the heads of about 31 people to the balcony area—and from their little alcove in the corner let out with some of the wildest sounding music heard in a long, long while.

Rave, Baby

We mentioned the word "rave-up" before. It's an English expression, coined expressly for use in speaking about the Yardbirds and their kind of music. The thing is—it's just about as hard to explain the word as it is to describe their music!

To "rave" is to be really excited about something, to really pour your heart and soul—mostly *zoid*—into something, to really break it up and have a great time.

Well, to have a "rave-up" is to have a really great time; to blow your cool and just . . . well, just *rave!* And that's just about exactly what this fantastic group does, and does to their audiences as well!

They have worked painstakingly with their instruments and equipment until they have perfected their sound to the very peak of perfection. They are able to come up with any variety of new and original sound combinations and new expressions in the field of pop music.

Jeff's Great

Their music seems to be a combination of R & B, hard rock, soul music and just plain great music. They have even perfected the usage of the reverse. Jeff Beck, lead guitarist for the group, has a way of backing his guitar up to his



(EAT) Photo Chuck Kent

KEITH RELF, lead singer for the fantastic Yardbirds, demonstrates the way to have a "rave-up." He simply works his harmonica, shakes his tambourine and wails like no one you have ever seen or heard.

amplifier and in harmony and counterpoint and things for which there aren't even names yet—he contributes along with the other four members of the group a sound which just defies description.

I can say this much, however—when several members of *The BEAT* staff fell by the Hullahaloo night club in Hollywood where the Yardbirds were appearing in concert they found the plaster from the exceptionally high ceiling raining down upon them during one of the numbers. No, the building wasn't falling apart—the Yardbirds were just tearing it apart!

Theirs is the music which you will feel in every muscle of your body, not only during the performance, but for hours afterward. It is an emotional experience in which you become completely involved, and it's for certain that you won't soon afterwards be able to uninvolve yourself. Nor will you want to.

It's often been said that you must see a group in person to be able to truly appreciate them. This must be true of the Yardbirds. The only problem is that you might find yourself a little more confused after you have seen them perform in person. They are so phenomenal that it almost seems incomprehensible! Except for the great communication the boys have with their audiences. They are funny, they are serious, they are five musicians working together as one to come up with one of the most fantastic sounds ever.

With any luck on our part, the Yardbirds will decide not to do too much flying in the future and hang around the pop scene for a long while to come.

And with any intelligence on our part—maybe we can find a pair of shears and clip their wings so they'll have to stay around. They're just too good to lose.



(EAT) Photo Stuart Lupton

THE CAMERA CATCHES *BEAT* reporter, Louise Criscione, and Yardbird drummer, Jim McCarty, backstage trying to snatch a few minutes of quiet conversation. But we sure fooled them, didn't we?

With Five Yardbirds



... CHRIS DREJA

BEAT Photo: Chuck Cooper



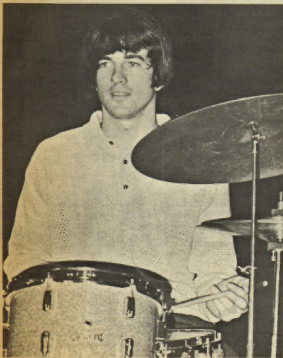
THE YARDBIRDS (L. to r. Jeff Beck, Jim McCarty, "Sam" Samwell-Smith Chris Dreja and Keith Relf) arrived Stateside at the cold and ridiculous hour of 4:30 in the morning. Of course, we awakened our sleepy-eyed photographers to greet the equally sleepy-eyed Yardbirds.

BEAT Photo: Robert Cooper



... SIMPLY "SAM."

BEAT Photo: Robert Cooper



... JIM McCARTY

BEAT Photo: Robert Cooper



... KEITH WAILS ON.

BEAT Photo: Robert Cooper



THE YARDBIRD SOUND is aided and abetted by the very able lead guitar of Jeff Beck. The music which Jeff can produce defies description but is used effectively to "rave-up" and blow your minds.

BEAT Photo: Chuck Cooper

It's In The Bag

By Edie



Dear Column Readers: It's nothing personal, of course, but would you please excuse me for a few moments while I take care of a little note I've been meaning to jot off to a friend of mine? Oh—I really don't mind at all if you'd like to read along with me.

Dear Elvis,

Hi luv, how've you been? I was just wondering—not having seen you, for so long, and all. Just sort of wondered what you've been up to lately.

I mean, you obviously haven't been making records—new ones—the last few years, so I sort of figured you must have found some new pastime with which to occupy yourself.

Most of us have always kind of felt that you were more or less responsible for popularizing rock 'n' roll and initiating the beginnings of the real pop music trend. And yet, you haven't made a new disc in ages.

Your last hit single—"Crying in the Chapel"—was a huge success on both sides of the Great Pond, and yet even that was recorded several years ago—as were most of your last few singles.

What gives, El? We'd all kind of like to hear what you sound like this century. You are still singing, these days... aren't you?

But—perhaps I should have addressed this letter to Colonel Parker. He seems to be the man who has always guided—and/or pushed—your career along, so maybe he would know where you've been and what you've been doing.

Or maybe I should have addressed this little note to the lost and found? I know that we seem to have lost you some years back, but I'm just beginning to wonder if you are ever going to be found—or if you even want to be.

Well, if it means anything to you—anytime you're ready, El, we'll all be more than happy to welcome you back to the pop scene with open arms. Honest El—even if your hair isn't as long as Mick Jagger's—I'm sure that we can all love you just as much as ever.

At any rate—you could at least drop us a line or two on a post card to let us know that you are still alive and well.

Thanks for listening, El—I know you must be busy—playing touch football, and such. But if you think that you can spare a minute or two from your hectic schedule—well, we'd love to hear from you.

Just ring us up here at *THE BEAT* anytime—and if the girl who answers the phone doesn't recognize your name, just ask for me—I remember you.

You know El—I bet I'm not the only one.

Love,

Edie

Thanks for your indulgence, pop fans. Now on to other things.

Quips 'n' Quotes from Beatle-Brown B.E.

"Eppy" recently tossed off some quotes on various little items, like "love," for example: "A good word in pop songs."

Alright, what about the whole idea of not being loved? (You know real sort of *difficult*.) I suppose I'm conscious of it. It can't be helped."

Ohhh? Well, what are your views on money? "Still scarce." On dogs? "Terrified of dogs. Almost put me off people." On liars: "Almost everyone."

Aw, c'mon now, Eppy! Hey, what about your yuckiness—Eppy? "I quite like it but I don't like it being used by my face. I don't mind the Beatles using it. I know they do."

And what about success, Eppy? "I'm told I'm successful but I really don't believe it." Oh no? Well, would you believe utterly wealthy?!"

Now then, how 'bout some capsule reviews on the Beatles' ones? John: "Lennon. Great mind, great person. One of the best people I've ever met. He's an interesting character to watch develop."

Paul: "Probably the most changed Beatle. He's mellowed in character and thought. A fascinating character and a very loyal person. Doesn't like changes very much. He, probably more than the others, finds it more difficult to accept that he is playing to a cross section of the public and not just to teenagers, or sub-teenagers, whom he feels are the Beatles' audience."

George: "Harrison. I always think of George as a friend. Somewhat inconsistent person. Can be difficult. Never has been with me. Great personal charm, but this goes for any Beatle. Any faults the Beatles are supposed to have are never apparent individually. Any faults they have probably only come when they are together as a group. When there is so much talent in one group, it's bound to happen."

And what about a chap named P.J. Proby, Brian? "I should have managed him."

I don't know how your televising is coming along these days, but if you saw Sonny and Cher two or three weeks ago on the Hollywood Palace—I'm sure that you will agree that the talented twosome looked and sounded unusually good.

A special fond of Cher's little conversation with host Bing Crosby. When Der Bingle queried "How did you find Sonny?" the long-tressed thrush replied: "I just parted his hair and there he was!"

I know the Beatles haven't yet found a script for the movie which they are to begin filming in April of this year, but since I'm such a good guy about things of this sort—I've decided to volunteer my services for the part of female lead in the picture—whatever it may turn out to be! I'll even help them write the plot!

Hmmmm—do you think we might be able to interest Paul McCartney in the role of male lead?!!!!



BEAT Photo: Mike Conroy

Lunch With Gary Lewis

By Jamie McCusker III

I think I would have rather had the "Diamond Ring." Yeah—I really think I would. Well, I mean—there was nothing *wrong* with the food, don't get me wrong. It's just that... well, I really am supposed to be on a diet!

But look—when Gary Lewis and the Playboys have a fancy cocktail luncheon to commemorate their first year together as a group, in which time they have enjoyed five consecutive hit records, well—you just don't go and *watch!* (Besides—I've always been sort of partial to steak.)

So, like I was saying—there I was, eating all of that delicious food which I shouldn't have been eating, when a tall, monocled gentleman sat down next to me and asked me my name.

So, I told him. Then I asked him his name and what he did. You guessed it, loves—Mistake Number One!—and I hadn't even finished my salad yet!

He was only the President of the Foreign Press Association, representing 91 foreign publications around the world. Oh well, what's in a salad anyway?

Slurpin'

It seemed as though everyone who was anyone at all in the world of Hollywood Press circles was at this luncheon. In fact, Gary Lewis and his four playful Playboys even showed up, and as soon as everyone finished slurping coffee, crunching garlic bread, and wrapping up pieces of steak for all the starving mutants they left behind at home—the press conference began.

Gary seems to have become very international all of a sudden. For example, he began talking about the way English girls dress. He explained that their dress was

"about five inches shorter and the tightest you ever saw! It looks pretty good!"

From there, of Gar hopped across the ol' channel and declared that he had no use for France. At which point a lady from a French publication introduced herself. Then he proceeded to spend the next thirty minutes explaining why it was his very favorite country ever!

Well, you see—it's really just this one cab driver that Gary hates, and that's only 'cause he doesn't speak English!

Someone from the more prestigious sort of days asked Gary why he had let his hair grow long (which it isn't) and if it helped his music any. Gary answered that it didn't and that he never really would let his hair get as long as, for example, "hers." He was pointing at me. My hair isn't really long—for a girl that is.

