

BEATLE TICKETS

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To Hollywood Bowl

KRLA BEAT**BIRDS-EYE VIEW**

A Hilarious Chat
With
Tambourine Men

Volume 1, No. 14

Los Angeles, California

Ten Cents

June 9, 1965

BEATLES VI

THE WORLD'S MOST POPULAR FOURSOME! JOHN • PAUL • GEORGE • RINGO
YOU LIKE ME TOO MUCH • TELL ME WHAT YOU SEE • BAD BOY • DIZZY MISS LIZZIE • EIGHT DAYS A WEEK • YES IT IS
WORDS OF LOVE • KANSAS CITY • I DON'T WANT TO SPOIL THE PARTY • EVERY LITTLE THING • WHAT YOU'RE DOING

RECORDED IN ENGLAND



Here's Exclusive Preview of Beatle's New Album

Worldwide Premiere**KRLA First With Beatles' Album**

KRLA scored another world-wide "first" last week. And as a result, KRLA listeners became the first anywhere to hear the exciting new Beatles' album, "BEATLES VI"

Ignoring the red "on the air" sign, KRLA's Dave Hull and Von Filkins strolled calmly into the studio as Dick Biondi was in the middle of his nightly nine-to-midnight riot act.

Unwrapping an ordinary-looking record album, they placed it on a turntable and suggested that Dick play it as his next record.

The sound that came forth — broadcast over KRLA — had never before been heard by any radio audience on earth. And with that world-wide exclusive, KRLA maintained a perfect record of being the first to broadcast every major new Beatles disc — including both 45 r.p.m. singles and albums.

No wonder were recognized as the world's foremost Beatles station. Although the KRLA deejays do not attempt to impose upon their personal friendships with the Beatles, John, Paul, George and Ringo seem to have gone out of their way to provide any possible favors.

Judged on overall sound, this is one of their finest albums. It provides a good cross-section of the unique musical abilities which have made the Beatles the most popular entertainers in history.

Capitol Records scheduled it for release to the public on June 14. Advance public reaction from its international premiere over KRLA indicates it will be another number-one smash for the Fab Four-some.

It contains two fantastic songs which have never

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INSIDE THE BEAT

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- ★ ROLLING STONES — Tell All In BEAT Exclusive
- ★ DEREK TAYLOR — "My Life With the Beatles"



THE ZOMBIES, THE KINKS, SANDIE SHAW
 BEATLE QUIZ, KRLA DEEJAYS, TUNED EX,
 BRITISH TOP 10, PICTURE PUZZLE

DEREK TAYLOR'S LIFE WITH THE BEATLES

Recalls First Meeting When He Marveled At Their Magnetism

By DEREK TAYLOR

On May 30, 1962, I telephoned the manager of the Odeon Cinema in Manchester, and told him that I was interested in a touring show due at his cinema that night.

The manager — a gloomy, pessimistic man like a lot of his kind in England — was not impressed because he knew that newspapermen working for daily publications were of no use to him so far as 1-night stands were concerned.

The reason for this is that by the time the journalist's report on the show is published, the show has moved to another town and the publicity is, therefore, of no help to his cinema.

So he merely grunted when I asked for a couple of tickets. He said, "There are no free ones for the press." Journalists such as their temperament, detest paying for admission to anything, whether to a cinema, theatre or nightclub.

But as this was to be no ordinary show, I said, "Well, how are you fixed for tickets if I pay?"

He grunted a bit more and left the telephone for a moment or two. Then he returned and said, "You can have a couple on the front row for a guinea each."

"Right," I said. "I'll pick them up at the box-office for the first show."

Turning Point

That telephone call was the turning point of my life, for the stars of the show were the Beatles.

I phoned my wife and said, "You know that group your sister told us about — the Beatles. Well, they're in Manchester tonight and I've got a couple of tickets."

She hustled about, found some babysitters, and at five minutes to 6:00 we were in our seats among the most nervous audience I'd ever seen.

I had been to pop shows before — not many, for the popular music scene in England up to that time had held little appeal for anyone above teen age — but I had never sensed such urgency and excitement in any audience.

There were banners everywhere. Everyone was sitting on the edge of his seat, and I said to my wife, "There's something happening in this theatre and whatever it is, it's new to me. Can you feel it?"

Like Sinatra

She said she could, and we both agreed the nearest we had come to it was in the early 1950s when Sinatra — during his fall from grace — had toured England, playing in old-fashioned vaudeville shows with the top

seat price less than a dollar. But neither Sinatra, nor Danny Kaye in the wild days of 1949, had caused such extraordinary tension in any theatre.

On the bill with the Beatles were Roy Orbison, Gerry and the Pacemakers, and a few other acts whose names I have now forgotten.

The show opened with the lesser-known acts and then, to a storm of applause, little Gerry Marsden burst onto the stage in a tight suit and pounding into the first bars of "How Do You Do It."

His reception was enormous and I remember thinking that if the Beatles were going to top it, they had better be pretty good.

Gerry was a delightful artist and his personality and energy were something completely new in popular music, which had become very jaded and static.

Remember that at that time the major recording stars of England were Cliff Richard and the Shadows who, though experienced and established, were hardly electrifying on stage.

Teen Idols

The Beatles by then had a huge teenage following but were scarcely known to adults. This was not the fault of the Beatles, for they had already made three records — "Love Me Do," which had reached No. 17 in the British charts, "Please Please Me" and "From Me To You," both of which had made No. 1.

It was simply that most adults didn't concern themselves with the teenage world or its idols.

Perspiring and obviously delighted by his reception, Gerry finished his act in a halfhearted jolly babble and I slipped out for a drink during the intermission.

After the break, the extraordinary Orbison strolled up to the microphone to a hushed, almost reverent reception.

—MORE ON PAGE 6



AS BEATLE PRESS OFFICER

KRLA BEAT

The KRLA BEAT is published weekly by Fringing Publishing Company; editorial and advertising offices at 6200 Sunset Boulevard, Suite 204, Hollywood, California 90028.

Single copy price, 10 cents.

Subscription price: U.S. and possessions, and Canada, \$3 per year or \$5 for two years. Foreign rates upon request.

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Comer

A KRLA BEAT Editorial

Move Over, Beethoven

A very recent issue of Time Magazine had a very interesting cover. And very interesting contents.

A number of rock and roll singers were featured outside, and seven of the inside pages were devoted to that subject.

In case you didn't read the article, the gist of it was this: Rock and roll, questionable as its value may be, is undoubtedly here to stay. Today's music and dances are nearly as popular with adults as they are with teenagers. In fact, an amazingly large percentage of hit recordings are purchased by the 20-40 age group.

Several other national magazines — including Life and Look — are running similar articles.

We usually have to say I told you so. But not this time. Adults have been saying rock and roll was on its way out since the day it came in.

It's been over ten years since then, and rock and roll is still having its day. Makes you stop and think, doesn't it.

