

DAVY JONES SUES FORMER MANAGER

25¢

KRLA

# BEAT

*Edition*

JANUARY 13, 1968



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# BEAT

Volume 3, Number 20

January 13, 1968

## MONKEE DAVY JONES SUING EX-MANAGER



LOS ANGELES—Davy Jones, the tiniest Monkee, is having a bit of a legal problem. In a declaratory relief damage suit against his former manager, Al Cohen, Davy is asking in excess of \$150,000.

In his suit, Davy alleges that the contract he signed with Cohen is not valid because Davy was a minor when the contract was signed.

He is, therefore, asking for an accounting of all the money stemming from Davy's merchandising over the past year. The action is being brought in Los Angeles Superior Court.

Davy, along with his fellow Monkees, is currently enjoying a hiatus from their popular television show "The Monkees." The season's filming was completed just before Christmas.

## PET SET FOR 'CHIPS'



HOLLYWOOD—The announcement has been made—Petula Clark has been signed to star along with Peter O'Toole in the MGM musical version of "Goodbye Mr. Chips."

Filming begins in April with Peter O'Toole playing Mr. Chips and Pet set to act as Mrs. Chips.

Ever since MGM leaked the news that they would be making the film, a giant guessing game as to who the stars would be have been running rampant. Originally, it was thought that Richard Burton would play Chips and Lee Remick his wife. Still later, Rex Harrison's name was mentioned.

But now it's all settled... Peter

O'Toole and Petula Clark have been victorious.

Acting is really not anything new to Petula who, as a child and adolescent actress, made a total of 25 motion pictures. However, she recently completed "Finian's Rainbow" and says "I like to look upon that one as my first movie because that's just how I felt about making it."

Although she is very much of a veteran in movies, she still admits that she finds it difficult to act "because it's such an unnatural thing. You find yourself in unnatural surroundings and trying to be natural in unnatural circumstances is quite difficult."



**CONGRATULATIONS FROM DAD TO NANCY**—Make no mistake about it — Nancy Sinatra is a big star. Proving the point is the famous Mr. Nielsen and his equally famous television rating system.

Nancy's special on the NBC network, "Movin' With Nancy" grabbed a neat 31.8 rating while the combined forces of "National Geographic Special" and "Lucy Show" received a rating of 15.

Pin another laurel in Miss Sinatra's cap — she's moving!



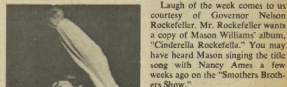
CONGRATULATIONS TO THE ASSOCIATION . . . the top pop group! See On The Beat for details.

# CONGRATULATIONS BY LOUISE CRISLIONE

A huge congratulations to the fabulous Association for copping the Bill Gavin Award as the best Pop-Rock Artist . . . also, congratulations are in order to the runner-up in that category—the Beatles! Honest!

As expected Frank Sinatra won as the top Non-Rock Artist with Herb Alpert and the Tijuana Brass coming in as number two. Winner for the top Rhythm and Blues Artist was Aretha Franklin with the Temptations coming in as runner-ups.

## Laugh Time



"Get That Feeling" on Capitol.

Laugh of the week comes to us courtesy of Governor Nelson Rockefeller. Mr. Rockefeller wants a copy of Mason Williams' album, "Cinderella Rockefeller." You may have heard Mason singing the title song with Nancy Ames a few weeks ago on the "Smothers Brothers Show."

It seems that Jimi Hendrix is on two record labels at once . . . and neither one of them is too overjoyed with the situation! Consequently, attorneys for both Warner Bros./7 Arts Records and Capitol Records are attempting to discover which label legally has Hendrix under contract. Meanwhile, both labels have out albums by Hendrix . . . "Jimi Hendrix Experience" on the Warner Brothers label and

## Bentle Deal

The Beatles' new record company, Apple, has just signed a deal with Terry Melcher Music to publish Melcher's songs in England. For his part, Terry is planning to start his own label, Equinox. Stateside in 1968 along with a new publishing firm, Egg.

QUICK ONES: Roy Orbison just did all right for himself in Canada—brought in just under \$90,000 for nine days. Needless to say, Roy is planning a return visit to his friends up North . . . John Davidson has been set to play the Plaza Hotel in New York beginning April 17 . . . Robbie Gentry will co-star with Bobby Darin on "Kraft Music Hall Special" to be aired over NBC-TV sometime this month . . . if the East is not meeting the West, at least the East is teaming up with the East. A Japanese Tea House, The Mizuki, in Honolulu will now feature a fireworks show consisting of Chinese poetry and Chinese folk dancing!

## Lopez Honor

Trini Lopez had one more honor accorded him by his native state of Texas when he was presented the keys to the city of El Paso.

Trini is one artist who manages to always be busy. He'll go east on a "Carol Burnett Show" on January 15 and then push off for parts of South Africa beginning on January 25 and winding up on February 25.

Continuing in their policy to keep it all in the family, it has been announced that two of the Cowell family, Bill and Bob, will now produce all the Cowell records. The group's first hit, "The Rain, The Park And Other Things," was produced by Arnie Kornfeldt.

## Million For Stones

The Rolling Stones received a Gold Record for their latest album, "Their Satanic Majesties Request," before the album was even released! This marks the eighth consecutive Gold Record by the Stones for album sales of more than one million dollars. Quite an achievement.

Wayne Newton has signed a two-year contract with the Frontier Hotel in Las Vegas which calls for Wayne to work a total of eighteen weeks. His first appearance will be on August 18th.

David Janssen, television's ever-popular "Fugitive," has just been signed to co-star with Tony Quinn and Sir Laurence Olivier in the movie, "The Shoes Of The Fisherman."

These of you who may think Charlie Brown is not a popular fella will be interested in knowing that he topped the television rating again this year . . . just like he did the first time he was aired. Must show something . . .

## Beat Publications, Inc.

Executive Editor: Cecil J. Turk  
 Publisher: Gayle Turk  
 Assistant Editor: Louise Crislione  
 Assistant Editor: Staff Writers  
 Bobby Boyino, Don Enlow  
 Tony Barron, Shirley Potters  
 Edan, Bob Levinson  
 Janis McChesly III, Mike Matheson  
 Ed Corbett, Photographers: Jerry Hen  
 National Advertising Representative  
 San Diego Assoc., Inc.  
 527 Madison Avenue  
 New York, New York 10022  
 (212) PL 9-1068  
 Advertising Director: Dick Stricklin  
 Business Manager: Judy Felso  
 Subscriptions: Diane Chisworthy

Distribution  
 Miller Freeman Publications  
 300 Howard Street, San Francisco, Calif.  
 The BEAT is published biweekly by Beat Publications, Inc., editorial and advertising offices at 9200 Sunset, Suite 1000, L.A., California 90069. U.S. Bureau in Hollywood, San Francisco, New York, Chicago and Nashville; overseas correspondence to London, Liverpool and Manchester, England. Sale price 25 cents. Subscription price: U.S. and possessions \$5 per year; Canada and foreign, \$6 per year. Second class postage prepaid at Los Angeles, California.

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# AROUND the WORLD

## TRINI SETS CLUB DATES

LOS ANGELES—Trini Lopez has been signed for three top night club engagements in 1968, reports his manager, Bullets Durham.

Trini is set for a two-week date at the Waldorf Astoria in Manhattan beginning May 31, followed by another two-weeks at the Latin Casino, Cherry Hills, New Jersey, beginning June 17. The third engagement will be at Harrah's Club in Reno, starting on August 29.



## BRIAN JONES WINS APPEAL

LONDON — "You cannot go boasting about saying you have been let off. If you commit another offense of any sort you will be brought back and punished afresh for this offense. You know the sort of sentence that you will get."

With these words of warning Lord Parker, the Lord Chief Justice of England, set aside the nine-month jail sentence passed two months earlier on Rolling Stone Brian Jones.

The appeal was heard in London before three High Court judges who decided to substitute a fine of one thousand pounds (more than 3,000 dollars) for the prison sentence.

Although he was not involved in the appeal, Mick Jagger attended the hearing. He heard Defense Counsel (James Comyn, Q.C.) say that while people in the public eye must accept their responsibilities it followed that "their medical opinion is all the greater." Medical opinion agreed that Brian Jones had "been brought to his senses which his colleagues were standing trial."

PEOPLE ARE TALKING ABOUT what a nice honor it was for the Beach Boys to get invited by the French Government to perform at the UNICEF affair with all proceeds (estimated \$500,000) going to help underprivileged children all over the world... the fact that 18-year-old Michael Lloyd arranged and produced "October Country" but had his name left off the record.

... group changes in the Nitty Gritty Dirt Band... whether or not the rumor that the Doors are breaking up will prove true or false... the fact that if the Monkees are losing popularity it certainly can't be proven by the record charts... the Young Rascals finishing up their fourth album at

Columbia recording studios in Hollywood.

... the Association beating out all the other groups for the annual Bill Gavin Awards and how sweet that is... what the story is behind Mama Cass supposedly asking a very well-known record producer to produce her as a single artist... whether or not Vikki Carr will stay as musically popular as she should and deciding that if all's fair she should be the biggest female vocalist in the nation.

... how many pop people the Rolling Stones have managed to reveal on the cover of "Satin Majesties Request" and the fact that the four Beatles are the easiest to spot... why Marianne Faithfull ended up as the first artist on Mother Earth Records... wheth-



THE FOUR TOPS, one of Motown's most popular recording artists, are shown receiving the Variety Club Award from Harold Selkirk, Chief Barker for the Variety Club of Philadelphia, during a dinner honoring Ralph W. Pries, International President of Variety Club International. The Four Tops are (left to right) Levi Stubbs, Renaldo Benson, Abdul Fakir and Lawrence Payton. The Four Tops returned to Detroit following the dinner to rehearse for their engagement at the Copacabana in New York.

## AL MARTINO SET FOR MUSICAL TV SPECIAL

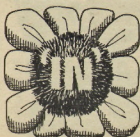
HOLLYWOOD — Al Martino, who makes his third headlining engagement in as many seasons at London's famed Talk Of The Town in April, will be moonlighting during most of his three-week stand by starring in his own musical

special for Granada-TV.

Martino, who created the special, will also serve as executive producer. Arrangements have also been finalized for Capitol Records to release an album version of the show.



er or not Bobby Harj and Tommy Boyce will make it big as singers. ... the Canned Heat really being excellent... the Lettermen



coming back on the charts in a big way... how sick the Motown artists make the psychedelic groups

look when it comes to style, polish and showmanship... how many people think the Foundations are an American group... Herman's every-few-months tour of the United States falling off and wondering why.

... Jerry Moss with his moustache being mistaken for one of the Tijuana Brass... why the Stone Ponies cancelled out of their scheduled benefit appearance... the speculation that the group scene will die in 1968... the person who thinks up the titles to Joe Tex songs being very imaginative... who the Epic Splendor are... whether or not the Stones will ever regain the popularity they once enjoyed... what happens at one of the Bowl football games when a press agent is for

one side and his client is sitting on the opposition's bench... the walls that keep getting knocked out... all that good penny candy... why we haven't heard any hit noise out of Mitch Ryder for quite awhile... how many groups are being offered television series like "The Monkees" being equal to the amount of those turning the others down.

... who will answer Ed Ames... who are the Lemon Pipers... the fact that the Four Tops' engagement at a showplace like the Copacabana was long, long overdue... who thought up the Electric Prunes' album jacket... the fact that Bill Wyman's solo record is not exactly bounding up the national charts.



## U.K. Pop News Round-Up

## Rolling Stones For Record Company

By Tony Barrow

Barry Gibb, tall, lean, good-looking leader of The Bee Gees was married in secret! ("His! Boo!")

Barry Gibb, tall, lean, good-looking leader of The Bee Gees has parted from his wife! ("Hurrah! Hurrah!")

It's just like an old-time movie isn't it? And what shrills and spills for the excited teenyopper! First her heart is torn apart; by the mighty gift of learning that her fave fave Bee Gee is married. Then, suspense upon suspense, another secret leaks through to dry her tears and feed the aching marrow of her mind — he's married but he's parted from his wife!

## Secrets Out

In London, Barry has admitted all the secrets at once. Questioned about his marriage he revealed that he had kept it quiet "because I did not want it to spoil my image."

His wife is the former Maureen Bates, a 19-year-old blonde from Birmingham. The marriage took place in Sydney, Australia, in the late summer of 1966, a few months before Barry and rest of the Gibb family left for London. Said Barry: "I suppose the fans will think I have deceived them but I wanted to keep my private life private. The marriage lasted just over a year. I think we were too young to make a proper go of it. There is no chance of its getting together again. We have not decided about a divorce."

It is unlikely that Barry and Maureen would find it easy to secure a formal divorce for themselves for another couple of years. Meanwhile Barry has left Maureen in occupation of the West End apartment which manager Robert Stigwood passed to the couple some months ago when he was moving into a new house.

## The Question

So where does all this leave the precious image of Bee Gee Barry? I doubt if it has been tarnished. Neither marriage nor honesty has done the career of the Beatles

much harm over the past five years, Barry!

New Vaudeville Band's Mick Wilshire married Hollywood chick Therese Helgum at Holborn Registry Office, London, December 10.

For two years, Scott Walker managed to conceal his flourishing romance with 21-year-old Danish girl Mette Teglbjærh from fans and all but the closest of friends. Scott and Mette got to know each other when the Walker Brothers played Copenhagen dates in 1965. The twosome has been steady ever since. "She organizes my life for me," admits Scott but he gives no hint of any wedding plans. Another exceptionally well-preserved secret?

## Traffic Loss

Traffic, the highly successful new unit formed by Stevie Winwood when he broke away from the Spencer Davis Group, has lost one of its key members, writer Dave Mason. Having made a huge U.K. chart headlines with three consecutive best-selling 1967 singles — "Paper Sun," "Hole In My Shoe" and "Here We Go Round The Mulberry Bush" — Traffic rates as one of the most important new groups on the current scene.

Apart from composing "Hole In My Shoe," Mason was lead vocalist. At present Traffic is having an extended vacation due to come to an end around January 18. After that we shall know for sure whether or not Stevie Winwood intends to appoint a replacement for Mason. Early indications are that Mason will not be replaced and Traffic will operate in the future as a trio.

## Stone Company

The Rolling Stones have named their new record company Mother Earth. It will be a London-based international operation which will have Mick Jagger and other members of the quintet acting as producers of new chart-armed record talent.

Mother Earth will have its own administrative and studio staff but physical manufacture and distribution of the product will be han-

dled by London's vast Decca organization via which the Rolling Stones issue their own records.

First releases on the Mother Earth label are expected in February or March and Marianne Faithfull is the record company's first major signing. Mick Jagger has already supervised a series of fresh sessions with Marianne and it is no reason why a single from the songstress should not be among the very first Mother Earth releases.

## Heard Around

SCENE AND HEARD . . . Songstress Sandie Shaw spending the first week of the New Year in hospital following her collapse during London Talk Of The Town cabaret session . . . John Lennon and George Harrison flew to Paris to see the Beach Boys and Ravi Shankar in a massive UNICEF charity shindig . . . Second pre-Christmas UNICEF concert starred Petula Clark and Paul Jones . . . Promotional visit to America for Simon Dupree and the Big Sound who just made big news on our side of the Atlantic with their first-ever Top Ten smash, "Kites" . . . February 12 is probable opening date for Lulu at Talk Of The Town, the top West End of London cabaret revue where Diana Ross and the Supremes are about to appear . . . March and/or April cabaret bookings for Dusty Springfield should include appearances in Los Angeles. During the same visit Dusty will guest on Jonathan Winters' television show . . . Obit Redding was scheduled to tour Britain with Carla Thomas in April. News of Redding's death was received with deep regret in London music circles. Said George Harrison: "It's a real tragedy. He will be missed by a great many admirers. He was top in his field." . . . Major concerts for the Tremeloes set in Montevideo, Sao Paulo, Rio and Hawaii following upon the group's February weeks in New York, Chicago, San Francisco and Los Angeles.

"Apple is a co-ordinating project incorporating some activities now looked after by our manage-

ment firm, NEMS, and other companies"—Paul McCartney.

