

America's Largest Teen NEWSpaper

**KRLA**

*Edition*

# BEAT

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**Batman: 'I'm the World's Greatest Put-On' . . . Page 2**

# KRLA BEAT

Los Angeles, California

February 5, 1966

FOR MOVIE SOUNDTRACK

## Stones To Visit Coast In March

Andrew Oldham has announced that the Rolling Stones will make a surprise visit to Los Angeles sometime in March to record the soundtrack for their first movie, "Back, Behind And In Front."

All the songs for the movie were written by Mick Jagger and Keith Richards. There has to date been no confirmation on the type of songs which will be featured in the film nor has there been any hint of the movie's plot.

The Stones are keeping it top secret and are only revealing that the starting date is scheduled for April 10 and that the movie will be shot in England and in four Iron Curtain countries.

Although we'd all like to know what the movie will be about, it's actually better that we don't. Think back to "Help." Before the movie was even released we all knew the entire plot. And not only did we know the plot but we had seen all kinds of stills from the movie.

So, when we finally did arrive at the theater to view "Help" for ourselves it was as if we had seen the whole movie before. There was no surprise.

The Stones don't want that to

happen to their movie. Instead, they want their audience to sit on the edge of their seat wondering what will happen next.

Following a guest appearance on "The Ed Sullivan Show" the Stones fly to Hawaii and then on to Australia where their tour opens on February 18 in Sydney.

In addition to Australia the Stones will appear in New Zealand at Wellington and Auckland, ending up their tour on March 3.

Japan is the next stop for the Stones. It is to be a very short visit to appear on a major television show but the boys are very excited about it as it is their first visit to Japan.

Winding up their business in Japan the Stones head Stateside for the RCA Recording Studios in Hollywood. They will barely have time to cut the soundtrack before flying off to England to actually begin filming.

It's a good thing that the Stones took a nice long breathing spell after their last American tour because it doesn't look like they'll have much time to rest until "Back, Behind And In Front" is filmed, scored and heading for your local theaters.

## Beau Brummels' Ron Elliott Marries College Sweetheart

The BEAT has learned in an exclusive that Ron Elliott of the Beau Brummels is to be married on January 29 to Evelyn Kay Dane.

The ceremony will be held in San Francisco with only members of the family and a few close friends in attendance. Those close friends will, of course, include the other three Brummels—Sal, John and Ron.



HAPPY BRIDEGROOM

Evelyn (or Danish as Ron calls her) is a 20 year old co-ed at San Francisco State College where she is majoring in Psychology. Danish was born and raised in Oakland and after their marriage the couple plan to live in San Francisco.

Ron met Danish when he was a student at State. They began dating off and on about two years ago and then Ron took to the road when the Brummels began making it big.

However, the two got together again when Ron was forced to stop touring about two months ago because of ill health. Don Irving, a friend of Ron's, has been taking Ron's place with the Brummels on the road but Ron does make all of the important dates.

Following their wedding Ron and Danish will take off on an extended honeymoon. Danish plans to take a leave from school and will return and finish her last year at State.

The BEAT would like to take this opportunity to wish Danish and Ron the very best of luck and just all kinds of happiness. We know that the rest of you Beau Brummel fans do too.

# Batman Confesses!

"I don't know who it is behind that mask—but we need him, and we need him now."

—The Commissioner

By Homer Grouse

GOTHAM—In answer to that desperate plea, Batman has made his entrance on the American scene with a *Pow* and *Zap* and a *Boop* unequalled in television history.

And, golly whiz, gang, he's brought his young friend Robin and the Batmobile and the batcave with him. It's all there on Wednesday and Thursday nights on ABC.

Some cynics have declared that it's all a put-on—and they're absolutely right. Batman is putting on the whole world, and judging from initial response to the show, the world loves to be put-on.

Adam West, who now occupies the innermost position with the "in" group, explained it all to *The BEAT* as he sat between shows dressed in his Batman outfit, replete with a black bat emblem on his chest.

**Square Hippo**

"Batman is so square he's the greatest hippy in the world," West explained. And the tall, well-muscled man with blond hair and a clean-cut face readily confirmed our suspicions when he admitted, "Actually he's putting on the whole world."

"This whole thing is an insane, mad fantasy," laughed West, "and my goal is to become America's biggest put-on."

West, who used to be on the *Detectives* series with Robert Taylor, seems to be the perfect choice for the role. He can't talk about the show without breaking up.

Part of Batman's charm is that he's a human hero. Superman can go out on a job confident that bullets will bounce off his superchest. But unlike Superman, Batman isn't super strong. He can't fly through the air like a plane or a bird. Thus, he has to rely on his own skill, plus a pure and fearless heart and an assortment of bat-gear.

According to the Batman legend, Bruce Wayne is a young millionaire whose parents were killed

by bandits when he was a child. He lives in a mansion, and to most people he is just a philanthropist. But we know better, and so does Dick Grayson, his young ward, who goes out on the prowl with Batman as his young sidekick Robin and helps him *Zok*, *crooks* and *decade* mysterious riddles.