It now takes less and less time for the adult population to learn to enjoy our ever-changing fads and fancies. Makes you wonder why they don't just admit they like them right at the beginning instead of under-going a massive "change of heart" later in the game.

The Beat of the sixties may not outlast the four B's.

But let's face it, Beethoven. Roll over. Right now there's room for one more.



THOMAS TURNER, Derek Taylor's protégé, has been signed for two appearances on "Shindig." At present he sings with the Coasters, and music experts are predicting a great future for the talented young tenor.

Derek Taylor Reports
We'll Miss Jack Good;
His Kind Hard To Find

It's a pity about Jack Good. In a few days' time he leaves "Shindig," Hollywood, "Shindig," the record industry and the worldwide pop scene are the poorer.

This is not to diminish his successor, Dean Whitmore, who will soon step in as producer, doubling up on his current duties as director. I simply want to make the point that you do not pick Jack Good's off trees.

Whatever happens to Rock 'n' Roll, the Co-Go shows in general, and "Shindig" in particular, Jack Good can be assured of some place in show business history.

He was the only important man on the English Rock 'n' Roll scene in the mid-1950s.

Why?

Because he had been properly educated at a good English school, further matured and schooled at university, and because, after all this valuable conditioning, he was able to superimpose a rebellious and creative talent.

Early Rock Supporter

The young, pink-checked Jack Good was not ashamed to admit—in 1955 when Rock 'n' Roll was not respectable in England—that he admired Elvis Presley, Gene Vincent, Little Richard and Chuck Berry.

To the early British rock shows he brought his education, his zeal, and his outgoing honesty. Then he came to America and showed the Americans how to create a full, fast and rich hour of pop music.

Now that "Shindig" is assured of a huge all-age audience, Jack feels the time has come to move away and apply his creative instincts elsewhere. Anyone who cares about popular music will wish him well.

But make no mistake. Show-business is not as generous a sphere as it seems. There are those who will be glad that his outspoken non-conformity will no longer be around to confound the smooth-talking slog-an-mongers.

Beatles Missed

So the Beatles failed to make it in Los Angeles with "Ticket to Ride." Even on our own Tuned-in the greatest group the world has ever known could get no higher than No. 4. For the Beatles to be out-sold by Sam the Sham and the Pharoos is incomprehensible. But it happened. So that's that.

The Beach Boys are No. 1 in the very reliable national music charts with "Help Me, Rhonda." Personally, I loathe the record because I think it lacks heart and warmth. But this is only a matter of opinion; and one must concede that, musically, the piece is well constructed.

Everyone in England who buys records is conscious of the Beach Boys — and they are not without fans over there — but because England is not too well blessed with surfing beaches, Pacific Coast "surf" music never really caught on.

The Byrds — still in a position to justify the enormity of my nationwide No. 1 prediction — have jumped an average of thirty places in all the national charts this week with "Mr. Tambourine Man."

Their power in the charts lies in their coast-to-coast success.

Tested Nationally

It's not enough — and New Yorkers are very quick to point this out — to crash dramatically into the Top Ten in the Los Angeles area. The trade newspapers and the East Coast disc jockeys are very careful to watch what they call the "West Coast freak hits."

But the Byrds qualify as hit-makers not only here but in the deep South, the Middle West, and the hard-boiled communities of the industrial East. Places like Cleveland, Pittsburgh, Detroit.

The Standells and Paul Revere and the Raiders have yet to convince the East that they are worthy hit-makers. With "Louie Louie" and now with "Sometimes," Paul Revere and the Raiders have an assured West Coast following, both north and south. The Standells with "The Boy Next Door" had a wonderful Los Angeles hit. But, so far, they have failed to penetrate the eastern charts.

Well . . . talent will always emerge. And neither group is short of ability.

Another Motown Hit

Motown, now the label with the biggest personality-cult of its own, now has — in addition to the Supremes — the Four Tops moving smartly up the national charts in support of Detroit's proud name.

Good. The more honest R & B, the better.

Any recording artist will tell you that, though it's marvelous to have a hit record, the responsibility of securing a follow-up is enormous. As I predicted, the Righteous Brothers — legitimately claimed to be one of the hottest acts in America or Europe — did not reach No. 1 with "Just Once in My Life."

It's not too easy, positively to isolate the primary reason for failure. My view is that there was too much happening on the disc.

Personal Choice

I don't know what the answer is to all this. The charts confuse me, not only because they vary so considerably, but because the amount of time a radio station devotes to any particular record may bear no relation to the sales of that record in the neighborhood store.

If more and more of us were to reject the commercialized and immature rubbish which creeps around every corner, we might bring some balance back to the record charts.

As I say, I'm confused.

Strange things are happening. . .

Win Beatle Tickets

Can You Identify This Picture?

We've asked a lot of silly questions in our time, but this one is really going to take the cake!

Would you like to win tickets to the KRLA Beatle Concert in Hollywood Bowl?

Then stop looking so puzzled and take a look at the strange object lurking nearby. Appears to be a piece of a puzzle, doesn't it? Well, that's exactly what it is! What does a puzzle piece have to do with winning Beatle tickets? Everything!

Here's what we've done. We took a photograph of a certain person (or persons), place or thing and cut it into ten pieces. One piece will appear in each issue of

the Beat for the next ten issues, starting right now.

Here's what you have to do. Cut out the piece in this issue and start puzzling over it. Chances are you won't have much luck guessing who or what it is this week, but when you cut out the piece that will appear next week, things might not be quite so puzzling.

The first KRLA Beat reader to guess the object of the photo will win TWO tickets to the Hollywood Bowl. The next two readers to come up the right answer will each win ONE ticket to see the Beatles perform!

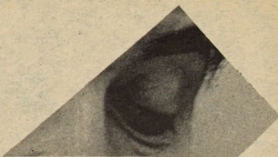
The fourth place winner will

receive four record albums, and winners five through twelve will win a record album by a top favorite.

If you like, you can begin guessing right now! If you think you already know who or what is in the puzzle photo, send a letter (quick!) to KRLA Beat-le Puzzle, 6280 Sunset Blvd., Suite 504, Hollywood.

And don't be shattered if your first guess isn't right. Just pick up the pieces (in each of the following issues of the Beat) and keep guessing!

Don't forget to enclose your name, address, age and telephone number with each guess!



Puzzle Piece No. 1

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Even at Hollywood Parties

Not All Zombies Are Weird

BY ROD BARKEN

The Zombies were recently treated to a party while staying treated to a private party while staying overnight in Hollywood.

They are currently riding the record charts with the hit, "She's Coming Home." They are clean cut, quiet, well-mannered, intelligent, and all very good looking.

Their dress is immaculate, their speech articulate, and their conversations are not forced or rehearsed. They behave like gentlemen, and shy away from boisterous and out-of-hand affairs.

The party was hosted by record producer Steve Venet, and was held in one of those stylish Hollywood apartments that overlook the twinkling lights of the city. The first thing that struck me about these young men was their open approach. Chris, the bass player, noticed me standing alone by a piano, and immediately came over with his hand extended.