Apple is a creative concept, a nucleus of ideas, a potential network of international business organizations and the most fantastic new boutique London's West End has ever seen. Apple is the collective brainwave of the Beatles, an all-embracing name they're using to describe their 1968 movement into the world of non-musical big business.

## First Mention

The first mention of the name Apple was on the "Sgt. Pepper" album cover. More recently the Beatles' TV film soundtrack recordings from "Magical Mystery Tour" have been released under an "Apple Presents . . ." headline. And on Thursday, December 7th Apple became a visible and concrete fact in the form of a shop at 94 Baker Street, London W. 1. The shop, beautiful from floor to ceiling, is stacked high with the widest possible range of goods from electronic gadgets (most of them invented and/or built by the Beatles' brainy buddy, electronic genius Alex Mardes, whom they call "Magic Alex"), clothing for men, women and tiny hip kiddies, ornaments and a hundred other items. At Apple you can buy by the carpet of the floor or the paintings of the walls if they take your fancy.

The decor for the Apple shop is the work of Dutch couple, Simon and Marijke (say it Simone and Maracok) who have set up their own design organization called The Fool. Marijke and her friend Josie ave created most of the more beautiful gear worn by Beatle wives over the past year. For sale at Apple they have combined fantasy with economy so that you can buy a velvet cape for less than 20 dollars while you watch snow white clouds of light float over a brilliant sky-blue ceiling.

## A Beginning

The highly colorful Baker Street boutique is just a beginning. The future possibilities for Apple enterprises seem to be limitless. In a nutshell, Apple means that the Beatles have decided to put great chunks of their fortune to work in ways which are personally dear to them rather than letting wise old men of money handle their gilded investments for them. Shops, manufactured goods, discotheque clubs . . . Apple might even go on to build a worldwide scale. Rumors that the Beatles plan a vast network of clubs coast-to-coast across America have been grossly exaggerated by one or two enter-

tainment papers but behind these blown-up stories lie a hard core of theoretical if not practical fact — and that hard core can be traced to the heart of the Apple itself!

Twenty-four year old, Doc Cluskey, last unnamed member of the famous hair trio, is the only Beatle, has admitted he'll have a wife before the New Year is very old. She is pretty blonde-haired dancing girl, Sandra Williams, 22, of Essex.

Sandie became the Irish Bachelor's steady date during the summer of 1966 when she was dancing in a season-long stage production in Blackpool with the Bachelors and Cilla Black toping the bill. Before that Sandie's name had been linked romantically with that of Liverpool singer, Billy J. Kramer, who was her constant escort following a series of one-nighter concerts which started the Everly Brothers and Kramer.

## Proposal

According to Sandie, her fiance proposed over dinner one night in a crowded restaurant "to stop me laughing at somebody over the other side of the room!"

The other Bachelors are Doc's brother Con Cluskey and John Stokes who are both married and have children.

There are no surprises among this year's winners in the *New Musical Express* Pop Poll. Elva Presley and Tom Jones head the Male Singer sections, the Beatles, the Beach Boys and the Rolling Stones are the most popular Vocal Groups, Lulu and Dusty Springfield claim top places in the Female Singer department while poll voters judge the Bee Gees and Engelbert Humperdinck as the most promising new chart names of the year. Top singles are "A Whiter Shade of Pale" by Procol Harum and "All You Need Is Love" by the Beatles.

## Monkee End?

"The Tail End of Monkeomania!" asked the bald, blunt headline in *Diez And Music Echo* last week. Down the page the story continued: "At the BBC there is talk of ending the current Monkees series. The records are no more sure of reaching number one than anyone else. The early promise as their young socks galloped into 1967 seems to have petered out." Meanwhile "Daydream Believer" climbed very quietly from 21 to 18 in that week of *Diez And Music Echo* chart list.

Quote from Graham Nash of the Hollies: "All the nice people have moved down to Mexico. All the real Flower People have moved out of Haight Ashbury."



ROLLING STONES form Mother Earth Records and sign Marianne Faithfull as artist.

# PICTURES IN THE NEWS



**THE EVERLY BROTHERS**, who opened San Francisco's FESTIVAL OF STARS at the Playboy Club, take time out to entertain Viet Nam veterans at Oak Knolls Naval Hospital. The boys took their music into the amputee wards and visited with the wounded.



**DON AND PHIL**, and San Francisco Bunnies Sandee and Connie with Viet Nam casualty Cpt. Edward C. Burke, of Santa Ana, California.



**TOKYO** ... **TRINI LOPEZ** was welcomed American style ... at the Tokyo International Airport upon his arrival for a 15-day tour of Japan and the Far East. The advance ticket sales indicate SRO crowds from Tokyo to Manila and Sydney.



**JERRY MOSS**, President of A & M Records, and his partner, Herb Alpert, present Sergio Mendes with a Gold Record for sales of over one million copies on the album, "Herb Alpert Presents Sergio Mendes and Brasil '66. The album was produced by Alpert and arranged by Sergio Mendes.

*IN MEMORIAM*

*The Bar-Kays*

*Jimmy King*

*Phalon Jones*

*Ronnie Caldwell*

*Carl Cunningham*



*IN MEMORY OF  
OTIS REDDING*

## SPANKY AND OUR GANG: AN EXCEPTION

Young people may go out of their way to look and act differently, protest, and dress unusually with the end result that they look alike and sound alike. Spanky and Our Gang never bothered to get special props or wild costumes on—only because they are different . . . naturally. Their sound is different, their material is good . . . in short, Spanky and Our Gang are truly something new in the pop field.

Their repertoire covers every kind of music from Jugband tunes (Coney Island Washboard) to the Country-Western bag (Steel Rail Blues) to the folk-rock (Come and Open Your Eyes), with stops at musical comedy (Trouble in River City), from contemporary folk music (Suzanne) and modern pop (Lazy Day).

Time brings changes and in this case there is no exception. The group has made many changes—trying to discover where they want to go musically. They started as a trio, added lead guitar and vocal, Malcolm Hale and percussionist, John Seiter alias the "Chief," who also sings. Geoffrey Myers, who completes the present quintet, plays bass guitar and sings.

### Friends

The group was close friends before getting together. Spanky has a blues-dixieland background and also sang with the New Wine Singers. Nigel toured the Country-Western circuit. Malcolm's background is classical and folk guitar; he also toured Viet Nam for the State Department. Geoff is the songwriter of the group; and the



"chief's" background is from everywhere. All were former artists.

After the success of their first single, "Sunday Will Never Be The Same" the group was not happy doing the same material over and over again only because it was successful. They wanted to branch out in all musical directions, and because of this they have just recently announced the signing of their new independent producers, Stuart Scharf and Bob Dorough.

The group declared, "We do not want to be put into any one musical bag. We want to sing songs we dig." Mercury Records backed them to the hilt.

Spanky and Our Gang spend most of their time playing college campuses across the nation. They

do a great deal of television including Ed Sullivan, Hollywood Palace, The John Davidson Special, The Tonight Show and many others. From the reaction of their record sales and personal appearances, they have lived up to everyone's expectations including Robert Shelton of the New York Times who wrote: "Spanky and Our Gang as they call themselves, are so refreshing an act and so versatile musically that the pop music scene is undoubtedly going to do some changing of format to keep up. Whatever the sources of its inspiration, the group is creative and original in its own right. Spanky and Our Gang seems likely to paint a mustache on the face of our pop music."



## GLEN CAMPBELL ON HIS WAY

. . . the seventh son of a seventh son . . . born in Delight, Arkansas . . . from the time he was a small boy, music was his life . . . first love was guitar . . . then he discovered his voice . . . it turned out to be pleasing . . . but Delight, Arkansas is no place for a boy with talent . . . not if he wants to use it to entertain a lot of people . . . he was young . . . and headed west . . . to make his name known . . . he did it . . . slowly . . . first as a musician . . . creative guitarists are needed in the music hills of Hollywood . . . Glen became known as the best . . . then it was time to sing . . . and he did . . . first for anyone that would listen . . . then for several small record companies . . . then for the people at a big record company . . . they liked him . . . gave him a contract . . . happiness is a recording contract . . . now the boy from Delight could delight a lot of people . . . overnight success is rarely ever that . . . it took a while for Glen, too . . .



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## TROUBADOR REVIEW

## CANNED HEAT

Tony Leigh

Canned Heat, a blues oriented group that bases itself in the Los Angeles area, opened at the Troubador to an enthusiastic audience. The response from the crowd was well earned. Combining the best of the funky blues sound with the electronic sound of pop music, Canned Heat created an impact that was solidly felt.

The group which has been popular in the city for many months now has changed drummers since their first album was released. The change has been more than beneficial. The new drummer named Fito de la Parra is completely fantastic and the equal of any of the best jazz drummers around. Adding more than just a driving beat to Canned Heat's music, de la Parra creates a whole sound of his own which totally integrates itself into the three other instruments being used. His solo which had the audience literally screaming from their seats was masterful.

The lead singer is, of course, Bob "The Bear" Hite. Large, friendly, and totally into the sound of the Blues, Hite is able to make

the audience feel a part of what is going on on stage. There is no introspective playing with Canned Heat. Although there is super communication between musicians on stage, and they give the impression that they would rather be playing together as a group than do anything else, the audience is also brought into this feeling.

Playing the bass guitar was Larry Taylor. With Taylor it became a whole new instrument. On his solo he did things with that instrument that no one has really ever done before. Along with Al Wilson, also on guitar and Henry Vestine on guitar and a kind of harmonica, the sound was totally fantastic.

This group is completely able to play the finest solos and yet they are a totally integrated group which functions best as a unit. Any chance you get to see Canned Heat don't pass it up. Their sound and their personal magnetism when playing could not possibly be recaptured on records. They need to be seen and heard in person; there is really nothing like Canned Heat.



LARRY "THE MOLE" TAYLOR



HENRY "SUNFLOWER" VESTINE



CANNED HEAT—(L to R) Bob "The Bear" Hite, Larry "The Mole" Taylor, Henry "Sunflower" Vestine, Al "Blind Owl" Wilson. Missing is new drummer Fito de la Parra.



AL "BLIND OWL" WILSON

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# What's Making Cos Succeed?

As little as three years ago, no one would have bet a nickel that a young comedian named Bill Cosby, who was born in Philadelphia, went to Temple University and majored in physical education would ever become Warner Brothers' 7 Arts top selling record artist. Today no one is foolishly enough to bet that Cos will not do anything he sets out to do.

To date, Bill's records have grossed a neat \$10 million for the record company . . . he has been awarded two Emmys for his work in "I Spy" . . . has advanced the cause of Negro performers trying to break into steady starring spots on television . . . has broken concert records . . . is part of a corporation (Silver-Campbell-Cosby) currently busy producing its first full length motion picture . . . his first effort at commercial singing, "Little Ole Man," although no match for the vocal abilities of Frank Sinatra (or Elvis Presley, for that matter) stands an excellent chance of becoming a million-seller . . . he will soon be heard five times a week on his own radio show aired over 600 stations across the country . . . will star in his first movie as soon as he gets some time off from the ever-popular "I Spy."

## Why Cosby?

So, what's making this Bill Cosby succeed where so many others have failed? His personality, intelligence, quick wit, luck, talent? A lot of all of these things, probably. But much more than that, what sets Bill apart, what makes him the performing giant he is, is his unique ability to be identifiable. Bill's humor is commonplace. It's a water bottle in the icebox, a football game in the street, a sick-shift drive on the hills of San Francisco, a tonsillectomy. Things that everyone—old or young, hip or unhip, male or female—can identify with, remember and enjoy. That's what makes Cos so special. He's immediately identifiable — to everyone past the age of seven.

## Basic Truth

If you've ever seen Cosby on stage, you know this is his basic truth. His audience runs the gamut from diamond-ringed, blue-haired matrons to the long-haired, miniskirted, I-am-utterly-cools . . . from tuxedoed over-35's to college football heroes. They're all there and they're all laughing at the wonderfulness that is Bill Cosby.

But it works two ways—they give and he gives back. Cosby needs his audience and is honest enough to admit it: "You cannot perform without an audience; I

cannot perform without an audience. I can go on and say some stories, but I wouldn't know where, exactly, to go without an audience. That's how heavily I lean on them."

## No Inults

If an audience is cold (which is rarely the case with a Cosby audience) Bill does not insult them as so many comedians do when the laughs fail to come. He merely cuts his show. Without ever telling them they're a dead audience, he simply goes faster and leaves the stage earlier.

Although apparently with the world in his hip pocket, the young comedian-actor-singer does not expect to stay in the entertainment business more than another five years. Instead he intends to go back to his real love—young people. Bill Cosby wants to become a school teacher!

And not a teacher in a high class snob school, but a junior

high school teacher. "I want to teach junior high school," says Cosby in all earnestness, "very low, lower class level, because these kids need help. The teachers who teach in that area need a boost and I think that an entertainer giving up the stagelights and so on to come in and teach, without really wanting to wield a giant stick—a guy who just wants to do it quietly and do his job, do it quietly without sounding on everybody—I think it would give them a boost, give the students a boost, and perhaps lend an answer to some of the problems that exist in that area."

## Part of Cos

That, then, is part of Bill Cosby—the man who successfully made it all the way from a lower class section of Philadelphia all the way up to a high class section of Los Angeles . . . and fully intends to end it teaching a junior high school class in a slum.



## KENNY O'DELL: WRITER PRODUCER, SINGER

By Tony Leigh

"It's more difficult to produce your own record, but it's also a good deal more rewarding," stated 23-year-old Kenny O'Dell. "It takes more time, more energy and you have to rely on your own resources, without the concert help of other people. I do respect the opinions of the musicians on the set, but in the final analysis the decision is mine."

The decisions have proved to be the right ones, for O'Dell's single "The Beautiful People" is well up in the charts. His reputation as a writer was also solidified; the song has been covered by another popular singer.

"It's always flattering when somebody else records your music, but naturally, I think, you want to do it first. In this case, I think the cover has hurt us both, because the public has been split between the two offerings, and neither is going quite as far as it might otherwise have gone."

## Reluctant Singer

Although Kenny would rather record the songs himself, conversely he is a rather reluctant pop singer. "I would rather stay behind the scenes and supervise other groups. Writing is my first interest, and making personal appearances, while I understand the necessity for them, becomes difficult when it cuts into my writing time. That has to come first with me."

"I have played a lot of club dates, in lounges and things like that, but it was mainly to support myself while other things were developing for me. I like singing for people, but I don't really see my future in that area."

"I try to be honest when I sing. I remember when I was younger seeing a very popular 'teen idol' lip syncing for thousands of teenagers. I really think that is all wrong, you should try to reproduce the sound you make in the recording studio, and not fake it to an audience."

## Lives In Vegas

Besides having a hit of his own, Kenny also wrote the single "Last Train to London" which has been recorded by the Rose Garden. But contrary to popular opinion, the song was not written for the Garden, but was originally written for Kenny himself.

"I like their recording of it, and I'm glad that it's so successful. But interestingly, it's quite different from the way I recorded it, the sound I had in mind." The sound he had in mind is about his new album "Beautiful People."

Kenny lives in Las Vegas, which he calls home, and plans to stay there. His latest single and his new album were both recorded there.



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# Johnny Crawford Rides Again

By Tammy Hitchcock

Johnny Crawford, former Mousketer, former child star of TV's the Rifleman, is presently embarking upon a singing career. His new record is called "Angelica" a very pretty, melodious tune that has been widely played. However, singing, and the pop scene are not Johnny's main interests; they still like with acting and with a rather dangerous but fascinating sport.

"It's hard to say which I like better, between acting and singing. I like them both, and they're both so completely different. I guess I like acting a little bit more, because it's more involved. It's harder, and it takes longer than cutting a record.

"One of Johnny's main interests is in Rodeos, and not as an observer, as these pictures indicate.

"On my weekends I go to Rodeos. I do calf-roping and steer wrestling. I guess it just came naturally for me, because I've always had an interest on horses and horse sports.

"I did a couple of appearances at major Rodeos and working on the Rifleman brought me in contact with a good many professional cowboys. I became interested in the sport and took up calf-roping.