**Pure Motives**

West says that Batman is the only hero on the air motivated by pure do-goodism. All the rest are paid detectives, spies, military

men or just plain sadists. Assisted by Robin, Batman is a one-man poverty-peace corpsman.

As for his personal life, West admits that he enjoys his off-duty hours on Saturday nights. Then he can just be himself.

"I get to use the Batmobile on Saturday night," West explained. "I can ride around town with my two pets, Squeak and Squawk."

"Squeak and Squawk? What are they?"

"Bats," said West.



"... PUTTING ON THE WHOLE WORLD"

## Beatles Loafing Through First Six Months of Year

LONDON—The Beatles are in such a high tax bracket they will practically loaf the first half of this year, according to BEAT informants.

George Harrison disclosed part of the story behind the relaxed schedule, stating that the famous foursome has not a single date fixed for all of 1966.

But friends explain that this is only because some details, now being negotiated, have not been completed. Manager Brian Epstein is now abroad arranging an American tour for late summer, although all details are not yet known.

However, *The BEAT* has learned that the Beatles are tentatively scheduled for concert dates in Los Angeles and San Francisco in August—approximately the same dates as last year's concerts.

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# A Fortunate Day For The Beat

By Carol Deck

The word fortune is used to describe good luck, bad luck and five fantastically funny guys from England.

The Fortunes — Rod Allen, Andy Brown, Dave Carr, Glen Dale and Barry Pritchard — dropped by *The BEAT* office during their recent American visit and left the place in a state of even more than usual chaos.

It went something like this — there I sat peacefully behind the desk, not doing anyone any harm, not doing anything as a matter of fact, when in walks this perfectly adorable young man, shakes my hand and says "Hi, I'm Glen" flashing the world's greatest smile.

He was followed in quick succession by four more hand shaking smiling fellows and their manager. Bubbling all at the same time, they proceeded to tell me about their act.

"It's great," Rod said modestly. "It's nothing really," added Barry helpfully.

"We're the same now as we'll always be — great."

## Hand Springs?

And what is this fantastic act? Well, according to these five, Barry does hand springs while playing a solo on the guitar, and Andy hangs from the chandelier while playing the drums.

"He got the idea from Perry Como," added Barry.

The secret to their success with such hits as "You've Got Your Troubles" and "Here It Comes Again?"

"We sing good," offered Glen. "We have a fantastic drummer," added Andy (guess what instrument he plays.)

"Our drummer has one more tom than anyone else," said Barry, "that he plays with his nose."

How long has he been playing toms with his nose? "About



... GLEN

seven inches," he chirped, gazing down his nose.

Then they proceeded to try and convince me that Mick Jagger just got a Yul Brynner hair cut (you know, like bald) and the rest of the Stones now have Pat Boone style hair cuts. Sure, fellows.

From Stones to Beatles they went. Glen had it all figured out. "They'll never dwindle, they'll pack up and get out."

When they do pack up and get out he figures John will become a producer, George will form an orchestra, Paul will continue singing and writing and Ringo will become a "personality, opening stores and things."

The Fortunes generously said that when they get their own show that the Beatles can guest on it individually or as a group. This group is just full of modesty and generosity.

Then things somehow got a little out of hand and I found myself being interviewed by their manager while they interviewed each other. Now, that's no way to conduct an interview, so I yelled "Stop" and they did—sixty seconds of dead silence. That's no way to conduct an interview either, so we went on to talk about America.

Before coming over here they thought the country would be cold

and unfriendly, mainly because of some of the American servicemen they had met in Germany. Glen expected America to be "loud and fast moving."

Well, then they arrived in New York and formed some more definite ideas about America.

## Rude

"I hate New York policemen," said Glen. "They're downright rude." He added that pizza is also on his hate list and Rod tossed in that he hates black olives and white olives.

"Your hotels are useless," said Glen.

"The rooms are great, but the service is terrible," said Rod. "And you can't get Yorkshire pudding anywhere," complained Glen.

Barry added that he really likes America but "there are too many bloomin' Americans here." He then continued on to say that he thinks polar bears make great couches and asked me to pass on a request to all American girls. "Tell all the girls not to cut their hair," he pleaded (and with Barry's magnificent sparkling blue eyes, you listen when he pleads) "they're all cutting their hair in England."



... ANDY

Glen tossed in another point for American girls — he thinks they're more "genuine" than British girls.

Actually it's amazing that they have any good impressions of America at all. They've run into trouble everywhere they go here.

They arrived in New York with visas in hand and were refused work permits. They finally received permission to film a Murray K. special but were stopped from doing a Hullabaloo episode, and the Moody Blues, who came over around the same time, couldn't get any kind of work permit and returned sadly to England.

## More Trouble

The Fortunes then came on to the West Coast to film some television shows and do several live performances but ran into more troubles getting work permits and hotel accommodations.

"They didn't believe we were a group because we weren't dressed in tatty jeans," explained Glen. For a while they were even afraid they were about to be deported, but they finally worked out their problems with immigration and the musicians union and were able to complete everything they were booked for.