Introduction

"Hello," he said. "I'm Chris—Who are you?"

Five minutes later found us talking about everything from polo ponies to sports cars (he owns a brand new Austin Healey). When I asked him how it was going, and how he liked touring the United States, he replied, "Oh, it's good enough. We miss being able to sit down and enjoy a good meal, and getting a decent night's sleep, that's all."

"How about the crowds," I asked. "Do you dig that screaming?"

To that Chris replied, "Sure we do. They're much bigger than the crowds back home in England, and the kids do yell louder,

so we definitely do like it all."

After talking for a few more minutes, he introduced me to their road manager, Terry Arnold, who in turn introduced me to the rest of The Zombies.

There's Rod, the organist; Colin, the lead vocalist; Hugh, the drummer; and Paul, the lead guitarist. Chris and Rod also team up on harmonizing, and are very proud of the fact that "She's Not There" was not an over-dubbed recording. (An "over-dub" is the process of placing a recording of voices over another recording of the same lyrics.

I learned that The Zombies are somewhat renowned in England, and that three of the members could have gone on to college, but mutually decided to "pack it in" for careers in show business. This is their first tour of the U.S., and they are very encouraged by the enthusiastic reception given them.

As the sun crept over the horizon, they raveled off to a coffee shop for breakfast. Then, a few hours sleep before their bus left for Santa Barbara, and the next stop on a very successful Dick Clark Tour.



ZOMBIES — CHRIS, HUGH, COLIN, PAUL AND ROD

BEATLE QUIZ

Here we go again! Five more questions for the KRLA Beatle Quiz.

It's evident that we have some real experts among the contestants, judging by the entries received so far. But be careful! Some of the answers are not quite as simple as they appear.

Those of you who missed the first two weeks of the Beatle Quiz may still catch up by ordering the issues of June 2 and May 26. You'll find instructions for ordering back issues elsewhere in the BEAT.

The winner, of course, will get to interview the

Beatles for the KRLA BEAT when they arrive in August. The winner and a friend will also attend a Beatle Concert as guests of the KRLA Deejays.

Additional prizes will be provided for runners-up. In case of a tie there will be additional questions or a drawing to decide the final winner. The contest will cover a ten-week period, with at least five new questions asked each week. KRLA's Derek Taylor, a close friend of the Beatles and their former press officer, will judge the entries for accuracy.

Here we go with five new questions. Good luck!

Beatle Quiz

KRLA BEAT

Suite 504

6290 Sunset Blvd.

Hollywood, Calif. 90028

CONTEST EDITOR:

Below are my answers to the third set of questions in the BEATLE QUIZ CONTEST.

My Name _____ Address _____

City _____ State _____ Zip Code _____

I ☐ (am) ☐ (am not) presently a subscriber to the KRLA BEAT.

NEW QUESTIONS

11. What was the name of the club in Germany where the Beatles first appeared?
12. Name the Beatle members at that time?
13. How many songs are normally on the Beatles British albums?
14. What is the name of John's and Paul's music publishing company?
15. How many new songs are to be included in the Beatles' second movie?

MORE QUESTIONS IN NEXT WEEK'S BEAT

Beatles In Austria



DANGEROUS FILMING IN AUSTRIAN ALPS

(The second and concluding portion of an eyewitness account of the problems, pleasures, thrills and dangers involved in filming the Beatles' second movie, "Help!"

Things were different there. Where the generator had nearly fallen overboard during its journey from the mainland to Paradise Island, in Austria the same massive machine was frequently buried under snow and ice during blizzards. Where Princess Soraya had watched the filming in Nassau, the only visiting celebrity in Austria was Miss Austria, who was promptly engaged by producer and director for a small part opposite the Beatles. Where personnel had plodded ankle deep through silver sands, they were now working knee deep in snow. There was also a very real danger of avalanches. A week before Shenson's unit arrived an avalanche had swept a bus load of students to their death into a ravine. After this tragedy, the mountain pass to Obertraun was closed by the authorities except for four hours a day.

Shortage

One situation was common to both locales — lack of hotel accommodation. In Obertraun it was also high season, but camping was out; it was cold outside. The hordes of fans, sightseers and pressmen were sleeping six to a room, utilizing even billiard tables. Many bedded down in chairs in the hotel bars when the bars closed down for the night.

Filming started almost right away. And even the weather went exactly according to schedule even though the script called for tremendous physical feats on the parts of the Beatles and crew. Leo McKern, Eleanor Bron, Victor Spinetti, Roy Kinnear, John Bluthel and Patrick Cargill. Falls from runaway sleighs, ski jumps, sprints across ice rinks — all this and more was performed by the intrepid cast. The Beatles were even required to do a musical number on a mountain top with a grand piano hauled up by eight men for the occasion, in a freezing gale.

Fun Night

Unlike Nassau, high life after dark in Obertraun was practically non-existent because the extremely high altitude tired people almost to the point of collapse. Towards the end of the two-week stint there was, however, one hint to remember. The entire unit met at the Marietta Hotel to celebrate assistant director Clive Reed's birthday. The Beatles, perhaps tiring of the inevitable Vien-

nese waltzes in the band's repertoire, decided to take over. With Dick Lester at the piano, they gave a two-hour impromptu concert that nearly took the roof off.

By the last day no one had managed to get to ski but most had two layers of tan.

Back in London it was spring and the day after the chartered plane landed at London Airport, welcomed by several thousand fans, filming was resumed at Wickenham Studios. By now a lot of things had happened. George Harrison had had his 22nd birthday, Ringo's wife had announced a forthcoming baby, and brilliant British comedian Frankie Howard, star of London's long-running stage hit "A Funny Thing Happened on the Way to the Forum," had joined the cast. His portrayal of an eccentric drama coach promises to be one of the film's comedy highlights. But no one had thought of a perfect title.

Title Change

Ringo's "Eight Arms to Hold You" had been announced but was soon voted out again. Time passed and still no title. Then one day someone realized that the word most used in the script was "help!" So a title was born and John Lennon and Paul McCartney started, belatedly, to work out the title song. The boys often compose fast, and in no time the song was written and recorded.

A few problems arose — one was the inevitable fan trouble which the Beatles experience wherever they go. Twickenham's teenagers were regularly breaking into the studio or storming the gates, and it was necessary to reinforce not only the police but the very bricks and mortar of the studio.

Police Warning

Several stress factors were on the agenda, but the London police warned the film company that they would not receive much cooperation from the overworked constabulary if the fans caused traffic obstructions. So Shenson's unit was obliged to shoot further afield and away from the crowded areas of central London.

A four-day location on Salisbury Plains was announced and with the cooperation of the war office — which supplied troops, tanks and equipment for the occasion — a water full-scale military maneuver was filmed in spite of unpredictable spring weather.