#### Good Horse

"In calf-roping you have to depend on your horse a great deal. No matter how good a cowboy is, he can't do it alone. You have to have a horse that can get to the calf without taking up too much time. Calves run awfully fast, some of them seem to fly.

"The first burst of speed is important for a horse, so you have to have one that doesn't get ner-



vous while the calf takes its head start.

"After you get the calf, you have to have a good stop; and then he has to be able to keep the rope tight for you. So you can see you need a lot of help from your horse.

"The horse I have right now, I've raised since he was a colt. And I trained him myself, although I had a lot of advise and help from others on this count. Actually I think I learned as much from the horse as I taught him."

Working from the time he was five was an interesting experience, one that Johnny does not regret in the least.

"I think it was very good for me. I enjoyed it tremendously because most of the time I was working I was on a western series which couldn't have been better.

Adult Communication It associated with mostly adults too, so it gave me a chance to talk to them, and communicate with them. A chance that not too many kids get today.

"I know I missed playing with other children my own age, but I think there were compensating factors."

Although Johnny has fond memories of the Rifleman series, he is not looking forward to doing another.

"Every actor gets tired of doing the same role over and over again. Especially after he's freelanced and had the opportunity to play many roles. Whenever I get to feeling that I was fed up with it though, I would sit down and count my blessings, think about how lucky I was to have it at all."

For the last two years Johnny has been in the army. He just got out this last Christmas. Fortunately in the army he was able to work in a field in which he was familiar. He was able to direct and produce training films for recruits. This activity took him all over the country, where he could observe all phases of the army. It also will help him in his career if he later decides to go into motion picture production.

Johnny Crawford has grown up, the child actor is there no longer. He is presently working on his future as an adult actor, singer and perhaps, future Rodeo champion.



THE AMERICAN BREED

## THE AMERICAN BREED: BACK TO THE HARD ROCK SOUND

By Jacobs Altas

Creating a sound that is totally hard rock and commercial is something that a good many groups strive for, and only a few manage to accomplish. Somehow, the driving beat that formed the basis for rock and roll in its infancy has alluded many of today's groups. Then, too, many other contemporary groups have abandoned that original sound in favor of more complex and intricate sounds, in many cases borrowing from India and the 12-tone scale developed by such "classical" composers as Cage and Stockhausen. However, the American Breed, in the best traditions of their name, have remained faithful to the sound of America: the rock/blues sound that created rock and roll in the first place.

Originating in Chicago, this young, four man group has created a sensation in the mid-west that is finally spreading to the rest of the country. With his like "Step Out of Your Mind" and now "Bend Me, Shape Me" the rest of the country is turning on to the sound of The American Breed.

Although there has been a good deal of discussion about what could be called "The Chicago

Sound" the American Breed denies that there really is one particular sound to the city.

Gary Lotzco, who sings lead and plays lead guitar, states the "Pop music sound is too tickle to be really classified in one way. You just can't call all music coming from Chicago the "Chicago Sound."

#### Live Audiences

The group made their name performing for live audiences, first in their native city, and then throughout the mid-west. They describe their type of music as happy music.

"We try to create a sound that is happy and care-free," explained Gary, "we want people to be happy when they hear our music."

"That's one of the reasons, unlike other groups, we like to have everyone dancing to our music. Not just listening. I guess when you put a lot of work into a song, you want everyone to concentrate on it, and really hear it, but personally, even then, I would rather have them dancing," added Lee Graziano, who provides the driving beat that typifies the American Breed's sound.

Charles Colabert, better known as Chuck backs this up by saying "we want to get everyone involved

in what we are doing. That involvement from the audience is a result of how Gary works with them."

#### Participation

"I try to get them to participate. Usually I just start by having them clap with us, or something like that. We start with a number that will help that, something they know and like immediately like "Land of 1000 Dances," explained Gary.

Along with guitarist Alan Ciner, all four of the American Breed believe that it's essential to produce the same sound in person that they do in the recording studio. Although in sessions they can add a few instruments here and there when needed, they compensate for that loss when performing in person. There are no tricks with this band.

The American Breed is certain to have hit after hit. Their sound is the thing that has sold records since the beginning of the rock era. It is slick, interesting, moving, with a terrific beat. As long as there are people who dance and 'dig rock and roll,' there will be a need and an audience for the American Breed.

## JAY and the TECHNIQUES SERVING THEIR TIME

Jay and the Techniques, riding high on the charts with their latest single, "Keep The Ball Rollin'," recently completed a week-long tour during which they entertained U.S. servicemen waiting to be sent to Viet Nam.

Throughout their visit to Army and Marine personnel at Fort Rucker in Alabama, Fort Bragg and Cherry Point Marine Base in North Carolina, and Fort Eustis and Quantico Marine Base in Virginia, they performed to capacity crowds, ate with the troops in mess halls and even accompanied the servicemen to the drill fields.

The seven-member group donated its services because, as their manager, Gene Kaye put it, "Several of the fellows who are currently 1-A draft status and know that in the future they may be called up felt that until they are asked to serve this is just one more way of serving their country."

And, said 26-year-old leader Jay: "In this era of draft card burnings I've never felt so honored as I did by performing before our country's fighting men."

Accompanying Jay on the tour were the other Techniques, Karl Llandis, 19; Chuck Crowl, 19; George Lloyd, 25; Ronnie Gootly, 18; Dante Danshow, 19, and John Walsh, 19. All of them are from the Allentown, Pa., area.

The outfit dazzled the servicemen with their fancy routines and repertoire of R&B songs, including their first national hit, "Apples, Peaches, Pumpkin Pie," and their latest, "Keep the Ball Rollin'."

"They just did a beautiful job," exclaimed Spec/5 Nick George, Professional Entertainment Director for Special Forces at Fort Eustis. "They had a way of handling themselves both on and off-stage that was just perfect."

Among the mementoes presented to Jay and the Techniques in appreciation of their efforts were a sterling silver serving tray and a letter of commendation from Col. S. M. Coggins, Assistant Chief of Staff at Fort Eustis. It reads:

"On behalf of the Commanding General, I would like to express the appreciation of the Command for your appearance at this installation on 15 October 1967.

"The enthusiastic response from the audience of United States Army soldiers and their dependents, generated by you and your All-Star cast, represented a significant contribution to service morale and welfare.

"Thank you for your voluntary contribution of time and talent and best wishes for continued success."



The mythical legend of Camelot is one of the most beautiful love stories ever told; it is also one of the most idealistic political stories ever told. Alfred, Lord Tennyson immortalized it in his lyrics of the King, and countless others including T. E. White who wrote "The Once and Future King" have sought to re-create the legend in all its splendor.

Six years ago, Alan J. Lerner and Frederick Lowe took the T. E. White version of the legend and created the Broadway musical "Camelot." This year, Warner-Bros-7 Arts have taken that musical and turned it into a film under the direction of Joshua Logan.

This film is as disappointing as the material on which it is based is rewarding. It is difficult to say where the film has gone wrong, for certainly most people will find it thoroughly moving entertainment. Understandably too, for the story itself is one of great passion, heart and humor. But these innate virtues only serve to make the overall picture more disappointing.

## CAMELOT

It is not so much that "Camelot" is a bad film, only that it could have been a great one, and unfortunately it does not even come close. Certainly the performances are excellent, were it not for the beauty and majesty of Vanessa Redgrave as Guenevere and the commanding performance of Richard Harris as King Arthur the entire film would have been hopeless. Their scenes together, especially in the second half are worth the entire film. Their performance of "What Do The Simple Folk Do" brings new and breathtaking meaning to the familiar song. Both sing extremely well, and although Miss Redgrave does not have the polished voice of a professional singer her interpretation of the lyrics more than makes up for her lack of range.

Franco Nero, a newcomer to the screen, plays Lancelot du Lac, the young Frenchman who travels to the Court to aid the Round Table and only succeeds to bring about its downfall. He has one of those faces that will either appeal

to you very much or not at all, but he does well with what he is given to do, and his love for Guenevere and hers for du Lac seems quite credible.

Unfortunately "Camelot," which was filmed in 70mm panavision contains no sweeping shots of England, no feeling for the country over which Arthur ruled. This is sadly due in part to the fact that the entire production except for the final battle scenes was shot at the Warner Bros-7 Arts studios in Burbank. But it is also due to backlot sets, ridiculously false outdoor scenes, and a sparsely populated supporting cast.

Nevertheless, one should see the film, for it is not typical musical fare. The story is basically a tragedy and this in itself helps to raise the film above the mundane. The film is entertaining, it is moving, but it is also sadly disappointing. "Camelot" does not live up to the promise that it gives, nor does it live up to the overwhelming possibilities.



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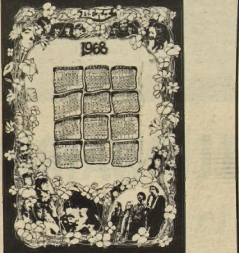
# TURNING ON

**SONG CYCLE** (Warner Bros-7 Arts) Van Dyke Parks. *Vine Street, The All Golden, Poi Pourri* plus eight other tracks. "She made perfume in the bathtub" in a house on Vine Street in Los Angeles. This is an interesting album that somehow doesn't quite come off. It is, exactly as the name implies a song cycle: a continues song which conveys a solidified image and point of view. Van Dyke Parks is quite young, and perhaps his youth is one factor in the album's inability to really focus on something solid. This does not mean that the album is not worth hearing; on the contrary this is an important and different offering that deserves close attention. Creating an image of L.A. in the first cycle, Parks conjurs up visions of "hollywood where age is losing hold." This album has more of the flavor of an American pop opera, words and melody that work against the orchestration all blending into one another. One curious aspect of this album is that the whole thing slightly smacks of a massive put-on. "Won't you widows walk and wall among the willows . . . do-si-do." There is a marvelous song about Laurel Canyon which is just off the Sunset Strip and has become a sort of area known for its "hippie homes." What's up in the Canyon will eventually come down." Is this album an evaluation of America and life as we do or don't know it, or is it really something very different? Listen and see if you can decide.

**MOVING WITH NANCY** (Reprise) Nancy Sinatra. *Got To Get Out of This Town, Up, Up and Away, and Friday's Child* plus eight other tracks. This is another slick offering from Nancy. As with all her other albums, this one is well produced and well performed. If you like this Sinatra's sound. There can be no disputing the fact that Nancy is rather slight on actual talent, but she compensates admirably for this lack by surrounding herself with talented people and knowing what is right for her and what isn't. The record is pleasing, sometimes moving, and always enjoyable. Nancy knows what sounds good, what has taste, and she conveys it with sincerity.

**I FEEL LIKE I'M FIXING TO DIE** (Vanguard) Country Joe and the Fish. *Janis, Magoo, Song* plus seven other tracks. *Janis*, is of course a lovely ballad dedicated to Janis Joplin of Big Brother and the Holding Company "into my mind the sound of her voice . . . we once were there." *Thought Dream* begins with an opening statement that sounds like a cross between Elmer Gantry and a circus barker. But the words are not light, it pleads, as a sort of chorus comes into the background "don't drop that H bomb on me, drop it on yourself, don't drop that H bomb on me." Then the whole thing blends into a sort of melodic offering conjuring up images of "scented air of summer nights" that slowly grows into foul smells. Incredible. The album is at once harsh, tender, loving, slightly brutal and always fascinating.

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# BEAT SHOWCASE CELEBRATION



The Celebration, whose solid rock beat is on the Challenge label, are starting to move upwards.

The five-man group, consists of bearded Phil Parker on drums, Flip Aralano on trumpet, Steve King on sax and flute, Gary Bovine on lead guitar, and Eddie Beyer on organ.

They have already been set for appearances on the syndicated Woody Woodbury and Pat Boone television shows. Joey Bishop has been negotiating with them to make their network debut on his program.

They have also been set for a guest appearance on the forthcoming ABC-TV young people's special, which they will tape during the week of Feb. 7. Pepsi Cola will sponsor.



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**DEBS**

## FLOWER LADY

By Phil Ochs

Millionaires and paupers walk the hungry street  
Rich and poor companions of the restless beat  
Strangers in a foreign land to match with a tremblin' hand  
Learned too much to ever understand  
Lovers quarred, snarl away their happiness  
Kisses crumble in a web of loneliness

It's written by the poison pen, voices break before they bend  
The door is slammed, it's over once again  
But nobody's buying flowers from the flower lady.  
Poets agonize they cannot find the words.  
And the stone stares at the sculptor, asks are you absurd  
The painter paints his brushes black, through the canvas runs  
a crack

Portrait of the pain never answers back  
But nobody's buying flowers from the flower lady.  
Soldiers disillusioned come home from the war  
Sarcastic students tell them not to fight no more  
And they argue through the night, black is black and white  
is white

Walk away both knowing they are right  
But nobody's buying flowers from the flower lady.  
Smoke dreams of escaping souls are drifting by  
Dull the pain of living as they slowly die  
Smiles change into a sneer, washed away by whiskey tears  
In the quicksand of their minds they disappear

Sill nobody's buying flowers from the flower lady.  
Fleebly aged poets leave a fading trail  
Complain about the present using memories  
Never found their pot of gold, wrinkled hands pound weary boots  
Each line screams out you're old, you're old, you're old  
But nobody's buying flowers from the flower lady.

And the flower lady hobbles home without a sale  
Tattered shreds of petals leave a fading trail  
Not a pause to hold a rose, even she no longer knows  
The lamp goes out, the evening now is closed  
And nobody's buying flowers from the flower lady.

## THE PARTY

By Phil Ochs

The fire breathing rebels arrive at the party early  
Their khaki coats are hung in closet near the fur  
Asking hand outs from the ladies while they criticized the lords  
Roaring of the guns in the very hands that pour  
And the victims learn to giggle for at least they are not bored  
And my shoulders had to shrug as I crawled beneath the rug and  
retuned my piano.

The hostess is enormous, she fills the room with perfume  
She meets the guests and smothers them with greetings  
And she asks how they and she offers them a drink  
The counters of the social grace who never seems to blink  
And she promises to talk to you if you promise not to think  
And my shoulders had to shrug as I crawled beneath the rug and  
retuned my piano.

The beauty of the hour is blazing in the present  
She surrounds herself with those who will surrender  
Floating in her flattery she's a trophy prize caressed  
Protected by a pretty face sometimes cursed sometimes blessed  
And she's staring down their desires while they're staring down  
her dress

And my shoulders had to shrug as I crawled beneath the rug and  
retuned my piano.  
The eyes shine like lightbulbs so bright you cannot see them  
Blind each other blinder than a sandbox  
All the fury of an argument holding back their yawns  
A challenge shakes the chandeliers the selfish swords are drawn  
To the loser go the hangups, to the victor go the hangars on  
And my shoulders had to shrug as I crawled beneath the rug and  
retuned my piano.

They travel to the table, the host is served for supper  
And they pass each other down for salt and pepper  
And the conversation sparkles as their wits are dipped in wine  
Dissuads on a diet on each other they will dine  
Then they pick their teeth and they squelch a belch saying  
Darling you tasted divine

And my shoulders had to shrug as I crawled beneath the rug and  
retuned my piano.  
Wallflower is waiting, she hides behind composure  
She'd love to dance and prays that no one asks her  
But she steals a glance at lovers while her fingers tease her hair  
She marvels at the confidence of those who hide their fears  
Then her eyes are closed as she rides away with a foreign  
legionaire

And my shoulders had to shrug as I crawled beneath the rug and  
retuned my piano.  
Romeo is reclining, counting notches on his thighbone  
And my shoulders had to shrug as I crawled beneath the rug and  
retuned my piano.

The party must be over, even the losers are leaving  
But just one doubt is nagging at my caustic mind  
So I smack up close behind me and I gave myself a kiss  
And I led myself to the mirror to expose what I had missed  
And I saw a laughing maniac who was writing songs like this  
And my shoulders had to shrug as I crawled beneath the rug and  
retuned my piano.

And my shoulders had to shrug as I crawled beneath the rug and  
retuned my piano.

## THE EXTRAORDINARY MIND OF PHIL OCHS

By Jacobs Atlas

Phil Ochs, has packed concert  
houses from New York's famed  
Carnegie Hall to the Santa Monica  
City auditorium, has sung at Civil  
Rights Marches in Washington,  
and student rallies in Berkeley,  
has been called everything from a  
Saint to a charlatan, from a revolu-  
tionary to a nihilist, and is, in  
actuality, totally his own man.