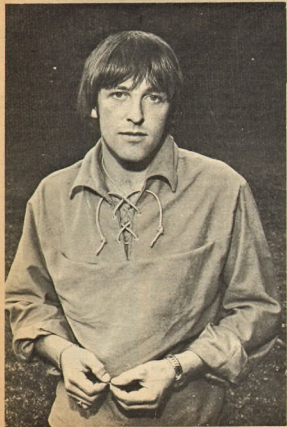
The conversation then went on to music and cowboys.



GLEN DISCUSSES Yorkshire pudding with *BEAT* reporter Carol Deck, and what is Louise Criscione gazing at? The other 4 Fortunes, of course.



**WAR GAMES**—Dave deplores droughts, Glen studies mushroom clouds, Barry hides things behind his back, Andy threatens poor little Rod with a chocolate covered marshmallow.



... BARRY

Glen prefers to listen to Andy Williams, opera, jazz and the "Booles." Andy likes "Twitt Conway and Allen Sherbet." Barry likes Tommy Sands and Brain Wilson. Rod likes Timi Yuro, the Drifters and anything that's good and Dave said he likes Dionne Warwick, Jackie DeShannon and the Four Seasons (and added with a smile "who else do we want to like us?")

And all five think Sammy Davis Jr., is the greatest since they got to see "Golden Boy" during their New York stay.

And cowboys? Don't ask me why, but they think Roy Rogers is a much better cowboy than Gene Autry. Barry proudly proclaimed that he had touched Trigger when he (Barry) was eight and Glen announced that he's the fastest draw in Ashford, Eng. OK fellows, if you say so.

The boys spent a good deal of time watching television while they were here. What did they watch? "Commercials," they all shouted at once. They particularly go for the Doublemint gum commercial.

#### Movie Wishes

They saw a few movies in-between commercials and decided they wanted to do a movie. Barry would like to do a horror movie while Glen would prefer a western. Dave would like to do a James Bond sort of thing and Rob wants to play Pinocchio.

At this point Barry tossed in a very helpful definition. He said, "A song is a song with words that



... DAVE

was written by somebody" Bet ya didn't know that.

Then Glen, while slowly dismantling the desk set, said, "We're quite proud of our ability to hear a record and predict if it's going to be a hit." And what do they pre-

dict is going to be the next big hit? "This Golden Ring" by the Fortunes," they shouted in unison.

Then time ran out, and after all five of them and their manager had kissed my hand, they departed, leaving me utterly destroyed.





... TOM POOLE, TOM FUNK, NOONEY RICKETT, KENT DUNBAR

## The Nooney Rickett Four—A Teddy Bear and Lurch

By Carol Deek

When some people hear the name Nooney Rickett Four they respond with "what's that, some kind of disease?" But once you've seen the group perform you know exactly what they are.

They're four very talented fellows who are slowly working their way straight to the top.

Nooney Rickett, and that really is his name, is a solid down-to-earth guy who goes on stage like a smooth guy but comes off like a large ruffled teddy bear.

He's a quiet sort who drinks hot tea and honey 'cause he likes it and because he can cream his way through "Shout" longer since the honey keeps his throat in good shape.

But when he gets on stage and gets going, he gets all worked up, his hair gets a bit messed and he looks just like a large ruffled teddy bear.

### Lurch?

The group's drummer, Kent Dunbar, is something else. He'll sit on stage looking very much like Lurch of the Addams Family, with little or no motion or expression. Then after a while, he gets warmed up to a number and he'll slowly break into a smile that's actually more like a leer and then rock out with some of the wildest drummin' you'll ever hear. He's just too much to believe.

Then there's the two Toms. Tom Funk is the saxophone player who claims the group is the

laziest group around. Asked about the group's plans for the future he said, "I thought we might try some rehearsals." You see they never rehearse except maybe once a gig. They just sort of work things out on stage. They sometimes even try to learn the words in the middle of a performance.

### Those Eyes

Tom Poole has got a set of eyes that look right through everything—walls, people, everything. He possesses a tremendous ability to concentrate on one matter. The rest of the group claim that Poole can start a conversation with someone, get rudely interrupted, and three days later he'll start off exactly where he left off. He just sits there, solid as a rock, and waits. It's like impossible to get him off a track once he gets on it.

His power of concentration comes through on stage too, as he stands there calmly playing the trumpet and bass guitar at the same time. He holds the trumpet with his right hand while playing the guitar with his left.

### Health Nuts

And all four of the group are health fiends. Their favorite foods are avocados, carrots, celery and such. All four once lived on nothing but berries for two weeks. Asked if this inspired them at all, Nooney replied "Yeah, it inspired us to feel more berries."

They feel that the way you eat

reflects the kind of person you are. "The better you eat, the better you are," explained Funk, "so why just eat traditional?" And traditional is one thing this group isn't. They're fast moving up-to-date guys who can play just about everything from rhythm and blues to hard rock to gospel.