These scenes are to remain top secret — and many others in the film — until release time. Both Richard Lester and Walter Shenson feel that the plot and situation

—MORE ON PAGE 10

More About:

They're Still Tops

Derek's Start
With Beatles

(Continued From Page 2)

I must confess that I had never heard of him, and his appearance was, not to put too fine a point on it, unconventional for a pop star.

He wore his tinted glasses, and that smooth white face was surrounded by a halo of lacquered hair. Also, he was plump. But, of course, any early doubts were scattered by the man's enormous skill with a song and by his repose at the microphone. He was the perfect antidote to the wilderness of Gerry and the Pacemakers. And to give the audience their due, they applauded him as if he were the top-of-the-bill act.

New Era

By this time I realized that popular music had improved beyond belief. And when the emcee came from the wings and started to say, "John, Paul . . .," the auditorium exploded in a massive scream from 3,000 throats.

It was the Beatles.

From the right-hand side of the stage came George Harrison and Paul McCartney. It was my first sight of the choir-boy countenance of Paul. Little had been written about them in newspapers, and not too much in magazines. And neither my wife nor I could identify them on sight.

But I had noticed the strong and cynical features of John Lennon on television a few days earlier and also the homeliness of Ringo Starr who, with John, pranced in from the stage left.

By now the scream was permanent and I felt my ears would explode.

What a show! The Beatles sang ten songs and it was clear to me that we were in the presence of something quite outside normal experience.

My recollection of that first night is so clear and my assessment of the Beatles' quality was so immediate that I still see red when someone attempts to knock the Beatles' talent or personality with one of those dead-pan questions like, "What's so special about them?"

(Derek Taylor's nostalgia account of his introduction to the Beatles and his later employment as their press officer will be continued next week.)

LISTENERS HAVE
CHOICE ON KRLA

KRLA's unequalled success story as the most popular radio station in the nation received even further recognition last week.

John Barrett, KRLA manager, was one of the featured speakers at a radio program clinic in New York sponsored by the National Association of Broadcasters.

Mr. Barrett, whose background includes extensive research in listening habits of the young adult audience, emphasized several key points behind KRLA's success.

He listed these as quality, consistency and allowing the listeners to select the music and type programs they want to hear.



THE BEACH BOYS REMAIN AMERICA'S MOST CONSISTENT HIT-MAKERS. 'HELP ME RHONDA' IS STILL ONE OF THE TOP SONGS ACROSS THE COUNTRY.

FREDDIE F



If you think Freddie and the Dreamers are zany on TV, you should see them in their new movie 'Seaside Swingers'.

The Embassy Pictures release, a Joseph E. Levine production, is scheduled to open in the Los Angeles area shortly.

Since it stars Freddie and the Dreamers, 'Seaside Swingers' is naturally a rollicking musical. It follows a group of fun-loving youngsters who spend their vacation in madcap antics at a large seashore resort. Other notable young British names such as John Leyton, Mike Sarne and Liz Frazer are in the cast.

Filed in technicolor and Cinemascope, the 'Seaside Swingers' features Freddie and his cohorts in several good production numbers.



FREDDIE IS ONE OF TODAY'S TOP STARS

LAYS HIMSELF - A KOOK



ZANY FREDDIE SERVES UP A STRANGE CONCOCTION FOR RESORT GUESTS



FREDDIE AND THE DREAMERS DO SEVERAL OF THEIR BIG NUMBERS IN MOVIE

Letters

SOMETHING MISSING

There's only one thing missing in the Beat. A group called Them. They're my favorites and I'd love to read about Them. Will you please feature Them soon?

Please answer another question, too. When you're trying to say you like Them, do you say "Them is great" or "Them are, or what?" Every way you say it sounds wrong.

I asked my English teacher and all he did was stare at me and kind of moan.

D.M., Tarzana, Calif.

Them is going to be featured in the Beat soon. No... Them ARE going to be... Them AM going to be??? Anyway, they are, and we hope that answers both of your questions.

DREAMBOAT

I buy the Beat every week, and I always read it just before I go to sleep.

Last night I re-read your John Lennon interview (he's my fave) and afterwards I had the greatest dream.

I dreamed I went to London as a reporter for the Beat, and John Lennon accidentally ran over me with his Rolls Royce.

It was so wonderful.

C.H., Eagle Rock

Spoken like a Beatlemaniac! Dream on.

CELEBRITY TV

I recently discovered that I have the good fortune of living next door to several of Dick Biondi's relatives. Since he is my idol, I was overjoyed by my discovery.

Some people ask me if I mind living this close to the Griffith Park Zoo. Which I certainly do not.

I have never bitten anyone for asking a silly question like that, but I don't know how long I'm going to be able to hold off.

E.H., Los Angeles

See you visiting day.

BACKSLAPPER

In my opinion, the KRLA Beat is Kooky, Readable, Loveable, Aware, Boss, Exceptional, Active and Terrific!

L.D., Garden Grove

In our opinion, you are a Lying Doll!

ABSORBING

Just a note to let you that I find the KRLA Beat very absorbing.

It absorbs spilled milk, coke, orange juice and others.

Oh, stop looking so sad. I'm only kidding. I got the idea for this letter when my little brother spilled water all over my Beat. The whole thing was really very funny because then I hit him over the head with the soggy mess and then my mother walked in and said "Stop beating on that child."

Well, WE thought it was funny.

Anyway, I do find the Beat absorbing, in all ways.

P.L., Burbank

We hope the Beat will continue to blot out your problems. (Sorry, we just couldn't resist.)

For Girls Only



Okay, let's try it again.

Boys, keep out!! This weekly column is called "For Girls Only" and that's all it's for!

(It didn't work last week, and guess what. I think it just didn't work again. Oh well, maybe they'll learn something.)

Speaking of boys (I do have that habit, don't I?), they're all up in arms about the smock dresses that are the big deal with us at the moment. I'm afraid they're going to have to get used to it, though, as it seems this fad is here to stay awhile. Probably a long while. Besides being pretty and a whiz to take care of, they're

sooo comfortable. Wildest smock dress I've seen in this area so far was made entirely of Beate cards. You know, the kind you get in bubble gum. And I'm not kidding!

Machine Sewn

The girl had actually sewn the cards together on a machine. The dress hooked up the side so she wouldn't have to pull it off over her head and rumple John, George and/or Ringo (hummm, sounds like fun, doesn't it?), and it really caused a sensation on the beach.

I'd make one just like it only I don't exactly care for the idea of having to chew my way

through a truck load of bubble gum.

Wow, I just had a brilliant idea! They have every kind of gum you can imagine these days. Sour orange, banana (hope I spelled that right, if I did it'll be a first), green apple, etc. What I'm going to do is make a fortune by inventing garlic gum. Just think how handy it would come in when you're out with a boy you don't want to kiss goodnight.

Ring Fad

I just love the new (or is it?) fad of wearing a ring on your forefinger. Only problem is it's so hard to get used to. Even worse than that, the ring I bought to wear thereabouts turned my forefinger a delightful shade of green. Until I painted it all over with clear nail polish, that is.