As a protest song writer he is  
on a par with the best. His first  
two albums, "I Ain't A Marching  
Any more" and "All The News  
That's Fit To Sing" include topical  
and political satires and indict-  
ment. His latest album, "The  
Pleasures of the Harbor" seems at  
first to be a departure from his  
old style, but, according to Ochs  
himself, it is not.

"I never wrote them (protest  
songs) for a purpose. I write  
everything as it moves me to write.  
The only question is if a song  
artistically successful, not is it po-  
litically successful.

"But over the years it has turned  
out that some people have been  
affected politically by these songs.  
As I go around to do concerts,  
I met people who come backstage  
and say that they have changed  
their minds about the Peace move-  
ment or civil rights because of a  
song.

"I'm happy when it happens,  
but I've never intended that.

## Lyrical Songs

"With my new album, it's just  
that I had this lyrical stretch of  
writing and I wanted to put them  
together in a package and orchestrate  
them in a fairly classical manner.

"I like the use of orchestration  
in this album. I think it varies  
from song to song as to how ef-  
fective orchestration can be. It's a  
matter of getting the right arrange-  
ments. The kind of chord struc-  
tures that I use lend themselves to  
other instruments.

"But I still come on stage with  
a guitar and my voice, the good  
thing about 'Harbor' Album is that  
I didn't change my style at all.  
The arrangements were written  
around what I normally do, so  
even with the complexities of the  
'Crucifixion's arrangement, I can  
still do a stage performance that  
sounds the same.

## Kennedy &amp; Christ

"That song covers a lot of  
ground sociologically and politi-  
cally, and historically. On the Ken-  
nedy level, when he gets killed in  
the song, the arrangement starts  
to go into dissonance and go into  
all these things that I think really  
reflects the world of chaos which  
is what happened. But the song  
isn't just about Kennedy, it's also  
about Christ and hero slaying. It  
covers all martyrs.

## Film Concept

"People have likened the song  
'Pleasures of the Harbor' to a  
movie, and although that wasn't  
really the intent, it did happen.  
Actually, before I ever thought  
about doing an orchestrated al-  
bum, I walked around talking  
about 'Pleasures of the Harbor'  
as a film. Then when we got to mak-  
ing a record of it, it was more  
like a movie. That's one of the  
concepts of the album.

"The album has a few concepts.  
It is an attempt to create a total  
sound experience. It's not designed  
as a pop album; I wanted to reach

all age groups. I don't think the  
songs are much different from the  
last album, they are just extended  
from it, the next period of the  
writer, you might say.

"I had these songs over a year  
before I recorded them. I wanted  
to do a classical album, but not a  
straight classical album. I wanted  
to relieve it with humor and other  
musical instruments like a honky-  
tonk piano and dixieland.  
"I knew the 'Crucifixion' would  
be the last cut because it is the  
heaviest number, and I also knew  
I wanted a surreal arrangement of it.  
I also wanted the album to be  
very more conscious, because I  
consider this more and more a  
movie age.

"Part of the inspiration for the  
album came from a movie. An  
old John Ford film called 'The  
Long Voyage Home' based on  
plays by Eugene O'Neill with  
John Wayne. I saw this movie  
when I was a kid, and it stuck in  
my memory for a long time. And  
I had the melody for 'Harbor' in  
my head, and all of a sudden that  
scene with Thomas Mitchell car-  
rying back John Wayne to the  
ship came into my head, and they  
came together in that way. So the  
album was inspired by a movie.

"The album reaches its climax  
with the 'Crucifixion'. The cuts  
gather strength because of where  
they are placed. I would have  
been disastrous to put 'Harbor'  
next to 'I've Had Her.' It's a very  
sequential album.

## Total Experience

"In the future I want to make  
movies. Movies are the art form  
of today, actually, a cross between  
movies and music. Those are the  
two main art forms of this genera-  
tion. Films are this because  
they're a perfect marriage of art  
and science. It's the urge to create  
the total experience.

"Too little is being done with  
films, it's a very frustrating form.  
Kids sit around on college cam-  
puses and high school too where  
kids are getting into films, and  
they realize the ridiculousness of  
the movie situation.

"They have this mass uncon-  
scious feeling that what is on the  
screen is much lower than what  
could be on the screen.

"Bonnie and Clyde" was a cer-  
tain break through because it was  
done against all the rules. There  
is nothing stronger than an idea  
whose time has come, and Warren  
Beatty had that thing going for  
him.

"Another breakthrough is the  
'Battle of Algiers'. I think all  
young people should demand to  
see this film, because it is one of  
the all time great films. Much  
better than 'Bonnie and Clyde' but  
outside of New York it just isn't  
playing.

## End of Folk

"What happened to folk music  
was that it reached its saturation  
point. It was aired and commer-  
cialized out of existence. That's  
what's happened to pop music to-  
day. The standards are definitely  
dropping in pop music from what  
they were in 1965 when the Beat-  
les, Stones and Dylan were doing  
those fantastic things, and they  
were new.

"Now none of the new people  
are anywhere near that quality,  
all the groups who have made it  
this year and last, well there is no  
value to any of them.

"I think one of the most im-  
portant records has been Procol  
Harum's 'Whiter Shade of Pale'  
because it combined classical with  
R and B. I'm hoping the new  
trend in pop music will be towards  
classical.

"A similar thing happened to  
pop music in the 1950's with  
Elvis and the rest. Then from  
about 1958 to 1961 it was com-  
mercialized out of existence with  
the Dick Clark syndrome, you  
know, Fabian and Frankie Avalon.  
Buying and selling the market the  
way they did.

"Then folk happened, and it got  
commercialized into the Beatles  
things which was a big jump in  
quality. Then with the Beatles up  
to about 1965, now this double  
revolution is being bought out and  
sold by groups that are making  
records now. It's all a cycle.

"We're going through bad times  
now, but people will demand bet-  
ter music, and the bad will be  
weeded out. I never really worry  
about music in that sense it seems  
to have a life force of its own."

So does Phil Ochs.



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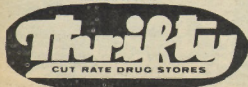
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Monkees Fan Club, Pennsylvania Chapter, write: 260 East Avon Road, Parkside, Pennsylvania 19015

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Merry Christmas, BEATLES

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Is Korny Orvil real? Dudley my "DEAN" let it all hang out! Lu you—Char

Mr. Cape—Marty

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THE BEAT will accept only personal messages in the classified section. We will print names but not addresses or phone numbers.

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Your deadline for the next issue is: Jan. 13, 1968.



## The 'Controversial?' Daisy Chain

The Daisy Chain is an unusual group who is making quite a name for themselves in the Los Angeles area. By playing such clubs as the Cheetah, and the private, star studied club The Daisy (no connection to the group) these four girls are attracting a good deal of attention.

A few people consider the Daisy Chain controversial, perhaps you can tell why by looking at them. What you can't see is that they come on stage wearing long robes and no shoes. But the girls insist that they are not doing this to attract attention. "We wear the clothes that we want to wear. We didn't decide to dress the way we do because we wanted to attract

attention," stated lead guitarist Sheila Lee.

"Actually we started out on our faces, and then we started wearing just one little flower, and from there the whole thing evolved," added Sherry Scott, organist.

The girls realize that they face a tough time convincing people that they have something to say—or sing. Girl groups have never been noised for reaching the top ladder of success in this country.

"I think to a certain extent, girls resent us. They come to dances to go to meet boys and then these girls come on stage and they see us as competition. Which is really too bad. Actually, we have come

up against quite a bit of hostility," explained Sheila.

"When we played the Daisy club in LA the response was a bit better because I think, the girls who were there were professionals themselves, so they understand our situation," she added.

The group which also includes Dee Dee Lea on drums, and Rosemary Lane on base guitar, states that they like doing concerts better than anything else.

"It's great being able to play for a live audience, and get the response from them."

They insist that they want to be judged not on their musical merits dress. The proof is in the listening. . .



**COUNTRY JOE AND THE FISH**, one of the most popular groups to come out of the music scene in San Francisco. The new album, "Feel Like I'm Fixing to Die," is already rising on the charts.



SKYROCKETING RECORDING COSTS

25<sup>c</sup>

KRLA

# BEAT

*Edition*

JANUARY 27, 1968

## BEE GEES ASSET TO POUND





# KRLA BEAT

Volume 3, Number 21

January 27, 1968

## The Smothers Last Season?

This may be the last season for the Smothers Brothers on CBS-TV. According to Tom and Dick Smothers, they are completely at odds with the network over the problem of censorship.

"Lots of people say they will quit when things get tough with a network and then nothing happens," said brother Tommy, "but we are really serious about this. Trouble is that they want us to do a program that pleases everybody, but we don't and can't work that way. We hold too many strong beliefs on certain matters."

The Smothers boys have an ultimatum for the network. "Unless the entire approach to censorship

is changed, then this will be our last series. We think the company will come around, but one of the things they will have to do is allocate us our own program practices official," Tommy admitted.

When their current show first hit the nation, their "social comment" was rather hidden behind a barrage of comics, but now the two brothers can't seem to get through a show without taking a swipe at President Johnson or the war in Vietnam.

The fate of the Smothers Brothers and the CBS network remains to be seen and the question of the hour has to be: just how much will CBS lose if Tommy and Dick Smothers depart?



WILL THIS BE the last season for Tom and Dick Smothers?



BEATLE RINGO STARR and his wife, Maureen, make a colorful departure from the Rome airport. Ringo had just finished several weeks of filming on "Candy" in which he plays the role of a Mexican gardener.

## THE HIGH COST OF RECORDING

The high cost of recording keeps getting higher all the time. Experimentation, electronics, overdubbing all require hours in the studio; hours that mean staggering costs for both the record company and the producer.

The Beatles are of course famous for this. One estimate for the time spent on "Sgt. Pepper's Lonely Hearts Club Band" reaches as high as 900 hours. The Fifth Dimension's new LP cost close to \$40,000 while the Association's album ran as high as \$80,000.

One independent producer blames this trend on the Beatles themselves. Now other groups want to follow suit and spend hours in the actual recording studio rehearsing. A recording studio rental usually runs about \$60 an hour.

One label, who is slightly fed up with the whole situation has sought to limit the time a new group can spend on one album. It has been suggested that the Jefferson Airplane had completed their third

album when they found out how much time the Beatles spent on "Magical Mystery Tour," and the Airplane promptly went back to the studio to over dub, add layers of sound and echo into tracks.

Another problem with these new groups who know nothing about the old three-hour recording schedules, is that they tie up the sound studios for weeks at a time. Capitol for instance will open its studios on Saturday on a regular basis instead of a special week-end schedule as they had previously done.

One other factor that tends to raise the cost of recording is the fact that most groups obtain their sound through trial and error. One sound will lead to another and so consequently they have to hear themselves on playback, and this makes rehearsing in an auditorium useless. They need the taping equipment to hear if their concepts are valid.

With all these drawbacks the companies are still signing the San

Francisco groups and other urban groups whose sound is intricate and complicated. Just recently Capitol signed the Steve Miller Blues Band and The Quick Silver Messenger Service. If the records sell, and sell well, the company is able to recoup the high cost of recording; however, if one album that has taken week after week to record fails, the record company runs into deficit spending.



WAS IT WORTH IT?

# LETTERS TO THE GUITAR

## TIPS FROM STARS

Dear BEAT:

As you probably know, the Beatles have a new album out featuring such hits as "Penny Lane," "Hello Goodbye," "All You Need Is Love" and "Strawberry Fields." Plus some new songs such as "Flying" and "Blue Jay Way." I hope you cover this album as well as "Sgt. Pepper."

I really dig your paper but what about something on Cream, Five Americans, Yardbirds, Beach Boys, Donovan and the Turtles? As you probably know, many of your readers play instruments (I play lead guitar for a group called the Blue Society, in which I've penned all our songs). Well, anyway, how about a column on tips from the stars on how to play guitar, drums, etc.

Raymond Tasfie



## By Bread Alone

Dear BEAT:

I've been subscribing to the BEAT for the past two years and when my current subscription runs out I think I'll subscribe again. You have the only teen publication which is in the least bit interesting. I don't think anybody really cares what their favorite lies to eat for breakfast. Instead we

care about what they think . . . musically, politically, and personally. Which is what you write about.

My only complaint (and it's a big one) is that you don't write enough. Lately, half of your pages are filled with ads! Please go back to how you used to be . . . a lot of stories and hardly any advertisements.

Thank you for taking the time to read this.

Mark Perina

*It's not by bread alone that the BEAT prospers, you know Mark!*

The Editor

## Never Enough

Dear BEAT:

I enjoy your magazine very much and read it as often as I can. Please have more information on the Beatles. I don't care what anybody says—they are not "out." If they were "out," then there would not still be so much controversy going on about them. I think that they're a great group—they always have been and, in my opinion, always will be.

Donna Martin



# OR



## DOES IT MATTER

Dear BEAT:

I am a 16 year old BEAT reader and pop music lover who has only one complaint—I am sick and tired and completely fed-up with the filthy-looking groups.

Please tell me why they think that long, straggly, filthy dirty hair and equally filthy skin is attractive to female? I am one female who thinks it is sickening. And I am not alone.

Water is free and no person is so poor that he cannot wash himself and his hair and his clothes.

No wonder the adults, or the establishment if you prefer, think we teenagers are nuts to like people like that. We are!! I say let's go back to clean-looking groups. Keep long hair if you like, only please learn to wash it.

Mary Kirby



# FORUM

The opinions and ideas expressed in the Letters to the Editor or The Forum sections of our paper are not necessarily the opinions of The BEAT. However, we do feel that this is a free country, in which each individual is entitled to hold and express his/her opinions and beliefs. Unfortunately, a limited amount of space prevents us from printing every letter submitted to The BEAT. Consequently, we are forced to print only a general cross-section of the mail we receive.

The Editor

## REMNANT MAN MAKE YOUR STAND

Now, prancing words pirouette pass his mental armor  
From an unfamiliar familiar face lashin';  
lashin' out in shougin fashion,  
Remnant man make your stand.  
Remnant man do you have a plan?  
Now, flashing light on the dormant monster that hides in the caves  
of the mind.  
A monster that when aroused at the tender walls it mauls.  
Remnant man make your stand.  
Remnant man have you done what you can?  
Now, beads of sweat break the calm facade releasing broken  
words with repeated syllables.  
Lips now quiver and hands dance, he holds his stance.  
Remnant man make your stand.  
Remnant man do you have feet of sand?  
Now, scraps of verbiage fail to mend the functionless  
mental shield.  
Penetrated by thoughts it crashes to the dust echoing defeat  
and retreat.  
Remnant man make your stand.  
Remnant man why give up your land?  
Now, a twist of the lip strips the man of the words that were  
his plan.  
Engulfed by agony he runs away, a little more chipped away.  
Remnant man make your stand.  
Remnant man have you done all you can?  
Remnant man make your stand.  
Remnant man can I ken you a hand?

—Gerald Santos

## THE YOUNG LION

The young lion taught me to live  
The young lion taught me to love  
The young lion strayed from here  
Leaving behind what seemed to be  
All he had ever known.  
He preached of all the hate of men  
Of their worthless beatings and plunders  
Of the sweet earth that gave them life  
Only to be ripped and torn apart in heartless revenge.  
He preached of all the wondrous lands  
That lie beyond the horizon  
He said one day when all war ceased  
That all mankind would live in peace  
Together in these heavens.  
The young lion could not understand  
The dreadful destruction of man  
And all too soon he found it true  
That in the cold and cruel world  
There was no place for him.  
The young lion escaped with disillusion  
"There must be greater heights to reach—  
There must be greater depths to fall to!"  
He tried out in pain and went alone  
To seek, to conquer the unknown.  
The young lion all affire  
Once more gives all he has  
Like spirals of flame his voice trails on  
And all ablaze it echoes on—  
But the young lion is gone.