They're a tremendous dance group and a group of really great guys. And they've just released their very first single "Bye Bye Baby," which they also wrote.

Soon the whole world will know exactly what the Nooney Rickett Four is, so watch for them.

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## On the BEAT

By Louise Criscione



The Rolling Stones are coming Stateside again to pay their third visit to the "Ed Sullivan Show" on February 13. They will stop off in New York for the show and then fly on to Hawaii for two concerts before jetting to Australia for their last tour before beginning "Back, Behind And In Front."

During the Beatles' last U.S. visit Brian Epstein let it be known to all promoters that the Beatles were on their last American tour.

However, Epstein has now changed his mind and has announced that it is highly likely that the Beatles will tour America again at the end of this summer. But it all depends on how their third movie goes.

And as of right now, it's not going too well. So, it looks as if the starting date will be pushed back from April. Naturally, if this happens the Beatles will be tied up longer than originally expected, thus forcing their U.S. tour to be either delayed or cancelled.

### Herman's Coming

While the Beatles and Stones are busy making movies in April, Herman will be visiting his Stateside fans again. Herman is still lamenting the fact that he is not too terribly big in Britain. "Although it's great to be big in America I wish even more that we could get another number one record in Britain."

Herman admits that he has changed considerably in the last year and credits his changed self to the many people who have met and who have advised and helped him along the way.

Herman then added with a grin: "I now take a lot more interest in the welfare of the group and I've learned a lot about profits and percentages."

We haven't heard from Donovan for quite some time now but he is just about ready to hit us in the ears with his next single, one side of which is scheduled to be "For John And Paul."

You guessed it. "For John And Paul" is Donovan's tribute to the Lennon-McCartney songwriting team. Don says: "I have tried to create something new and I hope the record buying public will like it."

### Do We Care?

Poor Tom Jones is all bent out of shape because so many U.S. teens have never even heard of the great American soul singers. He says: "I wonder sometimes if they care about something that's really good or whether it means more if it's just up there on the hit parade."

Think it over. Is Tom right? Do we really not care who's good and who is bad but has somehow managed to get a record high on the charts? Personally, I think Tom is about half right. A perfect example is the Yardbirds.

The BEAT has been telling you how fantastic they are for months and months now. But I wonder how many of you actually believed us until you saw The Yardbirds for yourselves.

We do know for a fact that those of you who did see them "live" absolutely blew your minds over them. We know because our phones have been ringing off the hook ever since the boys hit town!

And the letters have been driving our poor mailman crazy. He says his back just won't take much more of it! Anyway, it looks as if all kinds of people are switching their allegiance from the Beatles and Stones to the Yardbirds. So watch for Keith, Jim, Jeff, Chris and Sam to be the next really big group Stateside.

### Well Respected Ray

How do you think Ray Davies got the inspiration to write "A Well Respected Man"? He says it came to him while he was staying in a "snobbish" hotel. "I felt a bit sick—even though I was paying the same money as all the business men who were also there."

"But I was wearing old jeans and so on. So the way I felt, the way I wanted there and then to be respected, which has nothing to do with money, I wrote a song. It was 'Well Respected Man.'"

QUICK ONES: The Spencer Davis group receive quite an honor when they play two 30-minute sets at Yale University on February 25, the biggest night of the year at Yale... The Beatles all have new Mini cars...



... JOHN LENNON



... RAY DAVIES

# Exclusive BEAT Tour

# Sonny and Cher - At Home

BEAT Photos: Bob Feigel

By Bob Feigel and Jeanne Castle  
Sonny and Cher  
cordially invite  
BEAT readers on  
the first tour of  
their new house.

As we drive through beautiful Encino and approach the top of one of the highest hills, we pull into the circular drive of the spacious Spanish Rustic-style home of two of our favorite stars, Sonny and Cher.

Our anxiety reaches its peak as we approach the front door, wondering if we should remove our shoes. We knock—No!—a butler doesn't answer—it's Sonny with a dust cloth in one hand and a vacuum cleaner in the other. Sonny says "Come on in kids" and off he goes to put away the vacuum (until later). Cher waves as she runs from one room to the other and says "Hi, be right with you; come on in."

## Take A Peek

While we wait for Sonny and Cher to escort us on our visit, we can take a peek around the corner to the right and see the beautiful powder room with flowers cascading from a huge wrought iron bird cage.

Oh! Our host and hostess are here now, and we proceed down the hall beyond and to the right of the powder room and we enter the master bedroom. On the right is a king size bed with a massive Spanish headboard made of antiqued off-white and gold wood. The bed is covered with an off-white brushed velvet bedspread. Cher shows us her beautiful new white negligee with ostrich feather sleeves. Wow!

While Sonny shows Bob the intricate design in the rest of the Spanish-style antique furniture and the sculptured wrought iron

candelabra bedside lamps, we can stray over to another room off the bedroom.

No, it's not an indoor Grecian swimming pool; it's the master bath with sunken tub and flowers growing everywhere. The color scheme here is light and dark greens and brown, to enhance the marble top dressing table.