I've discovered that's an answer to a lot of costume jewelry problems. It not only removes the "bath-tub ring", it also keeps settings in place, etc. If you have a pin or bracelet that just doesn't happen to be diamonds (yet!), coat the whole thing with clear polish and stop worrying about losing half of it every time you move a muscle.

What will they think of next? I just recently heard of two new products I just can't quite believe. One is spray on nylons. Sounds weird, I know, but if someone isn't putting me on, this could really be a great savings! You just whoosh on your nylons

—MORE ON PAGE 12

Beatle Briefing



KRLA'S BOB EUBANKS discusses arrangements for Beatle concerts at Hollywood Bowl! Aug. 29-30 with Brian Epstein.



Kasey's Quiz

Casey Kasem, top KRLA disc jockey, is famous for his cliff-hangers. When he starts one of his mysterious star biographies, it doesn't matter WHAT you're doing or WHERE you have to be in the next few minutes. You simply have to sit right there by the radio until you know who he's talking about. And if that isn't enough to drive you bats, now the Beat is printing a "Casey's Quiz" in every issue. So go even battier and see how well you really know the stars. You'll find the answer at the end, upside down.

1. This famous group wrote one of their biggest hit songs in a taxi cab on the way to a recording session. They have a passion for clothes, but rarely pay over a hundred dollars (apiece) for their on-stage costumes. Successful as they are, they still shine their own shoes, and do their own packing. They say they wouldn't know what to do if they had a valet, except let him "hang about." Among their many distinctions, they are the only singing group to ever be sculptured in butter. It took 800 pounds and the display was exhibited at a dairy fair in Toronto, Canada.

—THE BYRDS

A RECORD MAKING ANNOUNCEMENT!



THE BYRDS Sing Their Smash Hit "Mr. Tambourine Man"

Plus

It's No Use — The Bells of Rhymney — I Feel A Whole Lot Better — You Won't Have To Cry — Spanish Harlem Incident — We'll Meet Again — Chimes of Freedom — Don't Doubt Yourself, Baby — Here Without You — I Knew I'd Want You — All I Really Want To Do



PAUL REVERE AND THE RAIDERS Sing "Oo Poo Pah Doo"

Plus

You Can't Sit Down — Money — Louie, Louie — Do You Love Me — Big Boy Pete — Sometimes — Gone — Bad Times — Fever — Time Is On My Side — A Kiss To Remember You By



CHAD AND JEREMY Sing "Before and After"

Plus

Tell Me Baby — Why Should I Care — For Lovin' Me — I'm In Love Again — Little Does She Know — What Do You Want With Me — Say It Isn't True — Fare Thee Well — Can't Get Used To Losing You — Evil Hearted Me

on COLUMBIA RECORDS

Birds of a Feather



A Session With The Byrds

THE BYRDS

by
Michelle Stranberg and
Susan Wylie

Q.—Who's the leader of the group?

JIM—I'm the leader, but David is mostly the spokesman.

Q.—Do you have any superstitions?

JIM—I believe if you touch a frog you'll get warts—but I trust everything will work out all right.

DAVID—I think if you kiss a frog you'll turn it into a prince and that everyone should kiss frogs.

Q.—You really want a prince?

Barefoot Briton



That immigration bottleneck that has kept many of the top acts from England away from the United States, is beginning to free up a bit, and one of the first pleasant results will be Sandie Shaw's arrival in New York for personal appearances, including at least two TV shows.

Sandie will appear as usual without any shoes on. The Repertoire Records star prefers to sing barefoot.

Her visa is good beginning in June, just as her newest hit, "Long Live Love" attracts national attention. Upcoming for Sandie: A Newsweek interview, a round of parties in New York, and for sure all our good wishes for a successful trip.

DAVID—Not much, really.

MIKE—What if you kiss a prince?

DAVID—You'll get into a lot of trouble that way — unless you're a prince.

Q.—Where did you begin your career professionally?

CHRIS—Del Mar Lanes Bowling Alley.

JIM—I started mine with the Lintellers in the 1960's. And then I worked with the Chad Mitchell Trio for two years and toured all over except Europe and Australia. I toured all over South America, also. Then I wrote with Bobby Darin for about a year and a half. I toured all over with him also. And then I got into The Byrds, and I'm glad.

CHRIS—I used to play Blue Grass—and I was a "Sparkie" for a while.

DAVID—He's probably one of the best mandolin players. One of the four or five better ones which he doesn't admit much—but he is. That's not our opinion, but the opinion of good Blue Grass people. He used to have his own group called The Hillman.

GENE—He can even play jazz on the mandolin.

GENE—I used to play in little coffee houses and stuff. Then I joined the Christy Minstrels and played with them for about a year. Then I joined The Byrds, and I'm glad—or helped start The Byrds really.

DAVID—I was playing the twelve string and singing in groups, mostly folk music, for the last five years now. I played all over the U.S., all the cities and their coffee houses and small clubs. Then I came along a started singing harmony with these guys.

MIKE—Like they told you, I was playing harmonica and conga drums and stuff for different people.

Q.—When did you begin professionally as The Byrds?

DAVID—About six months ago in a recording studio.

Q.—Are you interested in other fields of entertainment?

DAVE—Acting particularly.

GENE—Sky diving too, man.

JIM—I make good brownies.

Q.—Who wrote the song "Tambourine Man"?

GENE—Our friend Bob Dylan wrote it.

Q.—Who arranges your music?

DAVE—it's a collective effort.

Q.—Are you planning on cutting any new records?

JIM—We're just finishing off an album now for Columbia. We're very happy about it because it's a lot of fun.

Q.—How do you feel before you go on stage?

GENE—I've all get very sick.

DAVE—Impatient, shaky, green.

—MORE ON PAGE 10

Here's A Chance To Win Stones' "Shindig" Script

Here's a treat for some lucky fan of the Rolling Stones.

A chance to win Mick Jagger's own copy of a Shindig script, photographed by the Rolling Stones and other stars who appeared on the May 26 show. Mick gave his script as a souvenir to the KRLA BEAT's Rod Barker.

Simply print your name and address on a postcard and mail to, STONES' SCRIPT, Suite 504, 6290 Sunset Blvd., Hollywood, Calif. 90028.

Enter as many times as you like. The winning card will be drawn on the Bob Eubanks show on KRLA on Tuesday, June 1.

BEATLES 'IN'

The Beatles have finally arrived. John, Paul, George and Ringo — the most widely-publicized entertainers of this or any other century — are to appear biographically in the 1966-67 edition of "Who's Who in the U.S." This is the publication long renowned as the final authority on whether you've "made it."

What's taken them so long to recognize this? We've known it all along.

ON THE BEAT

BY LOUISE CRISCIONE

Wonder how Dean Martin ever had the colossal nerve to criticize the Rolling Stones when Dino Jr. is his own son. Unstated I'm not knocking Dino Jr., but it just amazes me that his father could ridicule the Stones (on national TV yet) and then turn around and allow his own 13 year old son to cultivate a crop of hair which is longer than Mick Jagger's. Kind of like calling the kettle black, or however that old saying goes.