—Eileen Stewart

## Beat Publications, Inc.

Executive Editor: Cecil J. Tuck  
 Publisher: Gayle Tuck  
 Editor: Louise Christine  
 Assistant Editor: Jacoba Arlas  
 Staff Writers: Ron Kellow, Shirley Paston, Tony Barrow, Judy Felts  
 Contributing Writers: Sam Barry, Bob Levinson, Jamie McClusky III, Mike Masterson  
 Ed. Council: National Advertising Representative  
 Sam Chase Assoc., Inc., 527 Madison Avenue, New York, New York 10022  
 Advertising Director: Dick Bricklin  
 Business Manager: Judy Felts  
 Subscriptions: Diane Claffworthy

Distributor: Miller Freeman Publications  
 500 Howard Street, San Francisco, Calif.  
 The BEAT is published bi-weekly by BEAT Publications, Inc., editorial and advertising offices at 9000 Sunset, Suite 1000, L.A., California 90068. U.S. Bureau in Hollywood, San Francisco, New York, Chicago and Nashville; business correspondents in London, Liverpool and Manchester, England. Sale price: 25 cents. Subscription rates: U.S. and possessions \$5 per year; Canada and foreign rates: \$7 per year. Second class postage paid at Los Angeles, California.

# AROUND *the* WORLD

## SIGN SANDPIPERS FOR SAN REMO

LOS ANGELES — The Sandpipers have been asked to appear for the first time at the international San Remo Song Festival in San Remo, Italy on February 1, 2 and 3.

The Sandpipers will perform "Quando M'Innamoro" at the festival. The group (Mike Piana, Jim Brady and Richard Shoff) met in 1956 when they were all singing with the Mitchell Boys Choir.

The biggest hit to date was the phenomenally successful "Guantanamera." Both the single and the album by the same name were on the Italian record charts and the album has achieved well over one million sales around the world.

## DONOVAN: A NEW STYLE

LONDON — Donovan has come a long way from "Mellow Yellow." In the dedication of his new album, "A Gift From A Flower To A Garden," Donovan has urged all young people to stop the use of drugs.

"I call upon every youth to stop the use of all drugs and banish them into the dark and dismal places. For they are crippling our blessed growth."

Donovan, who has just completed a two month tour of the United States, began a whole new style of pop concerts by causing the overflow audiences to sit in silence and listen to what he was saying rather than jump up and down and scream . . . and miss the whole point.



## Presley Car In Australia

SYDNEY — Elvis Presley's Gold Car seems to get around much more than the singer/actor himself! The custom built Cadillac, which has been on tour throughout the United States, was shipped to Australia for a visit to all this country's major cities.

Viewers' donations are to be given to the National Benevolent Society. Elvis, who has long been noted for giving very generously to charities, has had the car filled with hundreds of toys and stuffed animals as a personal gift to various children's orphanages in Australia.

The Gold Car is really something to see. It's painted with forty coats of translucent diamond dust paint, features a portable television, record player, two telephones and a stereo tape machine.

Tentative plans are also being discussed to exhibit the car in other foreign countries, again with all the money raised going to charity.



THE SANDPIPERS are set for San Remo Festival.



## Bizarre Set For Special

HOLLYWOOD — Harper's Bizarre, the group who rose to national fame last year with such hits as "Chattanooga Choo Choo," has been set as the first group for the ABC-TV music special, "Romp."

"Romp" is an hour-long color special which is scheduled for airing in April. The Harper's Bizarre were chosen for the special because the producers consider them

to be the first group in the world that has adapted the sounds of yesterday's standards to the Top 40 pop sounds of today. For example, "Chattanooga Choo Choo" was a smash hit in the 1940's . . . and 1967!

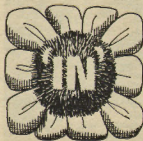
The Bizarre will tape their part of the special in Nassau. David Winters is director, Al Burton is the show's producer and Burt Rosen is the executive producer.

PEOPLE ARE TALKING ABOUT a certain duo attempting to bow out gracefully . . . a member of a top pop group acting so high-hat with the members of another top and more talented group and wondering what he's going to do when his pretty balloon bursts . . . what highly successful comedian sent the strangest Christmas message and trying to decide if it was a joke or what

. . . "Darlin'" not sounding at all like the Beach Boys . . . the criticism following the debut of the Beatles' television special and wondering why the Beatles insisted upon doing it all themselves . . . Lulu making it number two in a row . . . the question being who

will figure it out—not who will answer . . . whatever happened to Tom Jones' plans to play all the big U.S. night clubs—in fact, wondering what's happened to Tom Jones

. . . the Buckingham's coming back time after time . . . who are the Human Beings and who flunked spelling . . . why we haven't seen the Dave Clark Five in months . . . now that the Lettermen are back on the charts, what about the Four Preps . . . what's happening with the Jefferson Airplane . . . how many of these publicity-stunt "arrests" we are going to be blessed with—especially now that the press is wise to the gimmick . . . the one sure thing that suc-



cess means to the Association is plenty of travel . . . the Young Rascals groovin' in the Troubadour when they were last in Los Angeles—also the Whiskey . . . who put the anchor on "Itchycoo Park" . . . how many follow-ups the Stone Ponies can hope to achieve . . . what a surprise John Fred & His Playboy Band were to everyone — themselves included . . . what this year is going to bring

. . . whether or not there will be a Pop Festival in 1968 and if there is, how successful or disastrous it is going to be . . . when the Supremes are going to get their next number one . . . how sweet it is to have Bob Dylan back and working again . . . Country Joe

and the Fish bombing out something terrible at the Blue Law

. . . Lulu bagging the number one spot on the Billboard list of 1967's top records . . . the secret behind getting an album way up in the charts but failing to ever register with a single . . . Arlo Guthrie doing all right for himself . . . whether or not "Incense And Peppermints" are ever going to fall off the record charts . . . how the Dave Clark Five will do the second time around . . . those in the "know" predicting that this is the last season for the Monkees on television . . . when Aretha Franklin is going to miss

. . . whether or not Nancy Sinatra will now star in her own major motion picture.



# BEATLES IN TV CONTROVERSY

By Tony Barrow

A violent storm of controversy surrounded the London unveiling of "Magical Mystery Tour," the Beatles' first self-made TV movie. When the show was screened by the BBC on December 26, the switchboard at the TV company's London headquarters was jammed with calls from baffled viewers who didn't understand what "Magical Mystery Tour" was all about.

General reactions were unexpectedly varied and amongst the press critics opinion was sharply divided.

In *The Sunday Times*, Hunter Davies described the film as "excellent entertainment, funny, clever, and very professional looking." He went on: "They went into it with their eyes closed to all the traditions, ignorant of all the ridiculous conventions which have hamstrung almost every British film director who ever wanted to make a film exactly as he wanted."

## Too Chaotic

In the *Daily Mirror*, Mary Malone's view was that "it was chaotic." She wrote: "Too Toot Tootsie John, Paul, George and Ringo as film makers. It's hello—and goodbye."

In the *Sun*, Richard Last called it "a bore based on the proposition that improvisation and random selection are a valid substitute for organized art."

In the *New Musical Express*, Norrie Drummond hailed it as "a most entertaining film" with "ex-

remely clever" sequences for the musical numbers. He went on: "They break many of the rules which established directors stick to but this only seems to add to the delightful, free and easy atmosphere."

The rest of the musical trade press was just as enthusiastic as the *New Musical Express*. "Ringo emerges in this hour-long fairytale as a delightful comedian with a real touch of brilliance" decided Penny Balentine in *Disc and Music Echo*.

Record Mirror reviewer Derek Bollwood wrote that "there was comedy, pathos and some beautiful fantasy scenes—all held together by the multi-colored magical mystery bus."

## Must Be Color

It is worth noting here that the more favorable press reviews of the show were written by critics who saw "Magical Mystery Tour" in color. Inevitably special color effects play a major part in the show's fantasy sequences.

In television and newspaper interviews the following day, Paul McCartney attempted to clarify the situation. "The show was made up of a lot of different scenes we like the look of" he said. "If people were looking for a plot they were bound to be disappointed. We used the excuse of a Mystery Tour to string together all the bits of Magic. We thought people would understand. We thought the title itself was explanation enough.

The trouble is if people don't understand they say 'A lot of rubbish' and switch off. We will make another film. We learned a lot and making another film will be a challenge."

By the end of December two and a half million copies of the Beatles' "Magical Mystery Tour" record and book package had been sold in Britain and America. The cartoon version of the "Magical Mystery Tour" story in the film which accompanies the album differs from the TV movie version in various minor ways. For one thing the scenes are in a different sequence and the book includes a couple of scenes which had to be excluded from the film to bring the screening time down to fit a one-hour program schedule. The main deletion is the "What a Marvelous Lunch!" segment including "Happy Nat's Happy Dream."

Despite the mixed reaction to the initial screening, "Magical Mystery Tour" had a repeat BBC showing in color on January 5 throughout the U.K.

My own feeling is that some viewers were looking for too much reality in a film which relied upon the magic of fantasy, the mystery of unfamiliar happenings. Maybe some folk were a little afraid of the unfamiliar. At any rate "Magical Mystery Tour" is being accepted all over the world as an important and successful experiment in TV moviemaking. And where experiments are concerned you'll always encounter opposition.



The Vanilla Fudge did a very nice thing this Christmas. They played a benefit concert for cerebral palsy victims. The group played to a capacity audience of 3000 in the Action House on Long Island and commented after the performance that it was a "good show for a good cause."

The Fudge's second album, "The Beat Goes On," should be released right about now and according to their manager "is another experiment by the Vanilla Fudge to expand the musical possibilities of a four-piece group." A complete underachievement since the album spans four centuries of musical styles!

Bob Dylan is back! After a year's absence, the singer/composer has recorded a new album in Nashville and all selections are new. The cover features three Indians with Dylan in the middle. "Blonde On Blonde" was Dylan's last new-material album and that was released in May of 1966.

It appears that we have another Simon in the music business. Paul Simon's younger brother, Eddie, has been signed to an MGM recording contract. Perhaps you caught Eddie (along with Paul) on a recent Kraft Music Hall.

The recording team of Peaches and Herb, who have had several hits in a row, has changed members. The original Peaches, Francine Day, has been replaced by Marlene Mack.



There were no heated arguments involved . . . Francine just decided that the exhausting schedule of the duo was too much for her. She says she would much rather stay closer to home (Washington, D.C.) and concentrate on a career of her own. The new Peaches was formerly lead singer for a group called the Joytones.

The Young Rascals did all right for themselves at Madison Square Garden. They grossed \$65,000 and drew 16,000 fans for the show. The concert marked the first time that the Rascals were backed with a full orchestra. Another first was the appearance of Rascal Eddie's brother, David, who is also a guest singer on the Rascals latest album, "Once Upon A Dream."

It's interesting to note that Aretha Franklin, the "overnight" favorite female singer of 1967, spent five long years making records that never quite happened. Then in 1967 she signed with Atlantic Records and has had four solid single hits in a year — "I Never Loved A Man," "Respect," "Baby, I Love You" and "Chair of Fools." An overnight star Aretha is not . . . the top female vocalist of 1967 is definitely it!



Magical Mystery Tour

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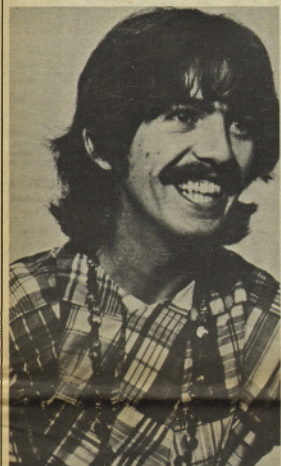
John Lennon Paul McCartney George Harrison Ringo Starr

Bella Goodbye Strawberry Fields Forever

Penny Lane Baby Youre a Rich Man

All You need is love

# PICTURES IN THE NEWS



**GEORGE HARRISON** is the last Beatle to attempt a solo venture. He will write the entire score for an English movie, "Wonder Wall." The film will have its London premiere in the late Spring or early Summer.



**IT'S ALWAYS NICE** to see at least one pop star admit that he is a married man when so many try to hide the fact. Mitch Ryder is one artist who doesn't. To prove it here's a photo of Mitch at home in Detroit with his family (wife Sue, daughter Dawn, Jenny the spaniel and Puff the cat). Mitch receives some helpful hints from his daughter when it comes to his new songs. "If Dawn doesn't like a song she puts her hands over her face and sits down in the corner!"



**THE BEE GEES** are now officially recognized as a major financial asset to Britain. When the two Australian members of the group, Vince Melouney and Colin Peterson, were recently threatened with deportation after their working permits had expired, dozens of fans arrived by helicopters in the grounds of the Prime Minister's home in the Scilly Isles. They carried signs saying "don't deport the Bee Gees — they are important dollar earners." Mr. Wilson ordered an immediate inquiry and after discovering that the group is replacing the Beatles as Britain's big dollar earning attraction he instructed Home Secretary Roy Jenkins to rescind the deportation order.



# Herman Nabs Choice Roe



HERMAN set to play Pinocchio



RUMOR HAS IT DAVY JONES was originally intended for part.

**By Tony Barrow**  
Peter (Herman) Noone is due to fly into Los Angeles within the next few weeks to begin work on a 90-minute TV spectacular which NBC-TV is expected to screen on December 25, 1968.

He will play the title part in a new Walt Disney TV production of "Pinocchio" and there will be at least five new numbers for him to sing in the show.

#### World Premiere

The world premiere of the "Mrs. Brown You've Got A Lovely Daughter" is scheduled to take place at New York's Radio City at Easter and Herman's Hermits will be Guests of Honor. Agent Danny Betsch had postponed the group's proposed April concert tour of America since Herman will now be spending so much time on the West Coast in the early part of this year.

An unconfirmed London rumor suggests that the part of Pinocchio was first intended for Davy Jones but it is not clear whether or not the Monkee turned down an offer before Herman was approached and signed.

When Herman's Hermits crossed the Atlantic for Christmas and New Year TV engagements in America, the group's drummer, Barry Whitman, was accompanied by his bride, Dale, whom he had married ten days before Christmas in Swinton.

#### Strong Lyrics

Scott Walker has a huge hit in Britain this month with his solo single, "Jacky." At first it looked as though the record would not get valuable deejay airplay because of its strong lyrics which have been variously described as "earthy," "sophisticated" and "vulgar."

In May, Scott will play a three week cabaret starring season at London's famous Talk Of The Town nightclub.

Because of a suspected appendicitis, Scott was rushed into the London Clinic at Christmas but he discharged himself because an operation would have prevented his end-of-December departure for a concert tour of Japan.

When they flew out of London, bound for Tokyo, both Scott and Gary Walker were searched by Heathrow Airport customs officials. Gary claims the search was for drugs but he confirmed: "Of course we didn't have anything for them!"

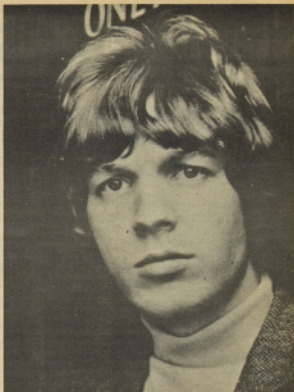
#### The Grapefruit

A group which has Terry Melcher for record producer and the Beatles for backers begins life with a decided advantage! The outfit involved is a new London-based quartet called Grapefruit, formed in part from former members of the Castaways (the backing unit which works behind Tony Rivers).

Grapefruit is managed by Terry Doran, Liverpoolian Managing Director of Apple Publishing, the new music company operated and financed by the Beatles. It was John Lennon who suggested the group's name. "Grapefruit sounds nice," he declared, "it goes nicely with apple!"

So, Grapefruit went into the recording studio and cut a single called "Dear Delilah," the com-

(Continued on Page 13)



SCOTT WALKER will play Talk of the Town in May.



TERRY MELCHER shares a table with Cats & group with Beatles.



PET CLARK—combining business with pleasure.



# ... of the Beatles Revisited

By Tony Barrow  
Almost five years ago, in January 1963, the Beatles hit the top of the U.K. pop charts for the first time with a record called "Please, Please Me." It looks as though the group will celebrate its fifth anniversary while not just one but two releases — the "Hello, Goodbye" single and the special "Magical Mystery Tour" package — bustle about the Number One spot in busy self-rivalry!