## Across the Hall

We now go across the hall to the formal dining room. This room is one such as you would see in an old Spanish castle. The first thing that we notice is the unusual wrought iron light fixture that hangs low over the massive round dining table. The table is surrounded by high back wrought iron chairs with seats covered in a rich green plush. The drapes are deep green with a white fringe.

Against one wall is a large Spanish-style chest of drawers with two wrought iron candelabras. On another wall are two intricately designed iron candle holders, each with two large gold candles. The other wall has a large mirror set in an antiqued wood frame. The wall paper is contemporary Spanish Baroque in gold and white.

Across the hall and through the two wrought iron doors into the den, where we can sit a while and relax. We can look out into the patio area, beyond the crystal blue water in the pool and see the entire valley—it's almost breathtaking.

## Strange Chess

We are sitting on a white and gold couch and in front of us is a huge round coffee table; across the room is another round table somewhat taller, on which they have a most unusual chess set.

The kitchen is just across and



SONNY AND CHER pause and clown a bit in front of the mirror in the formal dining room of their new home

down the hall from the den. Come in, it's a bright, cheerful room. The table and chairs are wrought iron, the light fixture above the table is another unusual wrought iron design. There are several pot-painted plants with yellow and orange flowers on a shelf along the wall.

The wall paper is light and has a border of yellow and orange flowers, and the appliances are brown. (Can't you just see Sonny cooking spaghetti in here??)

## Baby Room?

Cher has just invited us to follow her to the blue room and the baby room (Boy, we'll have to find out about this!). The blue room is a guest room with twin corner beds; the rug is beige and the wallpaper is light blue, with light blue, dark blue, and light green huge flowers. The furniture is white.

We are about to trip over each other going down the hall to see the "Baby Room"—we don't see any play pen or baby crib, so Cher explains: "It's called the baby room because it is done in pale

yellows and beige and gold tones."

This room has a beige rug and beige and gold furniture. There are two twin corner beds covered with beige spreads. This room can be converted into a nursery at some later date.

## That Garage

Well, we have been through the whole house and agree that it is really a storybook showplace. 'Scuse me for a minute—there is a door off the kitchen and we weren't invited to see, so I want to find out what it is. Oh!! it's the garage (Pardon me!)—Sonny's music room.

We are back in the den again and have been invited to sit around the table and have pizza pie with Sonny and Cher, who are sitting on the floor around the table. We are discussing Sonny and Cher's new movie and their new records and albums for the near future. They will keep us informed as to what will transpire and when.

While eating pizza the subject gets around to cooking and we find out that Sonny likes to cook but the kitchen isn't big enough (he

has to use the den and other rooms in the house)—perhaps it's the overflow of pots, pans, and dishes he uses.

Cher is content doing (what she calls) mental chores such as picking up and cleaning after Sonny.

## Wilson Type

Cher is so proud to tell us that her interior decorator is the famed Ronnie Wilson who did the house in contemporary Spanish motif.

As we look out into the patio area the sky is getting slightly dim towards late afternoon and we must get ready to leave. We go across the room to look at the beautiful view of the valley once more as we bid good-night to our gracious hostess Cher.

But We can't find Sonny. Here he comes walking towards us carrying the vacuum cleaner. He hands Cher the dust cloth and away they go back to work.

Many thanks to you both, Sonny and Cher Bono, for inviting all the BEAT readers to take this exclusive tour through your beautiful home. We wish you many years of happiness.



THE BONOS—in love again, this time with their new California home.



# The Adventures of Robin Boyd...

By Shirley Poston

## CHAPTER THIRTEEN

Robin Boyd had always been a under the impression that the process of seeing one's life passing before one's very eyes was reserved only for those who would go to any length to attract the attention of a handsome lifeguard.

She remained under this impression until shortly after he began seeing her entire life passing before her very eyes. At which time she realized that similar private screenings are available to one when one is about to meet one's maker in Mick Jagger's pocket.

And, not being so blasé that she didn't long for a box of popcorn (battered), she sat back to watch.

As her early years sped rapidly by, Robin felt reasonably sure that this portion of the program would never go into re-runs. There was simply nothing that interesting about watching a red-headed budding kook maturing into a red-headed full-fledged kook.

Not until, that is, the aforementioned kook passed her sixteenth birthday and also passed an abandoned tea pot on the way home from school (on the kook's way home from school, not the tea pot's).

(At this point in the story, Robin became so fascinated, she began biting her nails.) (Which is not only difficult for a *real* Robin, but also smart.)

## Respectable Nut

And her fascination was understandable. For although the tea pot bore no resemblance to a magic lamp, Robin took the tea pot home and did as any respectable nut would have done.

Rubbed it meticulously.

The genie who appeared shortly thereafter bore no resemblance to Aladdin or any of his turned-up-at-the-toes cohorts, but he did look so much like George Harrison it was unbelievable.

(And if you think that's unbelievable, stick around.)