It's sort of shoulder-length, kind of, and it features matching shoulder-length bangs, too—kind of.

Gary On Guitar

Well, anyway—he said his hair would never be that long, and then he went on to tell us that he was now playing guitar (although he sometimes goes back to drums) and that the group has a new member who does most of the drumming.

Well, you know what I always say—what's another Playboy here or there? Among friends, of course!

All of the Playboys and Gary received Gold Records for all five of their hit records, each of which has sold at least one million copies.

Gary also did a lot of Jerry Lewis kind of things, and then he introduced one of his younger brothers, who is also a Jerry Lewis kind of thing.

I asked Gary if he planned on seriously studying drama, but he

jokingly replied that he never was the type for Hamlet. No, it's strictly comedy for at Gary.

He clarified this further by explaining that "there's already a pretty funny guy living in our house, and that's enough for now."

Well, after Gary thanked us all, and told us that his main ambition now is just to go on making a whole lot of hit records for always and always, we all gathered up our expensive fans and stuff (including the two ladies with napkin-wrapped steak in their purses) and fell out to the parking lot to wait for about forty-five minutes until we could collect our Rolls Royces and Mercedes Benz's.

Except me. I just waited for about an hour and a half to gather up the remnants of my vintage 1900 Roadster, Model Q.

You know—I still think I would rather have had *Diamond Ring* that of Gary had always singing 'bout!

Supremes-Busy Girls

The ever-great Supremes have announced their plans for the coming year, and if you're trying to get a hold of them, don't bother until after June. They're booked solid until then.

After finishing up at the Eden Roc in Miami, their schedule for 1966 looks like this: Jan. 9, Ed Sullivan Show; Jan. 31-Feb. 8, El Juan Hotel, Puerto Rico; Feb. 9-16, Concert tour in Germany and France; Feb. 17-March 3, Copacabana, New York; March 4-20, Eastern U.S. Concert tour; March 23-April 3, Blinnstrub, Boston; April 8-17, Deauville Hotel, Miami; April 19-26, Caribbean Islands Concert tour; May 19-June 8, Fairmont Hotel, San Francisco.

Beatles Gild Even When They're Not

BEAT Photo: Robert M. Young

If you're a Beatle fan, there's a good chance that you almost left home on January 3, 1966.

Why? Because the following is a good example of what happened on that particular date. In homes all across the nation, and especially in California, the number one Beatle stronghold in America.

The time was 7:30 p.m. The scene, your living room. The cast of characters, your family.

Mum and Dad looking bored on the sofa. Little Brother draped over a chair. You sitting cross-legged in front of the telly.

The event? Something you'd be waiting for all day, all month, practically forever.

The Beatles' debut on "Hullabaloo".

When you heard the familiar theme song, you started holding your breath. But host Roger Smith was first on the ball.

You like Roger Smith. He's a nice guy. Cute, too. But you seriously wondered if he would ever finish the opening number.

Finally, he finished. And finally, the Beatles began.

George and Ringo came on the screen first. Kidding around before the start of their first song. Then they were joined by Paul and John and "Day Tripper" filled the room.

But, after a line or two, a new sound was added. Somewhere behind you, Little Brother was talking.

"Shhhhh," you hissed.

But Little Brother does not give up easily.

No Color

"Why aren't they in color?" he hissed back.

"They just told you why," you snapped in a stage whisper, trying to speak and concentrate on the Beatles at the same time. "This is a film clip from London!"

That shut him down for the moment, but just as you turned your rapt attention back to the four-some, Mum piped up.

"Ringo isn't really playing the drums," she announced.

You sighed wearily. "I know. They aren't really singing either." Dad snorted. "That's for sure," he announced.

"Dad," you wailed. "I mean they're lip-synching their record!"

Then you returned to George, who was flirting into the camera and flexing his long fingers as they flew about the neck of the guitar.

"Wow," you breathed. "Look at that!"

"He isn't really playing," Mum reminded patiently.

"Amen," amended Dad.

"He is so," you quivered. "You do play and sing when you lip-synch. What I meant was that no one hears you."

"We should be so lucky," offered your little brother, but before you had a chance to throw something at him, the song was over.

Unfortunately, the conversation was not.

"Why didn't they wiggle?" inquired Mum.

"They never wiggle," you answered, shocked.

"No, they never stomp or scream either," remarked Dad.

"No, they don't!"

"That hair is terrible," contin-

ued Little Brother. "John looks like a camel."

Well, that did it. That's when you decided to leave home. Right after the Beatles' second number.

All was silent in the living room until Paul was two bars into their encore.

Then, Mum spoke. "What's a day tripper?"

"Mother!"

Then, Dad spoke. "Do not address your mother in that tone of voice."

"Please! I'm trying to watch the Beatles!"

Then, Little Brother spoke. "You're trying all right. Very."

Then, when you were about to burst into tears, Mum, Dad and Little Brother burst into laughter. And you joined them.

No one talked during the rest of the song, and you made a swift and solemn promise to love John Lennon for the rest of your life.

"They aren't too bad," Dad admitted when you snapped off the telly. "And that what's-his-name, the guy at the piano. He's funny."

You smiled fondly and decided not to start packing after all.

Those Beatles were really something, you thought to yourself. In the short time it had taken to sing "We Can Work It Out," they had done exactly that.

You were right.

Close To Bed

The Beatles had once again proven why they are the most powerful and popular stars in history. Because they are the best even when they're at their worst.

If they weren't at their worst on "Hullabaloo," they came close. For several reasons.

Being live performers, they aren't used to the lip-synch process, and this caused a few mistakes.

The process was used only because the production of a sound tape would have been too expensive and too time consuming. But, after a goof, the Beatles just forged ahead and most viewers didn't even notice the errors.

During "Day Tripper," the photography left a lot to be desired. They appeared to be on two separate spliced-together films, with George and Ringo on one and Paul and John on the other. This may not have been the case, but whatever was, in order to get all four Beatles on the screen at once, the camera had to pull back so far, it was difficult to see any of them clearly.

However, this mattered little, thanks to a series of breath-taking closeups. The two-part clip contained some of the finest footage ever shot of Paul McCartney. He looked so adorable, he probably heard the screams all the way to London.

And George Harrison fans surely must have come apart at the seams. He looked more handsome than ever before.

The perfect balance of the appearance was supplied by Ringo and John.

Frosted Cake

Ringo's dead-panning and kooky antics were jolly good fun. John's mustache before he was the frosting on the cake, and the ice-cream.

In some living rooms, the scene



was more hectic than in the one we "visited." A Beatle fan's reaction to the foursome depends upon her degree of involvement.

If you just love the Beatles, you watched in fascination. But, if you really love Paul or George or John or Ringo, there's panic intermingled with your fascination. A panic that stems from caring about someone who's so close and so far away.

A lot of tears were shed in front

of TV sets that night. And a lot of worried parents looked on with a mixture of amazement and concern.

John dried many of those tears and quelled a lot of fears. His dry humor changed the mood by saying "Surely you don't think we take ourselves seriously." It also helped many parents realize that Beatlemania is not an unnatural or unhealthy thing.

That it is, instead, a perfectly

natural reaction to four totally irresistible individuals.

For a group which had none of the technical elements on their side that night, the Beatles accomplished a lot.

But the most important thing they did was agree to appear. Accepting what payment the show could afford to give us a mid-term boost, and making it a little easier for us to wait until summer for the real thing.

Yeah, yeah, yeah.



By Shirley Poston

I'll never be the same (which will certainly be an improvement) Yesterday I was as sensible and rational a person as you'd ever hope to see (providing that you kept your eyes clamped tightly shut at all times.)

And what am I today? A screaming meemie (whatever that is).

And when I tell you what happened to me, you won't blame me a bit for going off my nut.

Call Me Granny

I was sitting in a rocking chair (just call me granny) (gown, that is) minding my own business, reading my mail when all of a sudden I notice this newspaper in my lap.

Naturally, I unfolded it. And, when I did, you could hear the shrieks (shrieks?) (sobbery's perfect) for miles!

Because that newspaper said, in giant black headlines: **SHIRLEY POSTON WEDS GEORGE HARRISON!**

"No, this isn't one of my 'dreams.' It really happened! And after my folks finally got me down off the door sill, I found out how it happened.

You see, I open a whole bunch of letters and then I read them (which sounds logical). What I mean is, I open them all first.

Nuts!!! I am getting nowhere fast. What I am trying (very) to say is this. If I have ten letters.

I open all ten before I read any of them.

Oh, crumbs. That still isn't right, but you know what I mean.

Anyway, I figured the paper must have fallen out of one of the letters (either that or I've been living a double life), so I plowed through them and finally found the right one.

Then I really had a nervous breakdown, because the letter read: "I just wanted to be the first to congratulate you on your marriage to George."

Fortunately, I noticed the P.S. before dashing off to England to join my husband (however, I was half-way to the airport before I saw it). (The P.S., not the airport.)

It turned out that it was one of those fake newspapers you can have printed, and even if I did fall out of my tree, I'll be forever grateful to **BEAT** reader Paula Schulte of Woodland Hills, Calif., for sending it to me.

Bit of Melodrama

I now have the newspaper on the wall in my room, and there it shall remain until death do us part (nothing like a bit of melodrama, I always say). And every time I look at it, I get about eleven million chills, shivers, shudders and fits. Because I immediately start thinking, what if they were really true?

All I can say is this... George,

when you come back to America, and you see me coming, you'd better run for your life, little boy (sorry about that line I swiped, John and Paul).

Say, I just thought of something. Do you realize that I used up several paragraphs of this column telling you how I open letters? I do hope that you will clip out this column and keep it forever. You certainly wouldn't want to part with valuable information like that, now would you?

Do you ever have the feeling they're coming for you? Well, relax. They aren't. They're coming for me.

Oh, George, just think...

Greatest Dream

Sorry about that. Got carried off there for a sec. Now, back to something even more rational and sensible. Like the greatest dream I've ever heard in me entire life (still going through that English phase, I'm).

I'm not going to print just the dream either. I have to print every word of that letter. Starting right now.