**Monkees Arrive!**  
Almost one year ago, in the early weeks of 1967, the Monkees arrived on the British scene. An advance sample of their work, the single "Last Train To Clarksville," had been issued on our side of the Atlantic but without extraordinary results. It was not until their weekly TV series took to the BBC screens that Britain became engulfed in the full fury, the raucous raving, of Monkeemia. The Monkees became the world's most important pop attraction of 1967 in a matter of weeks.

The teenybopper magazines helped to create and sustain Monkeemia. Many of those same publications had been caught on the hop when the Beatles broke big. This time they found there was plenty of pre-produced picture and story material coming out of Hollywood so it was used across front pages and center spreads in one of the biggest voluntary publicity campaigns ever offered to a pop group by Britain's teen-market press!

Everyone expects the chart-topping lifespan of the Monkees to be brief. Most experts gave Monkeemia a year to burn itself out. Twelve months ago this week the BBC transmitted the first episode of the group's series, "Daydream Believer," an extremely catchy little ditty sung by Davy who is by far the most popular Monkee, is the group's slowest chart-climber of the year. I expect to see the Monkees get into the peak of their extraordinary international popularity is past. At the end of June they drew about 50,000 people at their Wembley concert appearances. By the summer of '68 I doubt if they will be capable of drawing half that number of patrons for a London performance.

**Jealousy**  
The massive success of the Monkees led to a lot of jealousy in the pop business. Groups who will never manage to do Monkees-like things tripped about a situation where a Hollywood-built TV-machine could gain such a strong hold on the charts in such a short time. Without entering into yet another fruitless argument about

how much or how little true musical talent the Monkees possess I must put on record at the end of this Monkeemania Year my admiration for any team which can generate pop excitement so validly, so colorfully and so convincingly!

Apart from the Monkees no new American group made great impact upon the 1967 British pop scene. We had the Box Tops up near the top for a spell with "The Letter," but I'd say this was a hit song and not a hit group; there's no indication that the average fan wants to know anything about the Box Tops as people!

Yes, we had spasmodic chart appearances by the Beach Boys and the Mamas and the Papas, but not one of America's new outfits made a big breakthrough. This confirms the continuing difference between the pop tastes of record collectors in Britain and America. No more than a handful of British fans have heard about the Cowells, Strawberry Alarm Clock, Spanky and Our Gang, the Buckingham and the Doors, although I see all these among the current U.S. Top 40 list!

**Defair To Motown**  
My last couple of paragraphs may sound unfair to Motown. The stars of Detroit's talent-stacked Tamla Motown organization have continued to shine brightly throughout Britain. In fact, Tamla record successes in 1967 have been greater than ever with substantial hits coming the way of Stevie Wonder, Gladys Knight, the Temptations and Marvin Gaye as well as the established favorites such as the Four Tops and the Supremes.

Conventional sweet-corn love ballads have enjoyed amazing success during the past 12 months. A whole army of male balladeers led by Engelbert Humperdinck and Tom Jones — have scored hit after hit, their record sales usually approaching if not passing those of top groups like the Beatles. Firm faves have included Vince Hill, Val Doonican, comedian Harry Secombe and Ken Dodd and comparative "veteran" Frankie Vaughan who thought he'd left his Top 20 days behind him but found immense success with "There Must Be A Way." With this list we can bracket America's Scott McKenzie whose sudden brief-lived fame was not limited to Flower Power Followers despite the sentiments of "San Francisco."

**And Matt Monro?**  
There is one important singer of ballads missing from my list — Matt Monro. Perhaps his lack of U.K. chart appearances is connected with his absence from the country for so much of 1967.



DAVY JONES holds his ears as the giant Monkee canon of success goes off!

In any event I'm sure he'll be back in the Top 10 as soon as he finds the right piece of material and the opportunity to expose it before British audiences.

**Lulu Takes Over**  
Little Lulu took over the charts on an international scale. She went zooming up our girls with "Boat That I Row" and "Let's Pretend" but she did even better in America where she went to number one and sold two million copies of "To Sir With Love." Her emergence as the most successful female vocalist of the year tended to overshadow existing top girls like Dusty Springfield and Cilla Black.

Like you Sandie Shaw didn't do too badly. She won the Eurovision Song Contest for Britain by singing "Puppet On A String" — many times on telly, radio and (it seemed) just in the ether. Her centred into believing this to be the most magnificent record of the century! Songstress Anita Harris had one great big hit ("Just Loving You") and so did English American cabaret star Vikki Carr ("I Must Be Him") but neither managed to find equally strong follow-up discs.

**Less Of Sinatra**  
We heard much less of Nancy Sinatra this year but we welcomed the refreshingly folksy presentation of Bobbie Grier who sounds as though she has a highly promising pop future on both sides of the Atlantic.

Three powerful new British groups came into the headlines last Spring. First there was Traffic, a new quartet built by Steve Winwood who had just left the Spencer Davis Group. Then came Procol Harum, built (in part) from a previously unsuccessful unit known as the Paramounts. Finally there was the Bee Gees, claimed as the most significant new musical talent of 1967.

All these groups have consolidated their initial triumphs by issuing further smash-hit records during the year and all look set for equally great things in Amer-

ica. The success of the Foundations and the Dubliners has been national rather than international. In the case of the Foundations I'd say there was a fair chance of more widespread fortune ahead.

**Beat Goes On**  
Two or even three years ago we were all producing the immediate end of the Beat Boom, the professional death of every beat group in carshot. Yet here we are at the end of 1967 and the best of the groups are still nothing up new hits with just about everything they record. Of the earliest gang I'm thinking of the Beatles, the Rolling Stones and the Hollies. Then there are slightly more recent additions such as Dave Dee's quintet, the Who, Cream and the Kinks. They've all done excellent business throughout 1967. Then we had a surprise surge of interest in the Dave Clark Five who climbed as high as number two with "Everybody Knows," the most popular single they've produced in three years!

Although they've put a stop to touring and concert performances in general, the Beatles have been prolific and progressive in 1967. No, they didn't get around to their much-postponed third film but the records they produced kept them in their own very special talent class a few hundred miles above all rivals! The way they tackled "Magical Mystery Tour" might turn out to be an unintentional pointer towards the future. Instead of just making a record, the Beatles created visual boundaries to accompany the sound. There was a color television show and a color book with photographs and cartoon drawings. Surely in a few years from now when new visual dimensions are added to record-playing equipment we shall see the equivalent of a "Magical Mystery Tour" show while we listen to our LP record albums!

**Concerns 'Out'**  
In the meantime 1967 has been a slackening of interest in pop stage shows. British fans have stopped going to one-night-stand concerts. That, in a nutshell, is the

fact which emerges at the end of a year when fewer concert tours took to the road and even fewer came anywhere near showing a profit! They say that since the Beatles stopped theatre appearances only Tom Jones and Engelbert Humperdinck are capable of filling theatres for one-nighter concerts outside London.

One of the biggest pop controversies of the year centered around the (metaphorical) sinking of Britain's pirate radio ships, the network of Top 40 stations bobbing up and down around the coast, never much more nor any less than three miles from the water's edge, safely beyond territorial limits yet close enough to transmit clearly to a maximum number of homes.

During the previous couple of years stations like Radio London and Radio Caroline had taught millions of listeners what commercial radio was and is all about. For the first time in Britain you could hear a 24-hour daily serving records, punctuated only by commercials, jingles and chummy deejays voices. The BBC had never been like this!

**Only One Pirate**  
The Marine Offences Bill became law last summer and, since the early part of August, only Radio Caroline has defied the Government and stayed on the air. But there's Radio One, the BBC-operated channel which uses most of the better expatriate deejays and even bought its station identification jingles from the same Texas firm which supplied Radio London!

When Radio One had been on the air a week I refused to believe that its policy of mixing "live" studio performances with records could ever be so successful. Despite the steady improvement in general program presentation, I still believe that the BBC must persuade the Musicians' Union to relax the current regulations which limit the amount of records broadcast each day and demand that the rest of the airtime be filled with "live" material.

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# An Underground Artist Surfaces

by Jacobs Atlas

Nilsson is a new singer-composer who is wholly unique. It is totally superfluous to compare him to anyone else on the pop scene today, for he fits into no one else's niche. His first major album for RCA called "Pandemonium Shadow Show" has been reviewed by critics across the United States with unanimous acclaim. Nilsson's individual singing style and writing ability has put him into the forefront of the creative, unique popular music field.

Nilsson's songs have been described by one major national magazine as "vignettes." This is somewhat of a clue to the type of material he writes. "Songs are vignettes, they are slices of life. My idea of a song is that it's like a book or a movie only you only have two or three minutes to convey the idea."

"I write from personal experience, personal contact. It's like you experience A and B and then come up with C. Basically they must start from one person, in this case the song writer and go to another person, the listener."

Although such people as the Monkees (Cuddley Toy) and Jack Jones (Without Her) have recorded his songs, Nilsson, who dislikes his first name and avoids using it, prefers to record them himself.

## Personal Songs

"I feel much easier. I guess it's just the songwriter instinct. The songwriter basically knows how he wants a song sung, and very few people are capable of transcribing someone else's thoughts in the same way he thought it. So therefore I would rather record them myself."

"Although music controls most of his time now, Nilsson just recently entered into the pop music field. "I started writing professionally about 4 years ago. Prior to that my writing consisted mainly of making up next little songs in the car a cappella."

"I can write music, but it takes me all day. I prefer to use tape, because it's so much simpler. As far as learning music, well, its better to record the rutes after you've learned them, and it's very helpful to be able physically to write music, but it doesn't help you to be able to write a song really."

## Composite Sound

The direction of pop music is being shaped by many people today, and although Nilsson is not as well known as other writers/singers, his impact is being felt on the pop music scene and will continue to be felt with even more force. As for himself Nilsson is more than enthusiastic about the future of pop music.

"Pop music is of course a combination of all the prior input. Today's music is marvelous in that it offers so many varied sounds.

"Where it's going is a little more difficult to say. It would seem if indeed the 60's are reflecting the mood of the twenties then we are in for another 30's or 40's sound, although not necessarily an exact copy of the big band sound. But music today is more expanded. The sitar sound has led to that, and that sound is giving way to a more encompassing sound, something even more pouipouri.

Nilsson is working in close collaboration with two of the most

talented men in the record field. Rick Jarrard who produced the Jefferson Airplane's Surrealistic Pillow and the engineer on that album, Dick Bogert. Along with his arranger Nilsson feels that these two men are most responsible for the excellence of his sound.

"The arranger specially has to interpret the song the way the composer wants. He has to be able to communicate that to the listener."

"Rick Jarrard has a marvelous ear. He has the ability to listen to a sound and relate it to someone else, and that ability is priceless in the record field. It's the listening ability that counts: listening, evaluation and judgment."

"The engineer is responsible for getting that sound to come across right. Without the engineer you wouldn't acquire the sound that fits the song."

One of Nilsson's most talked about songs is *You Can't Do That* a conglomeration of Beatle songs all put together.

"One time I was just toying with my guitar and I struck this chord and it seemed to lend itself to a million different songs. I noticed how many Beatle songs could be played with this one chord, so I ran down to Wallach's Music City on Sunset at about midnight right before it closed, and bought the

Beatle songbook, and finished the song that night."

## George Harrison

The response has been so complimentary that when Beatle George Harrison visited Los Angeles, in August, Nilsson was invited to Blue Jay Way.

"Meeting George Harrison was a great day in my life. He was extremely aware of everything, a gentleman. He made sure everyone's glass was full, listened to all the conversations. He was so alive and seemed happy. It's incredible to think that someone could be a Beatle and still be sane. To go through all that and still be normal."

"Harrison was also very complimentary to my work and took back my album to give to the other Beatles."

His new album is now in the works and should be released sometime in March. It's called *Nilsson's Aerial Ballet* named perhaps after his grandparent's European circus act of over sixty years ago. It will be another immediate success among those who know and appreciate new and unique musical talent. His first album, was a critical success, and an underground success, hopefully with his second album, the rest of the public will be turned on to the fantastic talent of Nilsson.



## JANIS: JOAN OF ARC AND BENGAL TIGER

By Ron Koolow

When Janis Joplin of Big Brother and the Holding Company sings, and screams, and moans and does her "thing," she is the most incredible female in the history of the human race. She is a cross between Bessie Smith, Joan of Arc and a Bengal tiger. A very, very beautiful animal who all at once makes you want to laugh and cry and shriek with terror.

The S.F. group's first L.A. appearance at the Whisky A Go Go permanently altered the emotional atmosphere of the city — we won't be the same until Janis and her "boys" come back to us.

A word to the wise — don't judge them by their album. It's a loser (technically) and does not do justice to the excitement of their sound. You must see them in person and when they come to your town let nothing stop you, rest assured it will be a formidable experience in your life.

All of their material is great, but their real "monsters" are "Down On Me" an upbeat number that really rattles your brain and "Ball And Chain" which will make you cry.

Big Brother and the Holding Company has yet to achieve national acclaim or even a Top 40 record, but just wait. And you won't have to wait too long.





# TURTLES TRAUMA

By Steve Rose

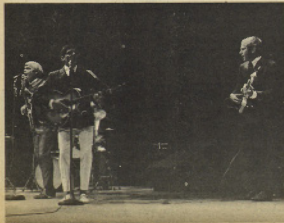
If THE TURTLES had a Merry Christmas and a Happy New Year it was in spite of a series of improbable and frustrating incidents. The group recently completed a tour which took them to major cities across the United States. During the jaunt, their equipment, all of it, was stolen — twice. Include five incidents of lost baggage, two incidents of lost Turtles, one incident of lost management, and twenty-five incidents of loss of mind. Add to the happening one missed plane, one grounded plane, one crippled plane. Season with lost travelers' checks, a mis-repaired rental car, and it equals the First group nervous breakdown in pop music history.

The culmination of all this mis-fortune occurred in Emporia, Kansas, which is not included on the list of major cities. In the middle of the concert, with three-thousands eager and paying fans, a ham-radio operator in Kansas City began broadcasting through the Turtles' P.A. system. He began the conversation by declaring loudly that he was really lucky to have gotten this particular frequency. He also made mention of the weather, his five month old baby girl named Sheila, and his re-built '56 Ford. Howard and Mark politely listened to the dialogue and began making some pointed and unprintable remarks. Finally, order was restored and the concert went merrily along toward its conclusion.

The Turtles are normally a happy, easygoing unpretentious, and generally contented group of guys. They have changed almost radically since this last tour. Johnny Barbata is more cautious now. Howard Kaylan talks in his sleep to an unidentified P.A., Al Nichol carries 300 pounds of equipment on his back, Jim Pons expects to miss his next breakfast by three minutes, and Mark Volman cries in the morning.

In a more serious vein, The Turtles have made some very significant changes in both their music and their personal lives. On January 3rd, they go into the White Whale Studios to cut a new album which will contain all their own material. They will also be producing themselves and arranging the material. They will enter the studio with a barrage of new instruments including several Indian instruments, an electric sitar, one large bagpipe, and an assortment of home-made percussion instruments. Personally, The Turtles are definitely settling down in grand style. John Barbata just purchased a 4½ acre Malibu beach pad, Howard has acquired a house in Laurel Canyon, Al Nichol bought an estate in Woodland Hills, and Jim Pons is still sleeping in the street. Actually, Jim is now looking for a home for himself and his new bride.

If the houses don't burn down and the group doesn't get lost or misplaced on the way to the studio, 1968 should be the most fabulous year yet for THE TURTLES.



## Harpers Bizarre Easy, Fun Sound

Harper's Bizarre has a unique sound which they refuse to compromise for the demands of the top 10 charts. Achieving a large amount of popularity with their first single "59th Street Bridge," the group has gone on to a double hit, both rock and roll and easy listening with "Chattanooga Choo Choo."

Born in Santa Cruz, California, the group is extremely close knit. All want to stay in the pop music field and all take their music seriously. They have been known to practice as much as 10 hours a day.

The group consists of five very talented young men. Ed James, lead guitarist, is a fairly retiring person who finds parties and personal appearances equally terrifying and likeable. He went to college for a while and insists that one day he is going back. A surfer, Ed somehow sympathizes most with people who seem to go it alone.