After the genie (who, by some strange coincidence, not only looked like George but was named George) (and, by some even stranger coincidence, came from Liverpool) had revived Robin from a graceful (she hoped) faint, he then told her it was there to grant her fondest wish.

This, he explained, was to be her reward for being such a good bird in the fan sense of the word, always running fan clubs and

sneaking off to the airport in the dead of night to welcome arriving faves, and that sort of thing.

Robin was then faced with the difficult decision of which of her fondest wishes to wish (all of us should be faced with such difficult decisions.)

## A Dreamin' Nut

So, she thought for a moment. Then, partly because she was sure she was only dreaming, and mostly because she was some kind of a nut, Robin told George of her secret wish to be a bird in both senses of the word, so that she might fly about the world in search of the aforementioned faves.

The next thing Robin Boyd knew, her wish had been granted, and shortly thereafter, she wing (or is it winged?) (wung?) off to England.

The next thing the Beatles knew, they were trying to explain to themselves just how four rational, sensible people could possibly have come face to face with a *real* robin who not only talked but wore Byrd glasses. (No one is perfect.)

Fortunately, George arrived on the scene just in time to rescue Robin from the Beatles' garage, and rescue the Beatles from the nearest bin (as in loony). At which time he threw an absolute snit about nuts who forced him to crawl out of a nice warm tea pot in the weeks hours.

## Changed Tune

George, however, soon began to change his tune. And, after squeezing her hand not once, but twice, announced that on the following weekend, when she intended to fly off in search of the Stones, he was going along.

Robin, however, would have none of that. Although she had secretly considered squeezing back (not once, but twice) (George you understand, what is commonly known as a little bit of all right), when one was about to meet

the Stones, six was company and seven a crowd.

Therefore, she had gone well out of her way to elude the tea pot (which resided on the living room mantle) when she took off for a visit to Jolly Old.

Her scheme, however, was a dismal failure. Just off the coast of England, she was stopped by the dread Bird Patrol (for exceeding the 5,000 mph speed limit). Whereupon she learned that she was being tailed by the aforementioned tea pot.

Fortunately, in return for the promise of a late date after the concert, the arresting officer (a blue jay with a tendency to leer) took Robin to where the Stones were appearing.

Unfortunately, once inside the Stones' dressing room, there wasn't time to change back into her sixteen-year-old self, and Robin was forced to take refuge in the pocket of a nearby jacket.

## Safety?

But her feeling of safety was short lived. Because she soon discovered who the jacket belonged to.

At this point in the story, Robin's private screening faded from view. That was all there was to her past. And it was now high time to start worrying about the present.

Sniffing slightly, Robin burrowed deeper into Mick's pocket, in an effort not to bounce about as he walked onto the stage. But as the screams grew deafening and the first strains of "Satisfaction" were heard, Robin couldn't help smiling with shame.

When one was in Mick Jagger's pocket, one was surely living. And there were moments when the fact that one would surely not continue living much longer scarcely mattered.

But, as the concert progressed, and the shrieks grew even greater in volume, Robin stopped smiling. There wasn't time to be going

around grinning when one was lurching about in a swaying pocket.

And, when Mick *really* went into action, Robin's very teeth almost vibrated out of her very head.

Then it happened. A noisy kind of breathlessness fell over the crowd. An anticipation Robin knew well, having sat in the front row at several Stones' concerts.

It is time, she thought bravely, wishing at least for a blindfold. And it was.

Slowly but surely, the combustible Michael P. Jagger began to remove his jacket.

## Roarin' Robin

The crowd roared. Then he folded his jacket. Then Robin roared. But suddenly, at the sound of a voice that rose above the others, Robin forgot that she was being suffocated.

For the voice said "Throw it, Mick!" And the voice belonged to George!

Robin clawed frantically. George was in the front row! And he knew where she was! But he was trying to save her? No!

Instead of letting her suffocate in peace, he was trying to coax Mick into tossing her into the crowd, where she would surely be ripped into six pieces. (A conservative estimate.)

And Mick would do it, too! George would see to that (him and his blasted magic powers!)

It was then that Robin knew what she must do.

For an instant, Mick Jagger stood motionless, fearing for his sanity. He had never thrown his jacket before, but he suddenly knew he was about to, whether he liked it or not.

An instant later, four more Rolling Stones and five thousand fans were fearing for their sanity, too.

For, when Mick Jagger hurled his coat into the waiting mob, it did not land among the sea of waving hands.

Instead, it flapped wildly out of the auditorium. (To Be Continued Next Week)

## Jackie Lee Is Really Double

While "The Duck" is storming up the nation's charts and everyone is busily learning how to "Duck" not many know who the song's singer, Jackie Lee, is.

Well, he's really two people! One of him, of course, is Jackie Lee but the other one is Earl Cosby, the other half of Bob and Earl. You remember them, don't you? They're the ones who have had such previous hits as "Don't Ever Leave Me," "Deep Down Inside," and "Harlem Shuffle."