Thought you'd like to hear some of the nice things performers have recently done or are about to do. Some local Manchester groups have adopted the Rev. Brian Brown as their "pop padre." The groups have raised money for the Reverend to make a trip to Russia to take a look at the Soviet youth.

The Beatles will be one of the artists on a charity album, "All Star Festival" which will benefit the U.N. Fund of Refugees. They will receive no royalties and will fork the bill for the music themselves.

The Rolling Stones, Animals, Kinks, Cilla Black, Sandie Shaw, Georgie Fame, and Tom Jones have all been invited to make an appearance in a movie which will go into production in July. Proceeds will go to the U.N. Children's Fund.

And that isn't all — there is a new group on the English scene called the Envoys. There are seven Envoys (two girls and five boys) and they have cut a record called "Door" which was inspired into verse in the Bible. What with the Salvation Army gone beat and a beat group gone religious — that guy who said this is a mixed up world sure knew what he was talking about!

Here's a real switch for you. Casual Records of New York City is advertising in the British music papers for "ten unknown gear groups" to tour America. I'd be most interested in knowing how Casual plans to get the ten unknown gear groups into the United States when known groups can't even get in! And I'm not the only one who'd be interested in the answer — all those known groups would like to know too.

Tom Jones is scheduled for a tour with the Dick Clark Caravan of Stars and also a June 13 appearance on the Ed Sullivan Show. Don't think Tom's new one, "Once Upon A Time," to go as far or as long as "It's Not Unusual."

PUZZLE OF THE WEEK: How come Alan Price is leaving the Animals? Some reports say he simply refused to fly to Scandinavia with them. Others point an accusing finger at Joan Baez. Seems Alan met Joan in England, they discussed music, and the next thing the Animals knew Alan was no longer with them! Whatever the reason, Alan Price is definitely leaving the group and will be replaced by a former schoolmate of Eric Burdon, twenty-four year old David Rowberry. ON THE BEAT says good luck to everyone involved.

Bill J. Kramer's new one with the weird title, "Trains, Boats, and Planes", just might get him for Billy, and people were beginning to wonder back on the charts again. It's been a long dry spell if he were still around! After hearing his new one you can be sure of one thing — he is still very much around.

With so many groups infiltrating today's pop scene, unnamed names are rally becoming scarce. This week's batch of new songs brought us such unusual names as Dan and the Clean Cuts, the Knights and Arthur, Paddy Lacey and the Pecticoats, the Riot Squad, the Goldbugs, and Grady Martin and the Sleefvot Five! (that one borrowed from way back when) Whatever happened to those nice simple names like the "Beatles" or the "Rolling Stones"?

WATCH OUT FOR: Herman—he's about to do it again. His new one, "Wonderful World", was the highest debuting record on the "Cash Box" Top 100. On the same survey, Herman held down the number one and number five positions as well! Looks like nothing can stop Herman and his Hermites now.

ALSO WATCH OUT FOR: Brian Epstein to include several of his other performers in the Beatles package which will tour the U.S. this summer. Don't hold your breath for Gerry and the Pacemakers, but some of Epstein's lesser-known entertainers, such as Sounds, Inc., might very well make the trek.

In just two appearances (Shea Stadium and the Hollywood Bowl) the Beatles are expected to net \$190,000. After hearing that, I have definitely decided to get a Beatle hair cut, a pair of boots, and an 88 guitar; then I intend to take the Beatles if they can use a girl in their act!

23 SKIDOO

Dancing to Live Name Bands

2116 Westwood Blvd., West Los Angeles

Girls 18, Guys 21

Closed Mondays and Thursdays

More About

BYRD TALK

(Continued From Page 9)

—sometimes my leg falls off.

Q—Is there anything that particularly annoys you while you're performing?

GENE—Bombs.

Q—What advice would you give to newcomers who are interested in starting their own group?

DAVE—Don't quit your day job.

JIM—And persevere.

GENE—Stick with it. A little

faith and perseverance.

Q—Do you have any favorite performers?

DAVE—They sort of vary a lot.

My favorite is an Indian musician named Ravi Shankar, but I also like John Coltrane and Miles Davis a lot. But I like the Beatles, the Rolling Stones, and the Manfred Mann too.

GENE—I like holes in the road.

CHRIS—John Lee Hooker and Buck Owens.

MIKE—I like John Coltrane, the Rolling Stones, and the Beatles.

JIM—We all like Bob Dylan. I like Bob Gibson.

MIKE—Joan Baez and Mary Ann Faithful.

Q—Is there any style of clothing you prefer while on stage?

JIM—Anything we want.

DAVE—Dress creatively, you

know.

GENE—Freedom. Freedom from dogma.

Q—What is the quality in women you find most attractive?

GENE—Love.

DAVE—Love, yeah.

JIM—And long hair.

GENE—And pretty eyes.

DAVE—And intelligence.

Q—Where did you all go to school?

GENE—A thousand different places.

JIM—I went to thirteen grammar schools for an opener.

DAVE—I was expelled from four

—MORE ON PAGE 11

More About

BEATLES' MOVIE

(Continued From Page 5)

tions are so explosive that to give out even an inkling of their content might spoil the impact when the film is shown.

Broke Up

On more than one occasion during the making of "Help!" notoriously blasé film technicians had to leave the set because their vainly suppressed laughter during the shooting was coming through on the sound track.

"Help!" is essentially a holiday picture," says Producer Shenson. "It was made in two totally contrasting holiday resorts. We travelled from cypress to yodel with a lot of year-yeah thrown in besides. It will be released in August both in England and the States—holiday time for most people—and we hope the movie itself will be something of a holiday for everyone who sees it."

Dick Lester describes "Help!" as an adventure comedy. "The boys will play themselves again but in a completely fictional situation, unlike 'A Hard Day's Night' which could be described best in cinema journalism."

Filmed in Eastman's Colour, Walter Shenson's and Dick Lester's second movie starring the Beatles will once again be released throughout the world by United Artists.

Pen Pals Write, "Hi, Hullabalooer"



KRLA'S DAVE HULL received an autographed photo this week from four friends in England. Perhaps you'll recognize some of them. It's one of their favorite pictures and was taken as Dave and Derek Taylor interviewed the boys during filming of "Help." The photo may look familiar, since it was published earlier — without the autographs — as a KRLA BEAT world-wide exclusive.

SHINDIG STAGES REAL CLASSIC

BY LOUISE CRISCIONE

There are not many people left who have never seen "Shindig". There are probably not many Rolling Stones fans who missed the May 26 "Shindig". But there are many who did not get to see the show in person. KRLA BEAT reporter, Rod Barken, and myself did manage to get our grubby little hands on a pair of tickets (thanks to Mr. Booker McClay), and we thought maybe you would like to know what went on behind the cameras that night.