Dick Scopettone, lead singer and rhythm guitarist, is also the song writer of the group. He began in the music business with his friend Dick Yount when they were

a duo singing folk songs. He feels he is somewhat of a misplaced person in the music field. "because I'm the type who usually becomes a normal lawyer or doctor."

Ted Templeman who plays rhythm guitar and is lead singer along with Scop Scopettone claims that the hippie movement is over. "It will leave nothing but a pleasant memory." His advice to beginners is "learn to listen. One hit doesn't make a record."

Dick Yount collects comic books written before 1940 and thinks that his idea of a movie is anything with Peter Sellers. He would like to end up living in Switzerland.

John Peterson provides the beat to the group. Once he thought of only being a session man, backing up other people's groups, but an audition with the Harper's Bizarre brought him back into the front lines.

They all describe their music as "fun loving, easy listening." Both their sound and their famous name has prompted both Harper's Bizarre and Vogue magazine, two pinnacles of fashion, to do a picture layout on the group.





# TWO BEE GEES SOUND OFF

By Mike Masterson  
LOS ANGELES—Two of the Bee Gees, brothers Robin and Barry Gibb arrived in Los Angeles on their way to Australia. They were in town to discuss plans for their only U.S. concert appearance on January 27th in this city, along with a guest appearance on the Smothers Brothers Show. Although three Bee Gees were missing, the two brothers managed to stir up quite a bit of controversy between them.

Regarding the tendency of people to compare the Bee Gees to the Beatles, Barry stated emphatically, "that's all rubbish really. We never pretended to be anything but the Bee Gees. We're the Bee Gees and not the Beatles. It gets tiring to hear people say you're the next Beatles or something. Like with actors, they're always saying so and so is the next so and so."

"Why can't you just be you? If you can't do it on your own name, then you're just wasting time. We don't want to be the next Beatles. We just want to be the Bee Gees. If we can't do that then it's no good going on."

**Devaluation**  
Although the devaluation of the pound has hit the small island very hard, the Bee Gees aren't affected by squeeze. "It doesn't really effect us, because a good deal of our money is earned outside of England. It will and has affected the average Britain, the middle class. They will have to pay more for the normal things like food. Weekly wages mean less."

"It will also effect American artists being booked into Britain because they will have to work for less, unless they were booked before the devaluation, then they're former wage was guaranteed," added Robin.

Their decision to play only in Los Angeles in the month of January stems from their manager. "Our manager thinks we should limit our appearances here. I think this is not to overexpose ourselves. We have been very lucky that the Americans have accepted our records and the fastest way to spoil this would be to come into America and work all over the country for about six weeks. Then they'd say 'oh yes, we've seen them, we're not interested.'"

"We're coming back this summer to play every major city in the U.S., so this time we are limiting ourselves to playing only Los Angeles."

#### New Movie

The Bee Gees are set to star in their first collective movie to be called *Lord Kitchener's Little Drummer Boys*. It is a self-proclaimed mad, mad movie. "It takes place in Narobi during the Boer War. We get sort of shipped out from London to the war. We try to get out of the army, actually we desert the army at the front. Then we run into the enemy, but we don't know its the enemy. We're trying to make this film as farcical as possible."

"There will be songs in it, but

we don't know how yet. We want everything to be authentic, so you really couldn't use electric guitars and still be in keeping with the time."

Unlike many pop artists, the Bee Gees are unafraid of disputing the quality of the new offerings from the Beatles and the Stones.

"I listened to the Stones album last week for the first time over at a friend's flat. I loved the cover, but I disagree with the songs, not with what they say, but with the noises and the sound effects."

"I don't know why they put belching noises on the end of tracks or coughs, or snorings. These things mean a lot to the Stones, but not to anyone else. I think that it is time this group and a lot of other groups realized this."

"The groups will lose their audiences because with all those noises, the kids won't go for it. That's why the early and middle Beatles were much more popular than they are now."

"I Am The Walrus is alright except for the part that goes 'you've been a naughty girl, you let your knickers down'. The lyrics are nonsensical and very suggestive. I don't think the Beatles have to do this, because their music is good enough without it."

"A lot of groups are putting things into their songs about sex and drugs because they want their records to be banned. They think it will help them sell. But that's not true now. I can't understand what the lyric to 'Walrus' is all about."



ROBIN GIBB



BARRY GIBB



BEE GEES

"I Am the Walrus' lyrics are nonsensical and suggestive. The Stones are adding noises that mean nothing to anyone but themselves."

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# BEE GEES TIE UP TRANSATLANTIC LINES

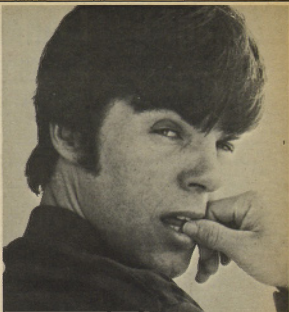
LONDON — Vince Melouney of the Bee Gees pop group snatched some sleep today after American fans kept him awake all night because Los Angeles radio station KRLA broadcast his telephone number.

"The first I knew about it was when a KRLA disc jockey Bob Dayton called me to say he had just given my number out over the air during his show," said Melouney whose home is in the Kensington district of London.

"After that the calls came in

non-stop. I didn't get a wink of sleep all night. I'm told the international exchange out there was blocked by kids wanting my number."

KRLA presents the Bee Gees in concert January 27, 1968 at the Anaheim Convention Center.



# CASEY KASEM IN "THE GLORY STOMPERS"



MOUTH (CASEY KASEM) (left) and Monk (Lindsay Crosby) members of the "Black Souls" a renegade motorcycle gang do some fancy riding on their "choppers."

*The Glory Stompers* is a great new motorcycle flick. Starring Dennis Hopper, Jody McCre, Cris Noel, Jock Mahoney and last but certainly far from least, CASEY KASEM.

Filed in colorscope, this is another American International picture, dealing with the thrill seeking renegade motorcycle gang called the "Black Souls." Don't miss it!



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# WAILING WITH CANNED HEAT

## Tony Leigh

Canned Heat plays the Blues. Not the Blues of the 1920's and 30's, but an extension of that sound, that era, brought up to date to render it meaningful for today. It's still the same funky sound, the expression of soul, of hard times, of loneliness, but it is now tempered with the electronic advancements brought about by pop music.

Henry Vestine who plays guitar states, about this union, "I always wanted to play the Blues. I've played with rock groups around the city and that wasn't what I wanted. Finally I came together with Canned Heat, and now I'm doing exactly what I want."

All of the Canned Heat feels exactly the same way. They are all playing what they want, when they want. It is not a job, but a labor of love. They have something that means a great deal to them, and they want to convey that feeling to everyone else.

## Boles

The group is totally unique in every way, but one trait when performing especially stands out as different. All four musicians take solos.

Lead singer, Bob Hite, explains, "We all agreed to the solos. It gives everyone a chance to do his thing, and not get lost in the group."

This is particularly important

for Larry Taylor who plays bass guitar. "With an instrument like the bass guitar, you just never really get to do any heavy playing. You just back up the group, but with the solos you are able to do what you want, and play the way you want to."

Canned Heat has recently changed drummers. The new drummer comes from Mexico City, where he first became familiar with Canned Heat through their former drummer Frank Cook. Fito de la Parra has had no trouble taking Cook's place.

"I had played the Blues in Mexico, American Blues. When I started playing with Canned Heat, everything just clicked. I had no problems at all," stated de la Parra.

## More Complete

The rest of the group is even more enthusiastic about the change.

"For the first time we are really a complete group. I can just relax and sing and not worry about the rhythm being carried," added Bob Hite.

This change has even been more beneficial to Larry Taylor whose bass guitar held the rhythm sections together when they felt the drumming wasn't strong enough.

"Now I can just concentrate on playing, and play the way I want to. I'm getting back to playing in

my old way, it's much better."

Even with this change in drummers which has been helpful in solidifying the groups sound, they feel Canned Heat has ever really come across in records. Their first album simply titled *Canned Heat* was somewhat of a disappointment for the group. The next one, to be released later this month, is hopefully much closer to their live sound.

Bob Hite explains, "The thing with recording in the studio is you have nothing to stimulate you. There is no audience to give you something when they're really with you, it just makes you so much better. You have to find it in yourself, without any help."

"With a studio, you keep doing things over and over again, and then you keep getting more up tight as the sounds just don't come. But with an audience, they can get you over that feeling, and help you to your sound."

"Unlike a lot of groups, we don't take very much time in the studio to record. We rehearse just about everyday, and so we can cut five or six tracks in one day. If things are right. But without a live audience, it just gets that much more difficult."

## Bogle

"The new album is called *Bogle With Canned Heat*. This time we've been able to get closer to



what we want. We have trouble with our sound in the recording studio, ideally we should record live, but then you have trouble with volume and that thing. Our producer has helped us on this one, to get the sound we want."

"Al Wilson does our arranging. On *Bogle* I wrote all of the songs."

"What Wilson will do is work out all our parts and then we take it from there, it's not static, not just Wilson," added the Parra.

Bob Hite has always had a life long ambition to be a disc jockey, and finally, in part this is coming true. Along with Henry Vestine, Hite has a Monday night program on the Los Angeles FM station.

"We wanted to lay some really good music on Los Angeles. Nobody else is really doing that. A couple of guys will play one or two good things a night, but that's really all."

## Old Blues

"Henry and I have been collecting old records for years. Between us we have thousands. I started collecting when I was about four. We find them everywhere, but some of the old ones, cut before we were born are impossible to find. I refuse to devolve my sources."

Although Canned Heat started in the smaller clubs of Los Angeles, the group is split as to the kind of place they like to play. De la Parra states, "I like the smaller clubs where everyone is together."

Hite disagrees, "I'd rather play concerts; colleges I suppose. The

trouble with clubs is that you're there every night. It gets to be like a job, you could be typing."

"Clubs have almost the same audiences every night, you can't really get a change from night to night. It would be different if you could just play one or two nights in one place," adds Larry Taylor.

"But clubs are good because people really listen to what you have to say. They're not dancing."

"I'd prefer people to dance when we're really playing something great. I want them to listen," added Vestine.

People have been listening to Canned Heat. This February they have been invited to play a benefit for the Blues singers at all of the places. The Electric Circus in New York, or as Bob calls it "The Original Plastic City." But they are very enthusiastic about being able to contribute to the welfare of the man who helped create the sound they play today. The people who records Henry and Bob play on their radio show.

Now from a sold out stint at the Ash Grove and Troubadour in Los Angeles, Canned Heat is going on a national tour taking them to Denver, Boston, New York and Chicago. They are confident that wherever they play the people will dig "what we're putting down." Their confidence will be well justified. They love the Blues, it's their music, they know how to play it for today and no audience has any choice but to respond in kind.



From l. to r.: Larry Taylor, Bob Hite and Al Wilson. Missing is guitarist Henry Vestine and drummer Fito de la Parra.



## Union Gap Sweeps Country

The Union Gap is a new group with one record to their credit, but what a record. It is climbing so high on the national and local charts that it's almost incredible. "Woman Woman" has established the Union Gap as a top selling group.

Formed in January of last year the group originates from San Diego, California. They have named themselves after the historic town of Union Gap, Washington. True to their name they garb themselves in Union Civil War uniforms.

The group is comprised of "General" Gary Puckett, vocals, guitar; "Sergeant" Dwight Bement, tenor sax; "Corporal" Kerry Chatter, bass guitar; "Private" Gary (Mutha) Withem, woodwinds, piano; and "Private" Paul Wheatbread, drums.

In addition to being the groups leader, Puckett is also their songwriter, with over 30 songs to his credit so far. Bement who was a former music major at San Diego State College, made his debut playing with a school assembly while attending the fifth grade. Chatter, who was born in Canada, hopes one day to be considered "the best composer-arranger around." And Gary Withem was a music teacher before joining the group. Wheatbread who plays the drums claims to love fast cars and motorcycles almost as much as he loves making music.

The Union Gap prior to their colossal success with "Woman Woman" attracted a good size following in their native California where they played college concerts and club dates from Northern California to the south.



# SCENE AND HEARD IN BRITAIN

(Continued from Page 6)  
position of the group's own bass guitarist 20-year-old Scotsman George Alexander. John and Paul looked in at the session and said a lot of helpful things. "Dear Delilah" is set for a January release in Britain.

How did the celebrated Terry Melcher come into the story? Melcher has just signed a two-way transatlantic publishing deal with his namesake Terry Doran. While in London, he heard tapes of the first Grapefruit sessions and (obviously) liked what he heard.

During her six-week London visit Peola Clark tried to combine business with pleasure — seeing friends and working in numerous television appearances. Her plans for 1968 include summer filming with Peter O'Toole in "Goodbye Mr. Chips," plus her first-ever appearance in a Western picture.

In an interview with Dennis Hall of the London Sunday Express, Pet claimed: "Money and security are not the driving forces for me. I work because I enjoy it."

## SCENE AND HEARD

Old misunderstandings having been sorted out, his father Freddie Lennon now a long-term houseguest of John Lennon . . . Reg Presley of The Troggs discovered

a Nottingham group called the Nerve, signed them to a management agreement and produced their first single called "Magic Spectacles" . . . After eight years BBC Television's "Juke Box Jury" show is off the air for good. For the final program, panel members included Lulu wearing a ringlets wig . . . American 12-inch album version of The Beatles' "Magical Mystery Tour" selling in Britain for just under six dollars — an expensive imported souvenir! . . . Simon and Garfunkel play London's Royal Albert Hall (March 7) as one of seven U.K. concert dates promoted by Tio Burns . . . This month the Small Faces co-star in Australian dates with the Who and John Walker . . . Promotional visit to Britain for Sonny and Cher expected once they finish shooting "Chastity" . . . the Scaffold have a stage act lasting 150 minutes!

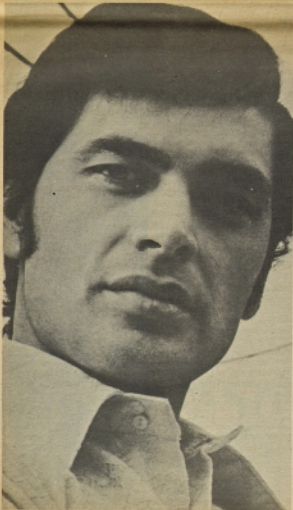
Title of mid-January U.K. single by the Bee Gees is "Words" and "Sinking Ships" on the second side . . . New Vaudeville Band expect to earn nearly 100,000 dollars in America during four-week springtime visit . . . Circus Alpha Centauri concert promotion syndicate brought in Country Joe and the Fish for Christmas shindig at London's

Roundhouse and plans extensive concert appearances in Britain for Big Brother and the Holding Company, Jefferson Airplane and Peanut Butter Conspiracy . . . Top U.K. deejay Tony Blackburn out with his own vocal disc called "So Much Love" . . . Ten-year-old movie "Smiley" which starred a 9-year-old Colin Petersen shown on BBC-TV color channel at Christmas but Bee Gee drummer Colin wasn't around to watch — he'd flown home to Australia for a family holiday in Brisbane!

Manfred Mann group (who scored heavily with "Just Like A Woman" here some time ago) have made Bob Dylan's "The Amazing Quinn" the top deck of their January single . . . New Englebert Humperdinck single is "Am I That Easy To Forget" . . . Beach Boys Mike and Bruce were personal guests of the Beatles at "Magical Mystery Tour" London party . . . Peter Frampton, 17-year-old singer with the Herd, being tipped as the most promising 1969 pop scene sex symbol . . . Cowsills due to begin short promotional visit to London February 7 . . . Press controversy stimulated rather than diminished interest of overseas TV networks in the Beatles' "Magical Mystery Tour" film.



SONNY & CHER are expected in England on promo tour.



ENGLEBERT HUMPERDINCK continues to do well all over!



SIMON AND GARFUNKEL will play London's Royal Albert Hall on March 7.



COWSILLS ARRIVE IN London on February 7 for a short visit.