"Dear Shirley:

"My pen-name is Narcissa Nash (my real name's too ridiculous). Anyway, I've got a daydream to tell you about. So, without wasting time, here goes.

"I'm taking a friendly walk down by the river, walking my pet tiger and whistling Beethoven's Ninth Symphony. Suddenly, a Mr. Whippede ice cream truck whizzes by with John Lennon inside yelling "Help!" Which is quite an appropriate thing to yell since he is being kidnapped at the time.

Strawberry Ice Cream

"After chasing the truck on my skis, I finally catch up with it and I throw a curly stone at the driver. But he throws a fiendish thingy at me, which happens to be a strawberry ice cream cone. This makes me furious because I absolutely hate strawberry.

"Meanwhile, John has seen me and he is pleading for me to help him. Noticing that there is more here than meets the eye, I dash into the nearest phone booth and put on my rubber Ringo mask.

"When I catch up with the truck again, the driver kidnaps me, thinking I am the famous Ringo. Next thing I know, I'm in the back of the truck with John and three other Oriental thugs.

"John, who is quite surprised to see me, says: 'Ringo, what are you doing here?'

"A bit confused, I answer 'Posting a letter,' which seems to satisfy John.

"Finally, the thugs (with their filthy Eastern ways) abandon us at the nearest abandoned island in

the Bahamas, and they go off to collect the ransom money. But they never get it, because while John has been gone from England, another group has topped the Beatles and nobody wants John back now anyway.

"So we are abandoned on the island forever, and after I reveal to John that I am not really Ringo, we have a gay old time playing 'Beep-Beep' all over the island.

"That's the end of the daydream. At least that's as far as I can tell you.

Cyn Who?

"Now that you know that I'm a real wit and off my equilibrium and all, I suppose you're thinking where does Cyn come in? Well, all I have to say is Cyn who?"

Is that not the masterpiece of all time? Lev-a-duck, that last line FLIPS me. Next time someone brings up a certain Miss Boyd (not Robin), I'm going to say *Patti* who?

Ratzafrazz! I've used up my whole column raving, and now all the really sensible and rational things will have to wait until next week.

Which is just as well. I'm not myself. How could I be? I'm Mrs. George Harrison (don't I wish, wish, wish).

Please write and see if you can't calm me down, and I'll see you next **BEAT**.



THE ADVENTURES OF EMPOR

BE-DING INCHURIN!

THIS WEEK FEATURING... MIGHTY MAN!

AS YOU REMEMBER IN THE LAST EPISODE AGENT TEUL HAD GOTTEN SOME RARE ATOMONITE (THE ONE METAL THAT CAN HURT MIGHTY-MAN) NOW WE SHALL SEE IN WHAT DIABOLICAL WAY HE IS PLANNING TO USE IT...!

LATER

FREE DENTAL WORK

DOING LAMBLICE YOU WANT!

MAY I HELP YOU?

THAT'S THE LOOKS PARALLER... YES... COULD YOU LOOK AT MY TEETH!

LOOK OUT MIGHTY-MAN! CAN'T YOU SEE - THAT'S AGENT TEUL!

HA HA HA NOW I CAN GET MY REVENGE

IT LOOKS LIKE YOU HAVE A BAD CAVITY.

WELL I'M GLAD HE FOUND THAT ONE AND... WAIT A MINUTE... (OH MIGHTY-MAN... I DON'T HAVE CAVITIES??)

SUDDENLY...

LOOK... IS HE WHAT SCANDERL DID THIS? POOR WHIT... HE'S STEAL AWAY...

BUT BEFORE I DO I WANT TO TELL YOU MY SECRET IDENTITY...

BUT JUST THEN SOMEONE IN THE CROWD DROPPED A PEPPER SHAKER.

OH

MY REAL NAME IS... AH... AH IT IS... AH... AH...

AHH CHOO

I FEEL GREAT AGAIN! - IT'S LIKE GETTING A NEW LIFE ON LIFE...

MIGHTY MAN

NARROWLY ESCAPED THIS TIME... BUT WHO KNOWS WHAT IS IN STORE FOR HIM IN FUTURE EPISODES OF... THE ADVENTURES OF EMPOR



Yeah, Well Byrds...

Perched Atop A Fence

By Tammy Hitchcock

The Byrds are back swinging again with a new record, "Set You Free This Time," so I thought it would be nice if we stuck them on our "Yeah, Well Hot Seat" this week.

But I'll tell you right now they are plenty hard getting those five Byrds to stop flying around this town long enough to perch on our "Hot Seat."

I almost caught a couple of them at the Yardbirds' party the other night but they escaped over the fence. Of course, I followed right after them but I got stuck just as I was about to go over the top and one of the Yardbirds had to climb up and rescue me!

Yeah, well you don't know how embarrassing that was. I mean, just picture me (bell-bottoms and all) with my hair blowing around in about 65 different directions and my boot heel captured securely in the fence.

And if that wasn't bad enough (and, believe me, it was) I had to explain to everyone how a lady-like little thing like me happened to be hanging from the top of a fence at 2:30 in the morning!

Smoke Eggs?

Naturally, I didn't want to tell anyone the horrible truth. And, anyway, who would believe that I was chasing Byrds? So, I explained quite simply that I was looking for rattlesnake eggs. That they believed!

I guess I got a little carried away with my fence adventures. Sorry about that. So, speaking of the Byrds which I was doing back in the first paragraph, as you all know they paid their first visit to England several months ago.

On the whole their British tour could be classified as a success but

they did meet with many problems along the way and some vicious attacks from the British press.

Still, the Byrds dug England and the English audiences. "With a few exceptions we've found British audiences very similar to those in the States," said Byrd leader, Jim McGuinn.

"In some cases our reception has been a little ahead of what we've been used to. I think that's because the lyrics of our numbers are poetry and appeal to those who have a cultural heritage a little in advance of some of the isolated agricultural communities we've played to in America."

Yeah, well what's the matter, Jim? You don't like farmers?

Trick 'Em

The Byrds are really fun type guys who make it a policy to never give a straight answer to a question unless they're tricked into it.

So, when someone asked Gene Clark what his biggest break was he replied deadpan: "To my left leg." Yeah, well that must have been exciting. The only breaks I ever get are to my fingernails!

Most people who enter show business do it because they have been influenced by someone or something. And that something is usually money or fame. But then the Byrds are not most people. So logically they went into the business because of hair.

Mike says his career was most definitely influenced "the day I saw R&B bands growing their hair long."

Yeah, well I'm glad you followed suit, Mike, and grew your hair long too. I dig long hair, you know. Even wear mine long—about the same length as yours.

Everyone has favorites, right?

Well, on this one point the Byrds are the same as everyone else. They too have their favorites and Gene's favorite drink is "wet water."

Yeah, well wet water is all right but you should try dry water—it's out of sight, Gene.

Chris Hillman (who has really gotten quite cute since he had his hair straightened) says he likes to gather with his friends.

Yeah, well I used to gather with my friends too, Chris. But this one time we were gathering wild berries and after I had gathered a fourth of a bucketful I sat myself down to eat them. One slight problem—I sat in a patch of poison ivy! So, you see, my gathering days are over. And my itching days are finally over too!

David Crosby (who still hasn't parted with that beloved cape of his) says his most thrilling experience was "standing watch at night by myself."

Yeah, well what did you watch all that time, Dave?

Mike's Kick

Mike Clarke declares (when there aren't any policemen around) that he gets his biggest kick out of going 180 miles an hour in a Ferrari.

Yeah, well I know a guy who owns a Ferrari and once he went 180 miles an hour and then his motor fell out. Which wouldn't have been so bad, really, except that after that he got a ticket for going too slow.

Naturally, he was going slow—he was pushing the car with one hand and holding the motor with the other. And he was still doing 30 miles an hour, which I thought was pretty good considering. Guess the policeman didn't agree, though.

Yeah, well.

On the BEAT

By Louise Criscione



Paul McCartney was stopped a little short when a reporter asked him what the Beatles hoped for in the New Year. "All I know," declared Paul, "is that 1965 has been another really terrific year for us, so much that it seems a bit of cheek to hope things will be even better in the year to come."

But it wasn't so hard for Paul to answer what he personally hopes for in 1966—some peace and quiet every so often. He knows that he won't get it but he can still hope, can't he?

Isn't the Kinks' "A Well Respected Man" a gas of a record? The Kinks also have a New Year's wish—they want to be taken seriously and not just a group full of nothing but gimmicks.

The Who have shot a half hour film for American television. In the film The Who sing four songs and the whole thing was directed by the group's co-manager, Chris Stamp.

It seems as if everyone in the pop world is either busy making a movie, planning to make a movie, currently on tour or mapping a forthcoming tour.

Thinkin' Big

Dave Clark and his Five are mapping out their next Stateside tour which will probably take place from June 10 to July 24. The tour's opener will be in New York's Yankee Stadium with none other than Bob Hope as the show's headliner.

The rest of the Five's dates are not even tentatively set as yet but when they are we'll let you know.

Meanwhile Dave is still puzzling over the group's next movie. He's been reading scripts until they're coming out of his ears. Apparently, Dave was not satisfied with any of them and so is writing the story himself (but not the script). Dave really wants to do a thriller so that may be what he is writing.

Tom Jones and Herman's Hermits are currently touring Australia and New Zealand together. When the tour ends on February 7, Herman heads on to Japan for personal appearances from February 10 to February 20. This makes two firsts for Herman—his first visit to Australia and his first trip to the Orient.

Sonny & Cher have wanted to open their own boutique for a long time now. They never made it but they've done the next best thing. They've just signed a deal with Gordon & Marx and Lucky Girl clothing manufacturers for the exclusive rights to manufacture and distribute Sonny & Cher originals.

The clothes will be designed by Sonny & Cher themselves and will be sold all over the country.

Yardbirds Swing Now

What a difference a few months make! When the Yardbirds first hit our shores in September they were rather down and out because of work permit trouble.

Hardly anyone knew they were there and those that did didn't really care. Now the Yardbirds are back, minus work permit difficulty (I think) and the parties that have been thrown for them are out of sight!