The scene outside the ABC-TV studio was perhaps the biggest indication that something "different" was happening on the inside. The long line which habitually forms on Thursday nights (taping night for "Shindig") was there as usual. But in addition to that line was a line of ABC pages and a double force of studio police.

Audience Excited

Inside the studio, excited voices were raised in equally excited chatter: "Mick's the best. I like Charlie. Everybody knows Brian's got the real talent." Jack Good came out front and welcomed the studio audience to that evening's "Shindig". Mike Dorsey, the Stones' road manager, popped his head out of the curtains just long enough to nod to Jack that the Stones were ready.

In anticipation of the Stones' appearance, screams greeted every piece of long hair which happened to wander onto the stage! Bobby Sherman opened the show, and soon thereafter the Rolling Stones made their way from the dressing rooms to the wings. They were immediately spotted, and the screaming reached the deafening level. The Stones then moved into position; Mick swung into "Down The

Road Apiece". They were in great shape, as usual, and their entire number was accompanied by screams, yells, and frantic waving.

The Stones then moved off stage, and Jimmy O'Neill came on to welcome the television audience and to announce the evening's lineup. Leading off was Jimmie Rodgers (handsome in an olive green suit), and then Jackie De Shannon (stunning in a white suit). The scenery crew did themselves proud for Adam Wade's "Garden In The Rain." They provided trees, a small waterfall actually spouting water, and tall white Grecian pillars. It was beautiful.

That bulwark of American television, the commercial, came next. During this short interval, the scenery was entirely changed. The spouting waterfall, the Grecian pillars, and all the trees, save one branch, were hustled out of the stage area.

That one branch plus a replica of a haunted house were used in

—MORE ON PAGE 11

tower

"IT'S ONLY MAKE BELIEVE"

JERRY NAYLOR

More About

SHINDIG-from the audience

the next number, which I considered to be the real highlight of the show. It was the opening of "Little Red Rooster" and it was fabulous! It looked for the world like an old haunted house on a stormy night, and through the open doors one could see the lone dark figure of Mick Jagger. The camera then zoomed in for a series of close-ups of Mick, which were absolutely fantastic! The other Stones (except Charlie, who was continually pounding out the beat of "Rooster") stood outside the camera range and alternated between watching Mick and watching the audience, who was by this time in the clutches of pure joy. Mick himself was making faces into the camera, and Jack Good was watching the faces Mick was making! During one close-up of Mick toward the end of the song, the other Stones moved into the camera range and the number ended with all five of them in the picture. It was really the wildest number I've ever seen on "Shindig," and whoever thought it up should be rewarded with a ton of jelly beans!

Jimmie Rodgers did "Woman From Liberia" and then it was time for the finale. Jimmy O'Neill and Jack Good went through their regular routine announcing the next week's guests.

Stones Perform

The finale belonged to the Rolling Stones. They rocked a song called "Satisfaction" only they can do. Mick again did his dance and picked up the microphone. The cameraman captured a beautiful shot of Mick's eyes, and Brian worked his harmonica for all he was worth. The rest of the cast joined the Rolling Stones on stage, the credits came over, the song ended, and the curtain came down. The show was over.

HOW TO START A FAN CLUB

(Editor's Note: In the last issue of the Beat we printed the first of a two part feature on how to start a fan club. If you missed last week's Beat, you can order a copy for only 10¢.)

Starting a fan club is only half the battle. Making it really matter is the other. And the most difficult.

There have never been as many fan clubs in existence as there are today. This means one thing to a competition club: Your organization will have to work at getting members and recognition, and the best way to do this is to make your club different.

Interesting club projects will make that difference.

To Help Star

The main purpose of a fan club is to support a favorite star. To help him reach the top or to help him stay there.

For this reason, write-in campaigns are a part of almost every fan club's duties. By having members dash off a note to a publication, TV show, any one who can aid your cause, you assure the influential people that there is a great deal of interest in your favorite.

This particular project can be done in a lot of different ways.

One of the best is to circulate a petition among the members of your club. When it's all signed, seal and deliver it. A request bearing many names sometimes has more impact than a single opinion.

Then start all over again with another petition, aimed at another company.

Through the use of your bulletins (mailed quarterly in most clubs) you can generate interest by sponsoring membership contests. Try an art festival where everyone sketches the star, put the drawings on display at your club headquarters and give prizes for the best.

Another idea would be to have some type of contest where mem-

bers would compete for "Member Of The Month" honors. The prize would be a paragraph in the next bulletin, devoted to information about the honored member.

Contests

Contests with prizes such as the star's autograph, one of his sweaters, or a personal letter from him are extremely valuable. They're also next to impossible to sponsor unless you have the direct contact with the star or with someone in his organization.

If you don't have contact, you can buy items such as records (or any other products identified with your star) to give away. Before you buy records, try writing to the record company, telling them of your contest and your club. Some companies will be willing to sell you the records at a discount.

In order to buy prizes, you'll need to give your club fund a bit of a boost. If your club is national, it won't be easy to sponsor a nationwide fund raising campaign. You'll have better results if you go into these projects on a local basis. "Don't forget the contribution" angle. By asking each member to donate a nickel, you often end up with a much fatter piggy bank.)

Publicity

If your projects are interesting enough, they will help provide publicity for your star. And this, after all, is one of the main reasons you formed the club.

The list of possible projects, the elements that really make a club and a star important, is endless. We've only been able to list a few, and these few have probably started your mind working a mile a minute.

If you come up with bigger and better ideas for your own club, please let the Beat know about them. If there is enough interest in this subject, perhaps we can make the fine art of fan clubbing a regular feature in the Beat. It's up to you!

and smoke too much, etc?

Needs Love



"WHAT THE WORLD Needs Now Is Love," sings Jackie DeShannon. Jackie shouldn't have any trouble finding her share of it.

"BEATLES VI"

(Continued From Page 1)

been heard by anyone in the world — "Tell Me What You See" by John Lennon and Paul McCartney and George Harrison's "You Like Me Too Much."

Some of the other great numbers were contained on the "Beatles for Sale" album which had been released in Great Britain but never in this country. These are "Kansas City," "Eight Days a Week," "I Don't Want to Spoil the Party," "Words of Love," "What You're Doing," "Every Little Thing" and "Yes It Is."

But two of the other songs — which heard previously in another version in some European countries after they were recorded from a live Beatles concert in Hamburg, Germany — have never been heard anywhere in their new form. The Beatles recorded "Dizzy Miss Lizzy" and "Bad Boy" especially for this album. Neither song had ever been released anywhere in the U.S. in any form.

To secure a world-wide exclusive on broadcast of an exciting new Beatles album was a proud achievement for KRLA — for which we are deeply grateful — and it was equally exciting for KRLA listeners as they heard "BEATLES VI" before anyone else in the world!

More About

TALKING BYRDS

high schools one right after the other.

JIM—Don't say that!

DAVE—Oops!

JIM—I wasn't expelled from anything. I just moved around a lot because my parents liked to travel.