## TOP 100 OF 1967

No.	Title	Artist	Wks. on Top 10
1	Ode To Billie Joe	Bobbie Gentry	8
2	Windy	Association	9
3	I'm A Believer	Monkees	8
4	Happy Together	Turtles	9
5	Groovin'	Young Rascals	9
6	To Sir With Love	Lulu	8
7	Light My Fire	Doors	8
8	Daydream Believer	Monkees	8
9	Never My Love	Association	7
10	Something Stupid	Nancy/Frank	7
11	Georgy Girl	Sealers	7
12	The Letter	Box Tops	8
13	Hello/Welrus	Beattles	5
14	Snoopy-Rad Baron	Royal Guards	6
15	All You Need	Beattles	5
16	Ruby Tuesday	Sones	6
17	Rain, Park, Other Things	Cowells	6
18	Good Thing	Paul Revere	6
19	Little Bit Of Me	Monkees	6
20	Respect	Aretha Franklin	7
21	Whiter Shade Of Pale	Procol Harum	7
22	Incessant And Peppermint	Strawberry Alarm Clock	7
23	I Say A Little Prayer	Dionne Warwick	8
24	Ferry Lane/Strawberry Fields	Beattles	5
25	She'd Rather Be With Me	Turtles	5
26	Love Is Here	Supremes	6
27	Need Your Lovin'	Johnny Rivers	6
28	Love Me Forever	Bobby Vinton	6
29	Reflections	Supremes	6
30	Can't Take My Eyes Off Of You	Frankie Valli	7
31	Pleasant Valley Sunday	Monkees	7
32	The Happening	Supremes	5
33	Dedicated To Love	Mamas and Papas	6
34	Kind Of Mush	Herman's Hermits	6
35	Through The Grapevine	Gladys Knight	5
36	San Francisco	Scott McKenzie	5
37	Kind Of A Drag	Buckingham	5
38	In And Out Of Love	Supremes	5
39	Tell It Like It Is	A. Neville	6
40	I Was Made To Love Her	Stevie Wonder	6
41	Sweet Soul Music	A. Conley	6
42	Precious Love	Marvin and Tammy	6
43	How Can I Be Sure	Young Rascals	6
44	Sit Down Kids	Cher	6
45	Somebody To Love	Jefferson Airplane	6
46	It Must Be Him	Vikki Carr	4
47	This Is My Song	Pat Clark	5
48	Wanda Of Love	Mamas and Papas	6
49	Expressway To Your Heart	Soul Survivors	5
50	White Rabbit	Jefferson Airplane	5
51	Ain't Got Nothing	Blues Mages	5
52	Baby I Love You	Aretha Franklin	5
53	You're My Everything	Temperations	5
54	Girl Like You	Young Rascals	5
55	Don't Sleep In The Subway	Pat Clark	4
56	Bernadette	J. Tapp	6
57	Little Bit Of Soul	Musical Explosion	4
58	Release Me	E. Humphreys	4
59	Deadlines	Rolling Stones	4
60	Think We're Alone Now	Torrey James	4
61	Western Union	S. American	4
62	You've Got What It Takes	Buffalo Springfield	4
63	For What It's Worth	Dave Clark Five	4
64	Mercy, Mercy	Buckingham	5
65	Little Ole Man	Bill Cosby	3
66	Hi-Or Me	Paul Revere	4
67	I Can See For Miles	The Who	3
68	Second That Emotion	Miracles	4
69	Don't You Care	Buckingham	4
70	You Know What I Mean	Turtles	5
71	I Got Rhythm	Happenings	5
72	Ohme Some Lovin'	Spencer Davis	3
73	Massachusetts	Bea Gees	3
74	Open Letter	Victor Lundberg	3
75	Live For Today	Grass Roots	4
76	Be Home Soon	Lovin' Spoonful	4
77	Crescent Alley	Mamas and Papas	4
78	C'Mon Marianne	4 Seasons	3
79	Shadows Of Love	4 Tops	3
80	VB.6	Keith	3
81	Sock It To Me	M. Ryder	3
82	Sunday Will Never Be The Same	Spanky and Our Gang	3
83	Come Back When You Grow Up	Bobbie Vee	3
84	Natural Woman	Aretha Franklin	3
85	To Love Somebody	Bea Gees	3
86	I Dig Rock And Roll Music	Peter, Paul and Mary	3
87	Nashville Cats	Lovin' Spoonful	3
88	Beat Goes On	Sony and Cher	3
89	Track In My Tears	Johnny Rivers	3
90	Up, Up And Away	9th Dimension	3
91	29th Street Bridge	Harpo's Blaine	2
92	Close Your Eyes	Peaches and Herb	2
93	Fm A Man	Spencer Davis	3
94	Keep The Bell Ringing	Jay and Techniques	3
95	Get On Up	Equinox	2
96	Twelve Thirty	Mamas and Papas	2
98	Mirage	4 Seasons	2
97	Tell It To The Rain	Tommy James	2
99	Boogie Down Broadway	Johnny C.	2
100	Heroes And Villains	Beach Boys	2

Reprinted by permission of Tempo Newsletter. Listing is based on radio station ratings, airplay and national sales reports during the year 1967 (some records include factors from late 1966). Rating is on a week-to-week basis, and positions are determined by the number of weeks in the top 10, weeks at #1 or highest position.





## THE SWEET SOUND OF CREAM

By Sue Barry

The name is simply Cream, not Fresh Cream as so many people seem to think, the latter being the name of the group's album. But it's understandable why the term fresh is so often added to the name of this English group for their sound can truly be described as fresh and exciting.

Cream represents a new wave of English performers. No longer is it possible to get on the American charts simply because one is British. In this age of "home-grown" groups talent and lots of it is essential.

But then, Cream could hardly miss. Being composed of Eric Clapton, voted in 1966 best guitarist by members of other groups, Jack Bruce an ex-Manfred, and Ginger Baker whom Charlie Watts considers the best drummer in the world, it is only natural that good things happen when these three play together.

Cream is not a new group. In fact, their album, *Fresh Cream*, is just now enjoying popularity here in America and it was issued in England in December of 1966.

What of this fresh Cream sound? Jack Bruce put it very nicely in explaining how the name Cream was decided upon. He said, "We chose our name simply because we thought our sound was thick and rich-like cream."

But in discussing their sound it is almost necessary to put it into two classifications — Cream on record and Cream live.

Cream on record and notably their album *Fresh Cream*, since they as of yet have not issued a single in the United States, is a beautiful thing to listen too. It confirms the validity of the name Cream. The album is a collection of songs that exhibit a perfect blend of rich, full harmony, so much so that the listener often feels as if he is being submerged into a thick bowl of cream. If it sounds unbelievable take a listen and see for yourself.

But Cream "live" is something else. Gone is the rich, full harmony that is exhibited on *Fresh Cream*. Instead Jack Bruce, Eric Clapton and Ginger Baker combine to produce one of the most excitingly electric sounds ever heard. This is where the great talents of the three seem to come to a head. While on record their melodic harmony and strong melody is particularly evident, on stage their expert craftsmanship is undeniable.

Jack Bruce, whose strong forceful voice carries vocal lead in most songs, plays his bass guitar as a bass has never been played before. He gives the impression that he is trying to play lead guitar. It is most impressive.

On stage Eric Clapton is un-

matched. His superb work with the guitar is such that he and the instrument seem one and the same. Eric, who feels there is more satisfaction in teaching oneself to play guitar than in taking lessons has said, "When I was sixteen I tried to learn guitar by copying off discs. But soon I found there was more to it than that." He aptly proves this point when he plays — and he plays fantastically!

Ginger Baker, the third member of Cream is a fierce, tough expert drummer. An impressive figure himself at 6 ft. 1 in. with curly red hair, he plays a very fine set of drums. To watch him play fifteen minutes of a drum solo from "Toud" is enough to diminish the doubts of anyone who doesn't believe he is one of the best drummers in the world.

Cream writes their own material with Jack Bruce taking most of the honors. He says of the songs he writes: "When I write a song, I build up word pictures — hoping people who hear it will do the same." In this respect he has been successful.

Right now Cream is more or less an underground group with has not yet enjoyed the great success that it deserves. Perhaps with more exposure Cream will win the appreciation of all America. Let's hope so. Cream is an experience no one deserves to miss.



## WAIT UNTIL DARK

It all started with *The Perils of Pauline*. It progressed to the thirties with Dorothy McGuire in *Spiral Staircase*, to the forties and Joan Fontaine in *Rebecca*, to the fifties with Grace Kelly in *Dial M for Murder*. The lady in distress has always held a certain amount of charm for the movie going public. Now with the suspense thriller, *Wait Until Dark* (Warner Bros.-7 Arts), Audrey Hepburn brings that special brand of horror fully to life for the sixties.

*Wait Until Dark* is an excellent movie, combining all the best Hollywood can muster for their films. It will entertain you, shock you, and fascinate you. Supported by Alan Arkin (*Russians Are Coming, Russians Are Coming*) and Richard Crenna (*Sand Pebbles*), Audrey Hepburn gives one of the finest performances of her outstanding career.

The story tends to be a little trite and contrived, but that won't bother anyone a bit. The acting and the direction are perfect. Terrence Young (best known for his James Bond films) has created a modern day horror story that for those who aren't familiar with the early days of Alfred Hitchcock stands second to none.

*Wait Until Dark* is guaranteed to make you scream with fright. It's great fun to see a movie that just entertains while scaring you silly. Don't miss it.









# THE DOORS BY THE DOORS



## JAZZ IS DYING

By Robby Krieger

"The first music I heard that I liked was 'Peter and the Wolf,' I accidentally sat on it and broke the record. (I was about seven) then I listened to rock and roll — I listened to the radio a lot — Fats Domino, Elvis, The Platters.

"I started surfing at 14... there was a lot of classical music in my house... my father liked march music... there was a piano at home. I studied trumpet at ten, but nothing came off it.

"Then I started playing blues on the piano — no lessons though — when I was 17. I started playing guitar. I didn't get my own until I was 18... it was a Mexican flamenco guitar. I took flamenco lessons for a few months. I switched around from folk to flamenco to blues to rock and roll.

"Records got me into the blues. Some of the newer rock and roll such as Butterfield. If it hadn't

been for Butterfield going electric I probably wouldn't have gone into rock and roll.

"I didn't play on rock and roll. I wanted to learn jazz. I got to know some people doing rock and roll and with jazz and I thought I could make money playing music.

"In rock and roll, you can realize anything that you can in jazz or anything. There's no limitation other than the beat. You have more freedom than you do in anything except jazz — which is dying — as far as making money is concerned.

"In the Doors we have both musicians and poets and both know of each other's art so we can effect a synthesis. In the case of Buckley or Dylan you have one man's ideas, here, we use everyone's ideas. Most groups today aren't groups. In a true group all the members create the arrangement among themselves."

## ROCK & ROLL WITH CREEPS

By John Densmore

"I've been playing for six years. I don't really have too much to say about all of this. I took piano lessons when I was ten. They tried to get me to play Bach; they tried for two years. When I was in junior high I got my first set of drums. I played symphonic music in high school. I used to play sessions in Compton and Topanga Canyon (in Los Angeles County). Since last year it's been rock and roll with these creeps."



## We're Like America

By Ray Manzarek

"I grew up in Chicago and left when I was 21 for Los Angeles. My parents gave me piano lessons when I was nine or ten. I hated it for the first four years — until I learned how to do it — then it became fun; which was about the same time I first heard Negro music. I was about 12 or 13, playing baseball in a playground; someone had a radio turned on a Negro station. From then on I was hooked. I used to listen to Al Benson and Big Bill Hill — they were disc jockeys in Chicago. From then on all the music I listened to was on the radio. My piano playing changed; I became influenced by jazz. I learned how to play that stride piano with my left hand and I knew that was it: stuff with a beat — jazz, blues, rock.

"At school I was primarily interested in film. It seemed to combine by interests in drama, visual

art, music and the profit motive.

"Before I left Chicago, I was interested in theatre. These days, I think we want our theatre, our entertainment, to be larger than life. I think the total environmental thing will come in. Probably cinerama will develop further.

"I think the Doors is a representative American group. America is a melting pot and so are we. Our influences spring from a myriad of sources which we have amalgamated, blending divergent styles into our own thing. We're like the country itself. America must need to be a ridiculous hodge-podge to an outsiders. It's like the Doors. We come from different areas, different musical areas. We're put together with a lot of sweat, a lot of fighting. All the things people say about America can be said about the Doors.

"All of us have the freedom to explore and improvise within the framework. Jim is an improviser with words."

## Revolt: Road To Freedom

By Jim Morrison

"You could say it's an accident that I was ideally suited for the work I am doing. It's the feeling of a bow string being pulled back for 23 years and suddenly being let go.

"I am primarily an American; second a Californian; third a Los Angeles resident. I've always been attracted to ideas that were about revolt against authority. When you want your peace with authority, you become an authority. I like ideas about the breaking away or overthrowing of established order. I am interested in anything about revolt, disorder, chaos. Especially activity that seems to have no meaning. It seems to me to be the road toward freedom — external revolt is a way to bring about internal freedom. Rather than start inside I start outside, reach the mental though the physical.

"I am a Sagittarian if astrology has anything to do with it. The Centaur, the Archer, The Hunter. But the main thing is that we are the Doors.

"We are from the West. The whole thing should be like an invitation to the West. The sunset, the night, the sea, this is the end.

"Anything that would promote that image would be useful. The world we suggest should be of a new wild west; a sensuous evil world. Strange haunting, the path of the sun, you know?

"On our albums we all centered about the end of the zodiac. The Pacific Ocean, violence and peace, the way between the yound and old."



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## Live Sound Of The Grateful Dead

By Tony Legh

One of the most influential groups to emerge from the musically prolific city of San Francisco is the Grateful Dead. Universally recognized as the leading exponent of that city's sound, the Dead are taking over where the Airplane left off. Proving that is the fact that *After Bathing At Baxter's*, the Airplane's latest recording, is dying on the record stands, whereas the Grateful Dead's second album is being impatiently awaited.

The Dead's sound can be best described as the new blues. With raunchy chords and funky sounds, they grip their live audiences with a burst of sound that patrons of San Francisco's famed Fillmore Auditorium maintain cannot be duplicated on records.

Led by Jerry Garcia, who commands an almost religious respect among his copious followers, the Dead come on with hard, hoarse, screeching sounds that are almost unbelievable. Garcia himself admits, "I don't believe the live sound, the live excitement can be recorded."

Besides Garcia, who was born in Mazatlan, Mexico, there is Phil

Leash on bass. Leash recounts his life: "born in a jail cell, the last of a line of at least three generations of horse thieves. Thereafter, history took over leaving me bewigged, lathered and ready for the ax."

Ron McKernan, better known to everyone as Pigpen was born in San Bruno, California. Before joining the Dead, Pigpen was the leader of an all-orange blues band. He earned his nickname while still in high school, "I began singing at 16. I wasn't in school, I was just goofin'. I've always been singing along with records, my dad was a disc jockey, and it's been what I wanted to do." One noted San Francisco jazz/pop critic has called Pigpen "one of the major bluesmen in America."

Bill Sommers, who is their drummer played in about ten bands until the Dead finally asked him to join them. Bill has a background in football at Stanford.

Their rhythm guitarist is one of the youngest guitarists ever to play with the Dead. Bob Weir was only 18 when he began playing with the group. Weir is also a fine artist whose rather interesting interpreta-

tion of Pigpen is being worn on thousands of tee-shirts across the city.

The group is extremely together. Working and living together has brought the group so close that it is almost impossible to tell where one mind stops and the others start. This closeness, this ability to become one being, is perhaps the greatest asset any group in pop music today can have. Through the closeness of sound and mind, they can make their individual achievements heighten considerably as a group.

They are at their best in front of an audience. They have fun while on stage, and it is evident that this is where they want to be. Garcia explains, "Audiences are where it's at. We get into a thing by ourselves, but if there's a few people listening it makes a big difference."

Phil Leash perhaps sums up the Dead's sound best when he states, "you just do what you do and we all kind of fell together. We orbit around a common center. It is impossible to define but it has something to do with making good music of any kind. That's the Grateful Dead."



**THE VANILLA FUDGE**, top 20 in album sales for many weeks, but somehow this English group can't break into the single charts. From l. to r., Carmine Appice, Vince Martell, Mark Stein, Tim Bogert.