Eric Records threw a cocktail meet-the-press type affair at one of the local clubs but the swingeingest one of them all was held high up in the hills with security men checking names at the door. But more about that elsewhere.

QUICK ONES: The Supremes started the New Year off right by performing at the Inaugural Ball for Detroit's Mayor Jerome P. Cavanaugh. . . By the way, the "Motown Sound" can now be heard on car tapes. . . Brian Jones spent his Christmas in the Virgin Islands with a virus infection! All Stones, including Brian, are now back in England. . . The Kinks are tentatively set to tour Scandinavia during the early part of '66. . . February 11 is the date set for the release of the Animals follow-up to "It's My Life" . . . Stones knocked off the Beatles as the most popular group in England's "New Musical Express" poll.



DAVE DAVIES



DIANA ROSS

Inside KRLA

Greetings people in KRLA land. Thought that I might answer a few of the questions you've been asking in your letters.

Many of you have wanted to know some of the "behind-the-scenes-stuff" of KRLA, so I spoke to a very "behind-the-scenes" sort of gentleman named Bill McMillan. You have probably heard Bill at one time or another, as he is the former news director for KRLA. Currently, he is the Director of Station Relations.

The radio station first went on the air in September of 1959, and the only original member of that staff still with the station is Richard Beebe of the news department. None of the original disc jockeys are still at KRLA. Here, Bill takes up our "Saga of a Radio Station":

"I joined the station in November of 1959 as head of the news department. Shortly after that, Dick Moreland joined the staff and then Bob Eubanks.

"Before the station was KRLA, it was well-established as a country-and-western radio station and had the call letters of KFLA. The two live studios of KFLA which KRLA took over had been the home of such people as Tennessee Ernie Ford, who started out here; Polly Bergen got her start here, and Brenda Lee and many of the hillbilly and country and western stars were frequent live performers on the air.

"There have been an awful lot of people in the studios of KRLA who have gone on to bigger and better things.

"When KRLA took over the station and changed the format to Top 40 programming and music, there were still many of the artifacts from the 'hillbilly reign' still left over here at the station. Namely, one of the largest country and western libraries in the entire United States. And all of those records were donated to whichever group of charities put in a bid for them.

"When KRLA went on the air, it was officially listed in the ratings as 26th. By the end of five months with this kind of programming, we were Number 3, and have never been lower than Number 3. This is due, in large part, to the personalities that have always been featured on KRLA. We've made it a point to find the best and bring them out.

"KRLA has won a number of awards in the news and public service areas. In five year's time, we've won close to 200 special plaques and awards, certificates of merit for jobs we have done for people in the public service agencies. We have always been a competitor in the top news awards with our news department, and we've won our share of those, including the Golden Mike from the Radio and Television Association, and special awards for extra-special news programs we've done.

"We have won awards from school groups, for working with youth in a particular program, and trying to involve them a little bit in their city government and their school government."

Anyone who listens regularly to KRLA is aware of the many fantastic and fun contests always going on, and Bill took a moment to remember some of the most fun ones:

"The first one of note was the Secret Word Contest which drew about 30,000 entries and that was when we had been on the air for only four or five months. We gave away cars, and trips to Hawaii, and television sets, and things like that.

"I think the most exciting contest we had—which really started out as a kind of a joke—was the Find The Black Cat That Can Say KRLA for a Halloween contest. We tried to find a black cat that could actually say KRLA, and we imagined that the contest would be something to listen to because we sent one of the newsmen out to record all these people who called in and said they had black cats that could talk.

"The funny part of it was hearing the lady or the man say, 'Okay cat—say KRLA!' and at least hearing a squeak or a growl or a scratch. "But one day our man came running back very excited, because he had—on tape—a cat that actually did say KRLA. We put that on the air for everyone to hear.

"But something we didn't know until we did the contest was that it has been scientifically proven that of all the animals in the world, the cat comes the closest to being able to speak a language, and a cat can actually make 17 sounds of the alphabet."

There's really lots more to the KRLA story, but not too much space to put it in this week. So c'mon back next week for the exciting conclusion to the Bill McMillan Thriller-Chiller Radio Story of the Month.



SEEING DOUBLE? No, it's Dave Hull with Chad Stuart and Jeremy Clyde standing beside larger-than-life murals of themselves — part of the fabulous collection Dave has hanging in his new Hullabaloo Club.

RAI Photo: Robert Cooper

KRLA Tunedex

This Week	Last Week	Title	Artist
1	1	WE CAN WORK IT OUT/DAY TRIPPER	The Beatles
2	2	LIGHTNIN' STRIKES	Lou Christie
3	3	SOUNDS OF SILENCE	Simon & Garfunkel
4	7	NO MATTER WHAT SHAPE	T-Bones
5	4	FLOWERS ON THE WALL	Stallier Brothers
6	11	MY LOVE	Pedro Clark
7	9	I SEE THE LIGHT	Five Americans
8	5	YOU DON'T HAVE TO BE SO WISE	The Lovin' Spoonful
9	8	I FOUGHT THE LAW	Bobby Fuller Four
10	6	LET'S HANG ON	Four Seasons
11	10	IT'S MY LIFE	The Animals
12	19	AS TEARS GO BY	The Rolling Stones
13	16	HOLE IN THE WALL	The Packers
14	21	UPTIGHT	Stevie Wonder
15	12	RUN, BABY, RUN	The Newbeats
16	24	JUST LIKE ME	Paul Revere & The Raiders
17	14	SHE'S JUST MY STYLE	Gary Lewis & The Playboys
18	Ret.	THE MEN IN MY LITTLE GIRL'S LIFE	Mike Douglas
19	23	JENNY TAKE A RIDE	Mitch Ryder & The Detroit Wheels
20	15	A YOUNG GIRL	Noel Holcomb
21	30	CRYIN' TIME	Roy Charles
22	22	A MUST TO AVOID	Herman's Hermits
23	25	FIVE O'CLOCK WORLD	The Vogues
24	27	MY GENERATION	The Who
25	28	ONE HAS MY NAME	Barry Young
26	—	ARE YOU THERE?	DiAnne Warwick
27	40	SUNDAY AND ME	Jay & The Americans
28	—	GOING TO A-GO-GO	The Miracles
29	39	MY WORLD IS EMPTY WITHOUT YOU	The Supremes
30	30	THUNDERBALL	Tom Jones
31	31	LIKE A BABY	Len Barry
32	33	ELUSIVE BUTTERFLY	Bob Lind
33	32	SANDY	Ronnie & The Daytones
34	—	SPANISH EYES	Al Martino
35	37	SET YOU FREE THIS TIME	The Byrds
36	34	A IAIN'T GONNA EAT MY HEART OUT	The Young Rascals
37	35	A WELL RESPECTED MAN	The Kinks
38	—	A SWEET WOMAN LIKE YOU	Joe Tex
39	—	BELINDA	Vito and The Elegants
40	—	UNDER YOUR SPELL AGAIN	Johnny Rivers



DAVE HULL



BOB EUBANKS



DICK BIONDI



JOHNNY HAYES



EMPEROR HUDSON



CASEY KASEM



CHARLIE O'DONNELL



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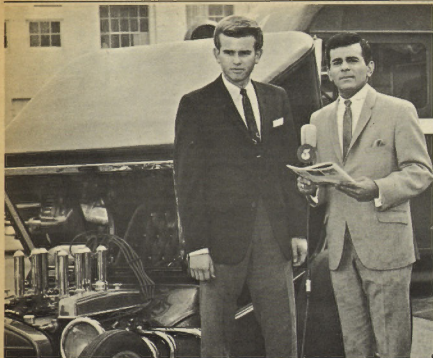
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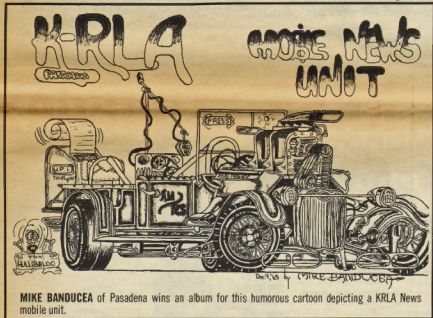
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KRLA'S CASEY KASEM, host of "Shebang" on Channel 5, talks to Steve Scott of Northridge about his novel hot rod creation, the "Uncertain T." Scott spent three years and \$10,000 on his award-winning custom.



MIKE BANDUCEA of Pasadena wins an album for this humorous cartoon depicting a KRLA News mobile unit.

Liverpool 5 Going North

The Liverpool Five, one of England's new sensational groups who have recorded "Heart"—written and recorded by Pet Clark—just finished a week's stay at Hollywood's newest teen night club, The Hullabaloo.

After finishing a successful engagement here, the five—Steve Laine, Dave Burgess, Ken Cox, Ron Henley, and Jimmy May—are now headed back up North for more personal appearance tours.

Before coming down to L.A. they spent about two months in the cold North, and topped all charts with their new record.

There are rumors spreading that the boys may go home to England after their tour is finished.

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AT DOUG WESTON'S

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IAN WHITCOMB can hardly believe that this is really sunny Southern California. This snowy scene is taking place on the set of "Shebang"—and the snowflakes looked so real that Ian almost caught cold from the white drifts of snow which formed on his long brown British locks.

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Intellectuals On The Rise?

Why is it that absolutely nobody wants to be a folksinger anymore—specially folksingers?!

Not too very long ago, I found two young men (whom I had previously considered to be folksingers) in a restaurant in a large hotel. Along with about ten other people then, we dawkled over breakfast, talking to and about these two young men who are just *aren't* folksingers—they are just Simon and Garfunkel.

Respectively, they are Paul Simon and Art Garfunkel, both originally from New York. As a team, they are currently enjoying all the niceties associated with a Top Ten hit record all across the nation.

But, oddly enough—the boys never really planned this bit. In fact, they never even planned to release the record. Paul had been spending some time in England with Art—who later returned alone to New York—when suddenly, Columbia Records informed them that they had taken this cut off their first album, recorded about a year and a half ago, and released it as a single.

By the time they learned of the record's release—it was already well on its way to becoming one of the larger hits of 1965. Nothing like a pleasant surprise!