Q.—What about Chris?

CHRIS—I went to high school.

DAVID—I graduated from high school and went right from there to one year of college and studied semantics.

JIM—I went to prep school preparing for college but I never went because I got a job with the Linemeters instead.

MIKE—Yeah, well I went to a number of high schools.

Q.—Do you like travelling?

DAVID—Very much, especially by jet.

JIM—Yeah, we want our own jet.

MIKE—I like freight trains, man.

DAVE—He's used to them.

JIM—We want our own freight train too.

DAVE—For Michael, he gets a train.

GENE—Monorail.

Q.—Where do you usually go on a date?

GENE—On a date? You mean a recording date?

Q.—No, a girl date.

DAVID—It's really kind of a hard thing you see, because most people when they take a girl out on a date, they take her out for the evening. We work all evening. I go to Gibraltar a lot.

DAVE—We usually go out to eat. Sometimes if we get a night off we go to a movie or something, you know.

GENE—Or sky diving.

DAVE—Mostly we just invite them to come to the club where we're working.

JIM—We all like horror pictures.

DAVE—I like science fiction.

Q.—Do you like the dances they do now?

DAVE—Very much. I think it's an expression of individual freedom as well as being groovy to watch.

Q.—Has a string ever broken on your guitars while you were performing?

DAVE—Numerously.

JIM—Not really, though. I don't have any record of a string breaking during a performance.

DAVE—McGuinn, that's a lie.

JIM—Well Rolls Royce doesn't have any record of a car breaking down, so I don't have any record of a string breaking.

Q.—Well, what did you do when it did?

DAVE—Usually it's me that breaks them and I just drop out and change it. I can change a string in about a minute and a half.

Q.—Have you ever had any really unforgettable experiences?

DAVE—The most unforgettable experience is having the people give back to you what you've given them with the music.

GENE—Eggs and apples...

Q.—How do you feel after a performance?

DAVE—Have you ever been mobbed by your fans?

DAVE—We manage to avoid that.

GENE—I was in South America once, but that was with another group.

Q.—What are your plans for the future?

DAVE—To try and make The Byrds the biggest success we possibly can.

Q.—What do you think of the teenagers today?

JIM—They're groovy.

DAVE—We like them.

JIM—They're a lot more mature than anybody's ever been before in the whole history of mankind.

GENE—We hope they take over.

JIM—We love them. And besides in about 25 years they're going to be in power you know.

DAVE—And besides all that they're about twice as hip as everybody thinks they are.

Q.—Now, being very objective, do you think that teenagers in America and California drink

DISC-ITIS?



CASTLE ON THE STRIP
— STRATFORD ON SUNSET —

AGES
18-25

8248 SUNSET BLVD., HOLLYWOOD
(JUST OPPOSITE CIRO'S)
THURSDAYS — GUEST STAR NIGHT

KRLA TUNED EX

Last This Week's

1. 3. BACK IN MY ARMS AGAIN The Supremes
2. 1. WOOLY BULLY Sam The Sham & Pharoahs
3. 14. I CAN'T HELP MYSELF The Four Tops
4. 2. HELP ME, RHONDA The Beach Boys
5. 5. MR. TAMBOURINE MAN The Byrds
6. 11. WHAT THE WORLD NEEDS NOW IS LOVE Jackie DeShannon
7. 9. SHAKIN' ALL OVER Guess Who?
8. 4. YOU TURN ME ON Ian Whitcomb & Bluesie White
9. 6. JUST YOU Sonny & Cher
10. 12. GOOD LOVIN' The Olympics

11. 13. HERE COMES THE NIGHT Them
12. 7. OOO BABY BABY The Miracles
13. 27. CRYING IN THE CHAPEL Elvis Presley
14. 10. TICKET TO RIDE The Beatles
15. 8. GLORIA/BABY PLEASE DON'T GO Them
16. 19. CATCH THE WIND Donovan
17. 23. FOR YOUR LOVE The Yardbirds
18. 15. SHE'S ABOUT A MOVER Sir Douglas Quintet
19. 16. MRS. BROWN/I GOTTA DREAM ON Herman's Hermits
20. 20. BABY THE RAIN MUST FALL Glenn Yarbrough
21. 15. THE LAST TIME/PLAY WITH FIRE The Rolling Stones
22. 17. JUST ONCE IN MY LIFE The Righteous Brothers
23. 30. GOODBYE, SO LONG Ike and Tina Turner
24. 21. JUST A LITTLE The Beau Brummels
25. 22. CONCRETE AND CLAY Unit Four Plus Two
26. 22. BRING IT ON HOME TO ME The Animals
27. 29. TRUE LOVE WAYS Peter and Gordon
28. 34. YOU REALLY KNOW HOW TO HURT A GUY Jan & Dean
29. 31. ENGINE ENGINE NO. 9 Roger Miller
30. 44. WONDERFUL WORLD Herman's Hermits

CLIMBERS

1. 35. WHITTIER BOULEVARD The Midnighters
2. 33. PEANUTS The Swunglows
3. 42. LIPSTICK TRACES O'Jays
4. 43. VOODOO WOMAN Bobby Goldsboro
5. 46. LAURIE Dickie Lee
6. 47. L-O-N-E-L-Y Bobby Vinton
7. 48. SAD GIRL The Gallahads
8. 49. LIP SINC Len Barry
9. 50. THIS LITTLE BIRD Marianne Faithfull
10. 45. ONCE UPON A TIME Tom Jones

Picks To Hit

- ★ BEFORE AND AFTER Chad and Jeremy
- ★ FROM THE BOTTOM OF MY HEART The Moody Blues
- ★ TRAINS AND BOATS AND PLANES Billy J. Kramer
- ★ I DO The Marvelous
- ★ GIVE US YOUR BLESSINGS The Shangri-Las

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BRITISH TOP TEN

1. Ticket To Ride The Beatles
2. Where Are You Now Jackie Trent
3. King Of The Road Roger Miller
4. A World Of Our Own The Seekers
5. True Love Ways Peter & Gordon
6. Subterranean Homesick Blues Bob Dylan
7. Bring It On Home To Me The Animals
8. Wonderful World Herman's Hermits
9. This Little Bird Marianne Faithfull
10. Pop Go The Workers The Barron Knights

Kinks In California



Kinks Doing Shows, Tours, In L.A. Area

A trip around the world, and getting paid besides! That's one of the fringe benefits of this thing called show business, and brings to our shores the famous English group, the Kinks.

Ray and Dave Davies, along with Pete Quaife and Mick Avory, arrived June 3 for a personal appearance tour, including a show at the Hollywood Bowl with the Beach Boys.

The quartet, with three straight hits, plans and eight-week tour. Scheduled on the same Bowl show will be the Righteous Brothers, and Dino, Desi, and Billy.

The Kinks told the BEAT they are very excited, and that even though they have been to Australia and France, they are very much looking forward to this first American appearance. They will be among its newest Reprise recording, SET ME FREE, is released.

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