Jackie, or Earl if you wish, was born in Oakland, California but attended Jefferson High School in Los Angeles where he played football and ran track and contributed his voice to the school's Men Chorus and A Capella.

As so many artists before him have done, Jackie began his singing lessons in church harmonizing and soloing in the First Baptist Church.

## Accidental Career

Jackie actually began his professional career quite by accident. He dropped into the Cotton Club in Los Angeles to see a friend of his, Bobby Day, who was at that time singing with the Hollywood Flames.

Bobby invited Jackie to join the Flames which Jackie readily did. It was while Jackie was singing with the group that they had their smash, "Buzz, Buzz, Buzz."

In 1961 Jackie decided to leave the Flames to team up with Bobby Garrett as Bob and Earl.

And now he's simply Jackie Lee and the proud possessor of another hit. It seems as if his records just follow Jackie wherever he goes.

Jackie is currently on the one-nighter circuit thanks to "The Duck." He is quite a prolific song writer, specializing in ballads, some of which he will be waxing as a possible follow up to "The Duck."



**DIXIE RAIDERS?**—The Dixie Cups are surrounded—by Paul Revere and the Raiders (left and right), a group of fans and the Action Dancers (Hawaiian costumes) on the set of "Where The Action Is."

# McCallum to Record Lennon's Poems



BEAT Photo: Robert Green

Hey, it's finally happened—The Beatles have joined U.N.C.L.E.! Now, don't get too excited—no, John, Paul, George and Ringo aren't coming over here to film an episode of our favorite television show.

In fact, one of the men from U.N.C.L.E. is going over there to pull off a deal with John Lennon. David "Illya" McCallum is going to England to cut an album for Capitol of, are you ready for this, John Lennon's poetry.

The album was originally set to be cut here in America but it was switched to London so McCallum can do it at the same time he's filming "Three Bites of the Apple."

## Done By June

The filming starts March 23 and has to be completed by June, when he returns to film more U.N.C.L.E.

This really shows the impact of John's writing on the world. Everyone's been talking lately about Bob Dylan but no one has ever made an album reading Dylan's poetry, unless that's what you consider Dylan's own albums.

And as for whether or not John's writings are any easier to comprehend than Dylan's, well that's up to you.

David McCallum reading John Lennon's poems—this could be better than Charlton Heston reading the Bible.

What more could we ask for, fans?



BEAT Photo: Robert Green

# Lennon's Legend

By Gil McDougall

Such is the impact of John Lennon upon people who come into contact with him that the Lennon attitude is fast becoming a cult. That aggressive humour that we link so easily with the Beatles is an integral part of John's character. His acid wit has withered many a stuffed shirt you may be sure.

When Lennon was the guest of honor at a rather pompous luncheon, held as a tribute to the success of his first book, he rose to answer a toast with: "Thank you very much, you've got a lucky face."

John was criticized severely for this, as many thought that he should have given a speech. He later answered the criticism with: "Give me another fifteen years and I might make a speech, not yet."

None of the Beatles suffer fools easily but John refuses to offend them at all. His remarks have often been described as cruel. But un-deserving sources will rarely feel the acidity of his tongue. He delights in deflating officials who are full of their own self-importance.

At a Chicago press conference, a rather somber looking gentleman stood up and said: "I am the acting British Consul General (at which point all the Beatles stood up and saluted). Are you doing a good job for your country?"

"Yes," answered John, "Are you?"

The original Beatle Fan Club President, Roberta Brown, had this to say of John: "His humour

is very intelligent, half of the time I couldn't understand his jokes. He's very comical but a serious person really. I think he's very shy and to cover up this shyness he has this way of being funny." This is not an opinion that many would agree with—but then few have been as close to John as Roberta has.

When Lennon does make a friend he seems to stick with them. Witness his long-standing friendship with McCartney. Most people credit John as having the dominant voice in the group. It has been suggested by many that Paul relies heavily on his mate's judgment and friendship.

Even so, McCartney is no robot. He has very strong opinions and ideas of his own. Sometimes it takes Paul to get John and the others out of touchy situations. As Lennon has said many times, Paul has the Mary-Sunshine approach to life and usually soothes over any upheavals that Beatle talk sometimes arouses.

In his book, "A Cellar Full Of Noise," Epstein has this to say of Lennon: "John Lennon is, in my opinion, a most exceptional man. Had there been no Beatles and no Epstein participation John would have emerged from the mass of the population as a man to reckon with."

"He may not have been a singer or a guitarist, a writer or an artist but he would most certainly have been a something. You cannot control a talent like this. There is in the set of his head a controlled aggression that demands respect."



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# Inside KRRL

Welcome back, everyone. We're just about ready now to pick up where we left off in last week's column. When we were so rudely interrupted by Father Time last time, we were speaking with Bill McMillan—Director of Station Relations at KRRL—who was telling us about some of the contests which have been held.

This week, we rejoin Bill as he tells us about some of the promotional campaigns which the radio station has conducted. "Probably the most notable was the Freedom From Hunger promotion which we did, in which we got the club leaders from some 400 clubs in the Los Angeles area to a meeting at the Hollywood Palladium, and explained to them what Freedom From Hunger was and why we needed their help. Then they went out and raised funds for the Freedom From Hunger organization."