Originally, the song had been recorded with a sort of "folk background," but when it was released on a single, a rock backing was added. Still, there is some distinctive quality about the sound and the voice combinations on the

record, even though both boys claim "That's just what happened—people tell us we have a distinctive sound!"

Art and Paul have known one another since they were children together in The Great City, and have been singing together professionally for several years, off and on.

During the occasional intervals, Art attended Columbia University, where he was studying to be an architect, and Paul majored in literature at Queen's College in New York.

Both Art and Paul have a distinct aversion to being labelled or tagged in any way—and that seems quite reasonable. They refuse to be called "folksingers" or even entertainers who sing in the folk field.

Paul had some very definite ideas about this which he enthusiastically elaborated upon over an elaborate piece of pastry:

"I come from a folk background—not pop. I think that folk songs are songs which reflect people and times—so I guess that means that I'm a folk singer!"

"My idea of a good song is one which gives a good emotional wallop. I like almost all music, but in general I don't think that pop music is creative."

Art joined the conversation to say that "The whole rock-folk thing is a good, healthy sign," and both boys agreed with me when I suggested that folk music seems to become "folk" music primarily in retrospect. Paul added



... SIMON AND GARFUNKEL

to this, "I think that time is the important factor in folk songs."

Paul was responsible for the penning of the boys' first hit disc, and he is also the author of the second record about to be released. In his spare time, he also writes short stories and possibly songs will combine them in a book. Paul did admit that the only

thing I want to do in my whole life is write. When I've finished with this—that's what I'll do.

I guess he noticed my somewhat puzzled expression which appeared quite suddenly over his coffee cup at that moment, so he continued:

"I couldn't stand to be doing the same thing year after year. It's only a big game we're playing."

"Big sums of money mean nothing to me. I have nowhere to spend it—everything that I want—I can afford to buy now."

They were popular as—shhh ...

"folksingers" (or something) ... a few years back in Greenwich Village, and they were popular as performers in England. Now they are becoming more popular and successful than ever in their own native country.

On the new album which they are preparing for release, they will be including a jazz instrumental, two solos each, about three quiet vocals—"pretty much straight folk"—and all but one track on the LP was written by Paul. Some of his other songs have been recorded by people like Chad and Jeremy, the Seekers, and the Bachelors.

Perhaps they aren't folksingers, or folk artists, or even folk entertainers—but it seems certain at this point, that the public is now willing to accept them in their terms—whatever they may be. But that's mostly "cause—like it or not—they still fall very definitely under one label—talent.

And that's about enough.

Managers Outdo Sonny and Cher

By Carol Cook

Sonny and Cher may be two of the wildest dressers in show business, but when it comes to wild parties, their managers showed them up last New Year's.

While Sonny and Cher were attending what Charlie Greene termed "a nice quiet private party," Charlie and his co-managing partner, Brian Stone, were taking a little ride.

All the way to Great Running River, Wyo., which Charlie assured me actually does exist.

Great Running River, Wyo., consists of "a bar, and that's about it," Charlie said, but it is exactly 24 hours away which Charlie and Brian thought was a good enough excuse to visit it.

So these two chartered a train, invited about 20 friends and took off the Thursday before New Year's.

They rode all the way to Great Running River, Wyo., and then they rode all the way back. Now what better way can you think of to spend New Year's Eve than on a train with 20 friends on the way to Great Running River, Wyo.?

When they returned they went merrily off to see a James Brown performance but Charlie admitted that "after the first three hours of the party I remember very little, I fell asleep."

Charlie called it "the first rolling New Year's party" and "the great train ride." "It's the greatest



... GREENE AND STONE

innovation in parties," he stated.

In fact they thought it was such great fun that they're planning to do it again for the New Orleans Mardi Gras. They want to charter another train and ride all the way to New Orleans and back with a bunch of friends, including their latest talent discovery, Ronnie Danson.

Charlie sees the idea as something that could become a national pastime. He's predicting the day when "you'll pull into a train station and have four parties to choose from."

The BEAT thinks this is a great idea—at least it would solve some of the gargantuan traffic jams that occur with every holiday—but Great Running River, Wyo.?

DISCUSSION

By Elmo

Congratulations Beatles—their latest LP, "Rubber Soul," sold 1,700,000 copies during the first nine days of its release. It has been estimated that it has been selling approximately 140,000 copies a day since its release last December 6.

Capitol Records originally ordered 2,000,000 copies to be distributed and sold in this country—the largest initial order ever—and by the middle of December at least 60% of that number were already sold.

Just wonderin'—will Sonny and Cher release "And Now" which they dueted so beautifully on the Hollywood Palace at the beginning of this month? Could be another hit for the two if it is.

The new single by newcomer Bob Lind—"Elusive Butterfly"—has been making a few motions on various record charts here and there, but frankly I think the sound is much too "elusive" to become a big nation-wide hit.

Be sure and check out the first fantastic album by the Knickerbockers, entitled "Lies" after their smash-hit single of the same tag. If you had any doubts about the talent and versatility of these four boys, just lay an earlobe on this new piece of wax—really super sensational!

Watch out for British singing duo Paul and Barry Ryan to become a big hit on this side of the foam as well. They will be releasing the boy's smash British hit-discing, "Have Pity on The Boy" over here soon, which should send them singing up the charts here in the Colonies.

There is a beautiful French girl named Francoise Hardy who is a singing star in her own country as well as most of the United Kingdom. Now she has released a record Stateside, entitled "Just Call and I'll Be There." It's a long shot, but this one might just reach for the stars in our country pretty soon.

Anyways, Mmle. Hardy is a pleasant change-of-face and voice!

Where are they now? Gerry and the Pacemakers—one of the best groups to come out of the British invasion of 1964; Freddie and the Dreamers—one of the most energetic of the British groups; the Zombies, Billy J. Kramer and the Mind Benders—and all of the other British groups who had such big records during 1964 and part of 1965. What are some of these artists from way over the Big Pond now?

You don't suppose they all got lost in the fog, do you?!



THE BEAU DRUMMELS have finally returned home to California after a tour of the East coast and a guest spot in the movie "Wild, Wild Winter." But fellows, wasn't it a bit cold out there on that train all the way from the East? You could have asked for seats inside.

Lesley Gore On Funny Vacation

Lesley Gore sure has a funny idea about what vacations are for! While everyone else took a couple of weeks off from school and saw all the good movies that came out, at too much and exchanged all the lovely gifts they got for Christmas, Lesley took a couple of weeks off from school too, but for a different purpose.

She jumped at the opportunity to do a little more work! Vacation-

ing from her studies at Sarah Lawrence College, Lesley completed her first dramatic role on ABC-TV's Donna Reed Show.

Then she flew off to New York as one of the lucky stars selected to participate in Hulloball—the year-end show on The Song Hits of 1965 for NBC-TV.

All this and straight A's too! So that's your idea of a vacation, Lesley?

How To Get Song Recorded

After Writing A Hit, Here's The Next Step

If you look at the labels on the Beatles' latest album "Rubber Soul," you will discover that every single one of the tracks was written by the Beatles. On previous albums, they have recorded mostly their own material, and added just a few of their favorite songs by other entertainers.

But it is becoming increasingly popular to write and record your own material. It seems somehow to lend a sort of distinctive sound to the end product.

Therefore, you find the Beatles writing and recording their own songs, and the same goes for Sonny and Cher, The Rolling Stones, Bob Dylan, and many other artists and groups.

But these people also write material for other artists to record, and *The Beat* thought it might be sort of interesting to find out just how a writer goes about getting his material recorded by an artist.

I spoke with several of the top writers in the pop field today, including Brian Wilson, of the Beachboys.

Brian not only writes the songs which he gives records, but he also arranges them and produces the sessions. He explained that, "Sometimes artists ask writers to write for them. I've had a few songs recorded by other people. I've written for Jan and Dean, and the Hondells and a few others. But mostly I just write for our group."

Tin Pan Row

In the East Coast area, there is Tin Pan Alley—the half-real, half-fictional place where songwriters can grow and develop. It is a place where song writers will labor eight and ten hours a day on a song and work with it till they have it perfected.

Not so in the West Coast way of writing. In the West Coast area—without the benefit of a Tin Pan Alley—most of the songwriters want to do everything by themselves. They want to produce and arrange as well as write. Unfortunately, there are not enough

good, straight song writers in this area.

But the field of music is not all that geographical, and it is not necessarily strictly dictated by physical location. Much of the success of a pop song today depends on the basic material, and this in itself is something of a new phenomenon in the area of popular music.

Until very recently, a hot artist—accustomed to having chart successes with each single—could release almost any Bob Bop shoe top boy type of record and expect it to sell.

Now, thanks to people like Bob Dylan, the listening public seems to be demanding a higher quality of song. Therefore, we have talented writers such as Burt Bacharach coming to the fore; the fantastic team of composers known as Lennon-McCartney; the young and talented writer-composer-singer P.F. Sloan, and several others.

Sloan Now Singing

In California, a young man named P.F. Sloan has been consistently turning out top notch material for other artists for some time now, and only recently has he turned to performing it himself.

The Beat went to speak to Lou Adler, who is a publisher, producer, friend, and guide to P.F.—and a man who is well-acquainted with all of the technical aspects of producing a record.

We asked Lou just how an artist goes about getting his material recorded by various artists, and he explained that it all has a great deal to do with the way in which a song is serviced to the different artists.

"It's very diversified. Writers like Brian Wilson, for example, aren't really generally serviced. His songs are usually picked off an album which the Beachboys have already recorded. But then, he writes mostly for himself."

Songs Are Served

"Now with a writer like Flip (P.F. Sloan)—songs of his which we're very excited about are ser-

viced to the various artists or individual A and R men whom we really respect.

"This happens when a writer—like Flip—is exclusive to a publisher, as Flip is to me. Then of course, a writer might get to the stature where the songs on his albums are picked off and recorded by other artists."

This has happened frequently with Flip, as well as Bob Dylan and other top composers of today.

Lou stressed the importance of the relationship between the publisher and the various A and R men. The A and R men, by the way, are the men who will send demos—demonstration tapes—of the songs written by their artists to various record companies or record producers for their artists to record.

A successful record producer will receive many such demos each week, therefore he quite frequently will listen first to the ones sent to him by the A and R men whose judgment he values and respects.

Writing Records

The whole area of demos is important too. Contemporary writers of today are not writing songs, as such—they are writing records. The fact is, that most of the successful singing artists today can't read music, therefore sheet music is of no great use to them.

Because of this, a writer will have his material recorded for him on what is known as a demo—a demonstration recording, which many times is as good or better than the finished product, or the master, as it is called. The sound achieved on this demo is, then, very important because it must accurately and flatteringly represent the writer's work.

Lou feels that the most important thing is "to have humility and patience in the people who represent you. You have to have faith. Amateur writers should read the trade papers to find out which publishers are successful in the area of writing in which they are interested, and then take their work to them."

Keep Trying

He went on to explain that this work might not necessarily be accepted immediately by the first publisher on your list, but it is important not to give up after that first try. A good publisher can be of great value to a young writer in helping him to develop his talents.

We will continue this article in next week's *BEAT*, when we will be talking to P.F. Sloan, as a writer and a recording artist himself. Also, we will speak with Mason Williams, who is an extremely talented writer in the folk area, having written material for nearly all of the top entertainers in the folk field.

We will also interview several top producers and A and R men for some more exclusive behind-the-scenes information about the wide world of recording.



Three More For The Beach Boys

By Lynn Rosenthal

The place—a cocktail party—held in a large reception room in the Capitol tower in Hollywood. And the occasion? The presentation of three gold records—totaling fifteen gold records when presented to each individual Beachboy—by the RIAA (Record Industry Association of America).

The gold records were presented to the boys for more than one million dollars in sales on each of the three albums, which were "Surfin' USA," "Surfer Girl," and "Beachboys Today."

The Beachboys actually earned gold records for all five of the albums which they released during the year 1965, the other two being "Beachboy's Concert," and "All Summer Long," and in so doing, they topped the list of winners.

There were only 28 other gold records awarded by the Association, and the Beachboys walked off with more than any other artist or group of artists.

There was, of course, speculation that possibly another group recording on the Capitol label—The Beatles—might have walked off with their share of the honors, but they received only two gold records for album sales in 1965 from the Association.

The reason for this being, primarily, that they had released only two new albums during the year which went immediately over the one-million dollar sales mark. All other albums released previously had already reached—and surpassed—the million dollar mark and had received awards for those sales.

Although not all of the five albums by the Beachboys were released in 1965, they all reached the million dollar sales plateau in that year.

Since the first Beachboys album—"Surfin' Safari"—released in November of 1962—the group has become the largest selling American recording group in the

world, and have sold over 15,000,000 records in that three-year period.

Brian Wilson, who is the leader, producer, arranger, and songwriter for the group, has won seven BMI songwriting awards during this three year period which is the largest number of awards yet presented to any American songwriter associated with this performing rights firm.

The Beachboys are currently concluding a month-long tour of the Far East which began on January 6, and are preparing their next single release for Capitol. Their latest LP was a live production, entitled "Beachboy's Party."

Dress Trouble Again For S&C

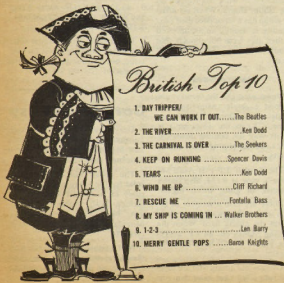
Sonny and Cher recently attended the ultra-high society premier of Richard Burton's latest movie, "The Spy Who Came In From the Cold," and apparently caused a little commotion due to their dress.

Burton and his wife, Elizabeth Taylor, showed up in their finest attire and Sonny and Cher showed up in their finest too.

But someone seemed to think that their dress wasn't up to par and the duo was seated a way from ringside.

But Burton's ex-wife, Sybil, and her husband, Jordan Christopher, apparently think a little more of the Bonos. Sybil and Jordan are reported to have attended a costume party in New York dressed as Sonny and Cher.

And for those of you who have been wondering—Sonny and wife gave their manager, Charlie Greene and Brian Stone, a Cadillac convertible for Christmas, and Greene and Stone slipped them a ski boat.



"Uptight" Brings Stevie Back In The Spotlight

"Little" Stevie Wonder is no more—now he's just Stevie Wonder. It seems the young blind harmonica player from Michigan is growing up.

"Little" Stevie joined the professional world of music at the young age of 12 and by the time he was 14 he was already a seasoned veteran.

His hit "Fingertips" stayed number one in the nation for over a month and brought in a series of tour and appearances including *The Ed Sullivan Show* and *American Bandstand* here and *Ready, Steady, Go* and *Thank Your Lucky Stars* in England.

Stevie was born in Saginaw, Mich., the third child of six. He's spent most of his life in Detroit, where his family moved shortly after he was born.

Studies Braille

Despite the handicap of being born blind he has mastered the piano, organ, drums and harmonica and sings as well. He has attended the Michigan School for the Blind, has a special education teacher when he's on the road and studies Braille music after hours.

His determination shows in the way this young boy has successfully joined that select circle of blind entertainers including the late Alex Tengen, George Shearing and the greatest of them all, Ray Charles.

Stevie was first attracted to show business when he visited the home of a friend, Gerald White, Gerald's brother, Ronnie White of



the Miracles, heard Stevie sing and brought him to the attention of Berry Gordy Jr., head of the highly successful Tamla-Motown Records.

His first release for Tamla was "I Call It Pretty Music" and sold quite well. He followed that with

"Contract On Love," "Fingertips," "Workout, Stevie, Workout," "Harmonica Man" and "High Heel Sneakers."

He toured the country with the Motor Town Revue, which featured Motown's top artists such as Marvin Gaye, Martha and the Vandellas, Smokey Robinson and the Miracles and The Supremes, but he held his own among such impressive company.

Along the way he managed to cut six albums and film two of the Beach Party movies for American International Pictures.

It's been a little while since we've heard from Stevie, but now he's back with another smash—"Uptight."

He's no longer little, but he's as great as ever.

It's good to have you back Stevie.

Pop In Space

Good pop music is not only being played all over the world—it's being played in outer space too. Paul Haney, the voice of Gemini, has said that pop recordings are a "tremendous morale booster" to the astronauts during their long flights in outer space.

The astronauts who made history with America's latest space venture, Gemini 6 and 7, were treated to recordings by Herb Alpert and the Tijuana Brass, Ramsey Lewis, Frank Sinatra and Dean Martin during their flights. All recordings heard by the astronauts during their flights are donated by the recording companies.

THE BEAT wonders how this will affect the charts—like outer space isn't a country, so on who's charts do the astronauts' listening habits show up?

ALBUMS GO 'ROUND LP's Are Happenin'

The BEAT keeps it's readers well informed about what single discs are popular where, but many of you have written, asking how your faves rate on the LP charts.

Well, here's how! They don't just rate. They dominate!

A few years back, albums sold mostly to adults, and sales were low and slow. Then teenagers got into the act and now business is booming!

Each week, the 150 best-selling albums in the country are tabulated. During the last week in December, 90 of those LP's were by teenage favorites, and that's a pretty good average of how many of "our people" register on the charts every week.

During the week just mentioned, four of the albums were by the chart-toppers of all time, the Beatles. To date, the Beatles have recorded eight albums, and every one but "Rubber Soul" reached the number one slot.

'Rubber Soul'

"Rubber Soul" hasn't as yet because it hasn't had time. It appeared on the charts for the first time during the week just mentioned, coming in at #106.

It generally takes from six to twelve weeks for an album to hit the top 10 (that's the direction it's headed in). The Beatles usually manage it in two or three. So it's only a matter of time for "Rubber Soul."

Since albums remain on sale much longer than single records, they also remain on the charts longer (proving that they're selling, of course.)

The other three Beatle albums which are still best-sellers are "Help" (#11 after 18 weeks on the charts), "Beatles VI" (#54 after 27 weeks), and "Beatles '65" (#113 after 52 weeks).

As these albums travel back down the best-seller lists on a return voyage from the album store slot, they'll meet "Rubber Soul" on its way up!

Single record sales are a good indication of what will happen on the album charts. When an artist or group has a hit or two, their next venture is usually an album. And if their hits were hot enough, that album will register on the LP charts.

Newcomers

Newcomers like the Gentrys are a good example. After a smash single, their album of the same name ("Keep On Dancing") is on its way up, holding down the #121 spot its second week on the charts.

The Turtles' LP ("It Ain't Me Babe"), now at #134, also shows promise of going much higher.

There are also a number of artists whose albums are guaranteed to hit the charts hard. When the Rolling Stones cut an LP, everyone knows it will head right for the top.

Groups and artists who are sure-fire bets often have more than one

best-seller on the charts at a time.

The Stones have two others at present, besides their new "December's Children," which is #8 in the nation.

"Out Of Our Heads" is #19 after 21 weeks, and "The Rolling Stones Now" is #53 after 41 weeks.

Best Bets

Other best bets are the Supremes, the Beach Boys, Roger Miller, Elvis, Joan Baez, Bob Dylan, the DC 5, the Tijuana Brass, Herman's Hermits, Sonny and Cher, the Righteous Brothers and James Brown, just to mention a few.

All have one or more albums on the charts now, as always.

Coming up fast in the album world with several LP winners to their credit so far, are Jay & The Americans, Gary Lewis & The Playboys, Donovan, the Four Seasons, the Animals, the Ramsey Lewis Trio and the Byrds.

Some artists prefer to concentrate largely on albums. The Ventures, for instance, have had many more top LP's than they've had singles. The Kingstems have also had more success at 33-1/3 than at 45 rpm. In fact, their "Louie Louie" album has been on the charts longer than any other ten-record LP (as of this writing). After 102 weeks on the charts, it's still staying in there at #111.

The two albums which have stayed on the charts the longest in history are "Johnny's Greatest Hits" (Johnny Mathis), which is #91 after 377 weeks and "My Fair Lady" (Original Broadway Cast), now #148 after 477 (honest!) weeks.

Other Highlighters

Other highlighters on that week's charts were "You Were On My Mind" (We Five—#32), "The Miracles Going A-Go-Go" (#59), "Hang On Slopopy" (McCoys—#78), "Having a Bave Up With The Yardbirds" (#121), "The Baroque Beatles Book" (The Merseyside Kammermusikgesellschaft—#122), and "Go Away From My World" (Marianne Faithfull—#138).

That's about all the album news and news we have room for this issue, but we promise more of the same soon.

Gary Lewis Busy

Gary Lewis and the Playboys, currently on the charts with "She's Just My Style," are going to be a little busy next month.

The group has been booked solid for the entire month of February on a concert tour that will include Iowa, Nebraska, Michigan, New York, Pennsylvania, Maryland, Maine and Massachusetts.

And somewhere along the way they're slated to film their third *Ed Sullivan Show* which will air Feb. 20.

Dear Susan



By Susan Frisch

Is there a "Help" album out in the U.S. with just the songs, and no instrumentals? —Blake Loutensack.

No.

How many children does David McCullum have? —Joanne Ruiz.

He has 3 boys.

Who is the girl who dances on *Where The Action Is*, and has long blonde pig tails? —Mike Stork.

Are the Beatles coming back for sure this year? —Sally Jo Kooper.

Yes!

Does James Brown and the Flames plan on doing a tour of England in the near future? —Frank.

There has been no confirmation of a tour.

Do you know what month, and what places the Stones will go to in their next tour of the States? And where I could get tickets? —Donna Braddock.

The exact date and locations are not yet known.

How much is a John Lennon hat? —Tommy K.

They run from 2 to 4 dollars.

Is John Lennon writing another book? —Beatle Fan

He has made no confirmation.

What is the translation of the French words that Paul sings in *Michelle*? —Kathie Hancock.

They are the same words as sung in English.

Will the television special honoring John and Paul be shown soon?

This year, no.

How old is *Phil Spector*? —N.R.

In his twenties.

Where can I write to Elvis Presley and be sure of him getting it personally? —Wanting to Know

Is it true of R.C.A. Victor, 6363 Sunset Blvd., Hollywood, Calif. Is it true that Gene Pitney is going to see Sonny and Cher? —A Fan

For what!!!!!!

Do you know when the Rolling Stones will be back to Calif? And where can I write them a very personal letter and be sure of them getting it? —Lydia Perez.

They won't be back till next year, probably around summer.

Write to them at London Records, 539 W. 25th St., New York, N.Y.

Can you please give me the addresses where I can write to Ian Whitcomb, besides Tower Records? —Barbara Sirchia

Sony, but Tower is the best I can give you.

Adventures of Robin Boyd

By Shirley Poston

CHAPTER TWELVE

The last thing Robin Boyd remembered was being just off the coast of England, happily winging her way toward the Rolling Stones.

The next thing she knew, she was peering groggily up at a blue jay wearing a silver helmet.

There are some people in this world who would have been disturbed by a situation of this nature.

And, being one of those people, Robin broke into noisy sobs.

"Hush," the blue jay said sternly. "You'll be all right. Maybe this will teach you to watch where you're going."

"Huh?" Robin blithered.

"You ran smack into me," the blue jay explained, looking stern. "At a speed of 6,000 miles per hour."

6,000 M.P.H.

Robin broke into noisier sobs, noticing the badge on his helmet. This was no ordinary blue jay who got his kicks flying about in silver helmets. This was a member of the dread Bird Patrol, and since Robin had been exceeding the speed limit by no less than 1,000 m.p.h., she was in a pickle less than pretty.

But, Robin Boyd was a rare bird in both senses of the word, and well accustomed to getting herself out of various jams (not to mention several jellies).

"Officer," she purred charmingly, using the same tone which had worked on the policeman who had recently undertaken to inform her that one does not make a left turn on a freeway.

"I had no idea I was going that fast. And my glasses were fogged," she added, pointing to her tiny Byrd specs and giving him a myopic but not unattractive but of the old eyelash.

The blue jay tried not to smile and Robin leaped at the chance to firmly cement her defense.

"Besides," she hurried, "I've been looking all over for you."

The bluejay perked up his ears (which ain't easy and you'd better

believe it). "For me?" he echoed. Robin nodded warmly. "I came all the way from America to see the Rolling Stones and now I'm hopelessly lost." (Just another in a long line of big fat ones.)

"I'll take you to the Stones myself," the blue jay said proudly. "On two conditions."

"Anything," Robin promised rashly.

"You will never again exceed the speed limit," said the officer of the law.

Robin crossed her heart.

"And you will meet me after the concert," said the officer of the law.

Robin crossed her eyes. Inwardly, of course.

"I'd love to," she smirked, this being the biggest and fattest one thus far.

Seconds later, the twosome were winging away from the Bird Patrol outpost (atop the mast of Radio Caroline) and in only moments they came to rest on a marquee.

"You'll find the Stones here," said the blue jay. "And I'll find you here later."

"Definitely," Robin promised, her knees almost knocking at the nearness of Mick Jagger.

The blue jay leered openly.

Teapot Ticketed

"Good," he said. "That way I won't have to give you a ticket. I had to give one earlier, you know. To a tea pot," he added confidentially.

Robin's knees stopped almost knocking and rapped loudly.

"Did you say a tea pot?" she squeaked.

When the blue jay nodded, Robin rose six feet into the air and flew hysterically through a nearby window.

Fortunately, the window was open at the time and Robin landed in a deserted but cluttered room. Whereupon she immediately threw herself into the nearest corner and had a tantrum.

And, who wouldn't have? It wasn't bad enough that she had a

late date with a blue jay. She was also being followed by a tea pot. A tea pot containing the one person she didn't want around when she had come all this way to kidnap Mick - er - see the Stones. A sneaky genie named George, who else?

Suddenly, Robin's tantrum was interrupted.

A light was snapped on, and the room was quickly filled with, from Robin's vantage point, feet. Oh, no, she shrieked loudly. What if they see me? Before I change back into my sixteen-year-old self, that is?

Terrified

And she had good reason to be terrified. There was nothing like the sight of a real robin wearing glasses to make one feel like one had surely dropped one. (If you don't believe it, just ask the Beatles.)

Looking wildly around, Robin searched for a hiding place. Then she saw it. Just above her. A jacket hanging on a clothes rack.

Quickly, in one silent (she hoped) flutter, Robin leaped for the jacket and sank her claws into it. Seconds later, she was huddled safely in the pocket.

At least she thought so for about three seconds. Then she changed her mind. Because someone suddenly removed the jacket from its hanger and put it on (the jacket, not the hanger).

The Last Time

Then that same someone began to hum a familiar tune in a familiar voice. "This could be the last time," hummed said someone, and Robin promptly fainted.

Not only because she was in the pocket of Mick Jagger's jacket. Also because it could well be the last time she was in anything with the possible exception of a very small grave.

For, before this night was over, Robin Boyd was going to be folded.

(To Be Continued Next Week)



Cannibal's No Longer Hungry

From the "Forgotten Village" to the "Land of 1000 Dances" Cannibal and the Headhunters have come out as the leaders of the "blood sound."

Joe and Robert Jaramillo started singing together as part of an occupation therapy program in the "Forgotten Village," a Federal Housing Project known as Ramona Gardens.

They were members of an organized teen age club called The Headhunters, sponsored by the Los Angeles juvenile probation department and encouraged by the Federated Youth Council. The club's purpose was to keep underprivileged youth out of trouble by providing organized recreation.

In another organized teen club called the Romanos, part of a similar program, was a young boy with no given name, known only as Cannibal Garcia. He was singing with a rock and roll band in the club.

Yo Yo and Rabbit

Joe, who's called Yo Yo, and Robert, known as Rabbit, met Cannibal at a party after a talent show for all the FYC groups. The three just started singing together and discovered they had something.

That night they spontaneously became Cannibal and The Headhunters and have been together since.

During the year they worked and worked on their sound and their music and were finally asked to leave their clubs to make room for other needy youth. They were no longer considered needy—they were too good, too popular, making money and considered professionals.

They were spotted at a California teen night club by the head of Faro Productions, who arranged for them to return to the same club

for another appearance and set up a "live" recording session there.

From that session came "Land of 1000 Dances" and the three boys danced right into the hearts of thousands.

The record stayed near the top of the national charts for 27 weeks and has been making spasmodic returns across the country ever since. It was number one in Cincinnati just before Christmas and is back in the top 10 in Philadelphia now.

In April, 1965, they were part of a show that broke all attendance records with a ten consecutive day stay at the Fox Theater in Brooklyn, N.Y.

Then in August, 1965, we all got to see when they were honored by being asked to join the Beatles' second American tour.

A Big Year

In one year they've had three hit singles and have put out their first album and appeared in concert at more than 200 cities in 45 states and three foreign countries. They've also been seen on practically every American television show that features pop singers.

There's just too much talent in this group for men to be anything but great.

In addition to singing, Cannibal plays the piano and saxophone, arranges the group's harmony, writes songs and it is an outstanding Mexican folk dancer.

Rabbit and Yo Yo both excel in gymnastics, tinker with automobiles and confess a certain fondness for girls.

The group has just finished another appearance at the Fox Theater in Brooklyn with the Murray the K Show, and they're on the prowl again.

Watch for Cannibal and the Headhunters.



THE FIVE AMERICANS were formed in mid-1964 while most of the boys were attending Southwestern State College. They soon became well-known throughout the states of Oklahoma, Texas and Louisiana. Then along came "I See The Light" and now the Five Americans are known all over the U.S. You see, music lovers have finally seen the light of the Five Americans.

Elusive Butterfly Brings Bob Lind

An elusive butterfly has brought us a brand new and refreshingly original talent by the name of Bob Lind who should be around for quite a while.

Bob was born in Baltimore, Maryland, Nov. 25, 1942 and raised in Chicago. He's had very little formal musical training, mainly because he can't stop writing songs long enough to learn how to write them.

He picked up a guitar when he was 11 and started taking lessons. But his teacher moved after four lessons and Bob decided he could do better on his own.

When he couldn't remember lyrics to songs he'd fill in his own, becoming more and more interested in writing songs himself.

First Break
His first break came when he was in college. He won a Hootenanny contest with two of his own songs. The \$10 prize money wasn't much but the encouragement was.

It was enough to make him drop out during his last year at college and move to Denver to try his luck. For a while it seemed that nobody was interested in his originality until he met Al Chapman. Chapman owned The Analyst

coffee house where he gave Bob his first professional proving ground. Bob proved himself so solidly that he stayed at The Analyst for a year and a half.

Then Chapman came through again by mailing a tape that he had produced by Bob to World Pacific Records. Dick Bock, head of WPR, liked it so much that one week later Bob found himself in Hollywood signing an exclusive contract with Bock as a recording artist and with Metric Music Publishing as a songwriter.

Dylan Fan

Bob Dylan and people often ask him if he writes about the same things Dylan does.

"Not at all," he replies. "Most of the time Bob sings about people who HATE each other and can't get along, while I stress the problems of those who LOVE each other and can't seem to make it."

But Bob recognizes that Dylan has opened the door for people like himself to break into the writing field.

Bob Lind is in love with living and the world is in love with his first release, "Elusive Butterfly." We'll be hearing more from this boy.



... BARRY GORDON

Barry Gordon An Old Timer At 17

By Louise Criscione

The young man has been praised by most of the big stars in Hollywood, he's been on Broadway, appeared in Vegas and has guested on practically every one of the top television shows. His name is Barry Gordon, and at 17 he is already an old-timer in the entertainment business.

Currently, Barry is starring in "A Thousand Clowns" alongside Jason Robards Jr. and Barbara Harris. It was Barry's performance in "Clowns" which prompted Jack Lemmon to say as he was leaving the theater, "Gordon gave an exciting performance by a new actor as I have ever seen."

"Certainly deserving of an Academy Award nomination for Best Supporting Actor."

Everything Lemmon said is true except the part about Barry being "new." He isn't. "I started singing when I was about four," Barry told me.

A neighbor heard Barry singing around the house, recognized his talent and arranged for Barry to appear on "Ted Mack's Amateur Hour." Barry's parents knew nothing about it until they received a phone call from the television station advising them when to bring Barry down for the show.

A Winner

Barry won first prize in the regional Amateur Hour and with Mack returned to New York for the National Finals. NBC-TV's "Startime" spotted Barry and

quickly signed him as a two-year regular on the show.

And others spotted Barry too. He appeared on "The Jackie Gleason Show," "The Milton Berle Show," "The Perry Como Show," etc., etc.

Vegas beckoned to Barry along about this time so he hurried off to the gambling capitol with Ken Murray and his famous "Blackouts."

It was during this period that Barry released a record which has become a Christmas classic, "Nutting For Christmas," a record which sold one and a half million the first year.

"People saw me in Vegas and asked me to come to New York to act," revealed Barry. So the Gordons moved back to New York and Barry took up acting on such shows as "Danny Thomas" and "Ann Southern."

Hollywood next called the talented Barry and so the Gordon family made another move—this time to the West Coast. And again there were more television shows for Barry.

Broadway Calls

"Then in 1962 we got a call from New York," explained Barry, "saying there was a major role on Broadway in 'A Thousand Clowns.'"

"You guessed it—the Gordons moved back to New York and Barry embarked upon a very successful run of 'Clowns.'"

He's 17 now and all of his school life has been spent as a professional entertainer. How does he manage? "When I was on the West Coast I went to public schools and then whenever a role came up I had a tutor," Barry said.

"When I was in New York I went to a professional school and on the road I did my schoolwork by correspondence."

Barry is now a senior at University High School in Los Angeles. I wondered if his fellow students treated him differently because he is an entertainer.

"No, not my real friends," declared Barry. "I never talk about show business with them. But I love it—it's not a grind for me. It's a lot of fun."

"What about after he graduates?" "I plan to go to UCLA and major in Theatre Arts, directing more than anything else," said Barry.

Ambitious

He's intense and ambitious. "I don't want to limit myself too much," he says. And he's kept his word so far. He's been on Broadway, in the movies, on television and in the clubs.

But that's not all. He has a record which will soon be released entitled "Let Me Try." "And when I go to college I'll be concentrating on screen writing."

Barry's very interested in politics and has been since he helped in the Kennedy campaign. If he had his way about it he'd lower the voting age to at least 18. "I think there is a great interest in politics among the teenagers who can't vote."

"Adults have so many things on their minds whereas teenagers don't have that much on their minds. A lot of people just don't care about the big world around them."

Barry has an opinion about most of the problems facing us today. What about these anti-Vietnam demonstrations so popular among our college students?

"It's hard for me to say because I don't agree with them. I could say that I believe in free speech and being able to voice an opinion. I don't have to agree with them but they can say it."

Stop The Marches

"I don't think they should make such a big issue out of it by marching down streets and blocking traffic. Just talk about it."

Along the lines of today's pop scene Barry says: "I don't think the English groups have had it yet. I don't feel that music should be national. I see nothing wrong in importing English groups and singers if they have merit."

"I love the Beatles. I enjoy the Rolling Stones. The Beatles are so versatile and always stay one jump ahead of everyone else."

"I think protest songs will always be around. They're slacking off now a little bit. I think things will even out and there will be the same number of English groups as American groups."

Since he's sampled them all, what facet of the entertainment business does Barry enjoy the most? "I don't really know. Each one has its good points and its bad points. I like movies because it's much more creative to be a movie director. I like films because they're more relaxing."

A many talented person is Barry Gordon. And who knows, maybe twenty years from now he'll be one of our Senators or Governors. I wouldn't put it past him.



... BOB LIND

THE BEAT GOES TO THE MOVIES

"PATCH OF BLUE"

By Jim Hamblin
(THE BEAT Movie Editor)

STRINGING BEADS IN THE PARK, the blind girl for the first time in her life has left the scroungy apartment, where she lives with her frumpy mother and drunk grandfather.

A friendly voice greets her in the black sightless world of which she knows nothing. The voice is Gordon. He helps her. And comes back again and again to help her.

Sound like a simple story? It is. Simple, and beautiful. Watch for this movie to make a big impression on all those who see it. The Ku Klux Klan "ain't gonna" like it, but any person who has a soul at all will enjoy this touching photoplay, that brings together great talent.

Negro film star SIGNEY POITIER, (whose name, by the way, is pronounced PWAH-tee-ay), is Gordon. The girl is played by Elizabeth Hartman. It is her first movie, but we can assure you that it will not be her last. Her name is the favorite topic of Hollywood now as the new "find" in movie-making.

Metro-Goldwyn-Mayer producer Pandro Berman, who made this film, assumes that it will not even be shown in some Southern states. For the first time, a white girl kisses a Negro on the screen. How and why you can see for yourself, but Mr. Berman doesn't care. He knows he has a fine film, and that is satisfaction enough for him.

Berman has left many punches un-pulled in this dramatic film, and the enjoyment is all the better for it.

Our only argument is that the picture was made in the same primitive black and white that Charlie Chaplin used to use. What happened to color, and wide-screen movies? We're supposed to be in an age of technological advance, but insistence that "drama" must always be on little teeny screens and in grainy black and white is an old wives' tale.

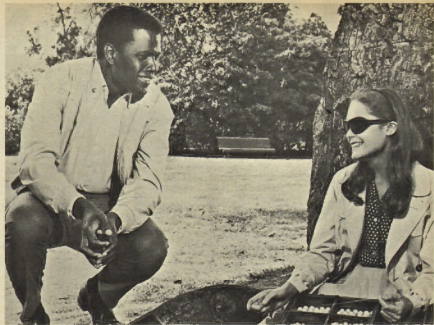
Quite by coincidence, Poitier has also made another film that is somewhat similar in content, called "THE SLENDER THREAD." It has been released at almost the same time as "PATCH OF BLUE," but Producer Berman says he welcomes the two films.

"If the public sees one good movie," he noted, "then they want to come back again soon, and see another. It's the bad movies that drive everyone away for weeks."

Unfortunately, SLENDER THREAD is also another little tiny movie in black and white. If for no other reason, you'd think they'd make the movies in color to suit the demand of TV, when it gets old enough to be purchased by a network.

With the special symbolism of a black and white movie, there is still tremendous impact to PATCH OF BLUE. It has a moral to the story each of us should learn very carefully.

It's not all "drama," either. The funny moments come often, and PATCH will be one of 1966's most entertaining films.



MEETING IN THE PARK, the two central characters begin to get acquainted. It is her first outing in the park, after 13 years of living in a crummy apartment, not even going to school. Gordon, who works for a newspaper, finds the girl in need of help, and finds something else as well. The story, which stars Elizabeth Hartman in her first film, is one of the best made films of the year.



"ARE MY EYES UGLY, MOM?" The girl, who has never been outside this tenement dwelling, wonders if she is pretty. Her eyes are scared, and she is blind, because of a fight her mother had with a lover, many years before. The girl has been locked up in a box, virtually, ever since. Academy Award winner Shelley Winters plays one of the most forced and effective roles in her career. The grandfather, who can only offer alcohol for himself as a solution to the problems of life, is played by Wallace Ford, one of the great stars of the early days of film making in Hollywood.



A TENDER MOMENT as the blind girl explores the face of her new friend. Explosive suspense is built in the story as the girl's mother, a streetwalker, soon learns of her friendship with the man. Pulling no punches, the film reveals that the mother hates all Negroes, and she takes out that hatred in violence against the girl. The heart of this picture is the fact that the film portrays these things in an open and frank manner, and leaves you chilled by the reality that such hatred can destroy as surely as a rifle bullet.



IF YOU THINK IT'S EASY TO ACT in movies, try this scene for size: You are Elizabeth Hartman, you have worked in New York and here and there, many times as a helper on the set of a play, but suddenly you are jettied to Hollywood, and must sit in front of a crowd of technicians, and act both dramatically and convincingly. What you see is film director Guy Green talking over the next scene. What will appear on the screen is an intimate moment of two people sitting by a tree. The film was shot in Douglas MacArthur Park, in Los Angeles, outdoor crowd scenes are in the Westlake District. The result of Miss Hartman's fine work may be a gold statue named Oscar.

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