"That was a pattern that was looked upon favorably by the United Nations group that sponsors Freedom From Hunger and it is a pattern that they will soon be putting into use in other cities in the United States."

"The campaign was very effective and the whole thing culminated in a big show at the Shrine Auditorium with a tremendous array of talent, which was produced by Jack Good."

"We have recently gone into the car business—we have a Model A that is really very eye-catching, and we have a 200 mile an hour dragster which appeals to a lot of people."

"Recently we acquired some flying saucers—these are air cars—and we fly those at parades and at car shows and drag strips."

## One In The Nation

KRRL has been the Number One rated radio station in the Southland for quite some time now, and at one time it was even the Number One station in the entire nation!! I asked Bill what went into the making of KRRL's success story, and after thinking about it for a moment, he replied:

"There are a lot of things that listeners probably won't realize that contribute to the over-all importance of KRRL. Number One—and I think they'd realize it if they stopped to think about it—we have never over-commercialized our programming. We feel that people like to hear commercials, but they don't like to hear them three at a time! So our commercial policy calls for only 12 commercial minutes an hour, and thus, we feel, is ample; it services the advertiser as well as the listener very well."

"We've always done a tremendous amount of public service on the air, and I think that our record of public service is probably a lot higher than some of the other stations in town. I know that the frequency, and the number of people that we do public service for and do special campaigns for is very well accepted all around the country by the public service agencies."

## Station Callers

And what about visitors to the Hallowed Halls of KRRL? Well, you read about them here every week, and Bill also explains:

"KRRL is a frequently visited spot by people like the Rolling Stones, the Lovin' Spoonful, and the Dave Clark Five. If a top recording star is in town, he wants to make it a point to come out to KRRL and let some of our audience see him, because we have a tremendous number of visitors to the radio station."

"It would be hard to go through the list and mention all of our visitors over the last five years, but they have been just about all the top ones."

The radio station has had a star-studded, successful past, and KRRL is looking forward eagerly to the future. Now into the second month of this new year, Bill tells us: "The future plans for the radio station are merely to perform the job that we're now doing in a better way, and we feel as though if we do it in the best possible way—then everybody will listen to us. The constant goal, of course, is to have a radio station that serves everybody's needs and one that everybody is satisfied to listen to. Of course, that's a goal that is impossible to attain—but we're going to try it!"

Many of you have asked about KRRL—about its past, its present, and its future. I hope that we have been able to answer many of your questions the last two weeks, and maybe even a few more!

And to Bill McMillan—a very large thank you for telling us all about KRRL—The Station That's Won The West!!!

# KRRL Tunedex

This Week	Last Week	Title	Artist
1	1	WE CAN WORK IT OUT/DAY TRIPPER	The Beatles
2	2	LIGHTNIN' STRIKES	Low Christie
3	3	SOUNDS OF SILENCE	Simon & Garfunkel
4	16	JUST LIKE ME	Paul Revere & The Raiders
5	4	NO MATTER WHAT SHAPE	T-Bones
6	6	MY LOVE	Petula Clark
7	21	CRYIN' TIME	Ray Charles
8	14	UP TIGHT	Stevie Wonder
9	7	I SEE THE LIGHT	Five Americans
10	27	SUNDAY AND ME	Jay & The Americans
11	9	I FOUGHT THE LAW	Bobby Fuller Four
12	26	ARE YOU THERE?	Dionne Warwick
13	8	YOU DIDN'T HAVE TO BE SO NICE	The Lovin' Spoonful
14	29	MY WORLD IS EMPTY WITHOUT YOU	The Supremes
15	5	FLOWERS ON THE WALL	Stallar Brothers
16	13	HOLE IN THE WALL	The Packers
17	12	AS TEARS GO BY	The Rolling Stones
18	18	THE MEN IN MY LITTLE GIRL'S LIFE	Mike Douglas
19	28	GOING TO A-GO-GO	The Miracles
20	22	A MUST TO AVOID	Herman's Hermits
21	23	FIVE O'CLOCK WORLD	The Vogues
22	31	A WELL RESPECTED MAN	The Kinks
23	24	MY GENERATION	The Who
24	32	ELUSIVE BUTTERFLY	Bob Lind
25	31	LIKE A BABY	Len Barry
26	30	THUNDERBALL	Tom Jones
27	—	ATTACK	The Toys
28	—	IT WAS A VERY GOOD YEAR	Frank Sinatra
29	36	I AIN'T GONNA EAT MY HEART OUT	Young Rascals
30	33	SANDY	Ronnie & The Daytonas
31	30	BARBARA ANN	The Beach Boys
32	35	SET YOU FREE THIS TIME	The Byrds
33	32	SPANISH EYES	Al Martino
34	38	A SWEET WOMAN LIKE YOU	Joe Tex
35	—	YOU BABY	The Turtles
36	—	TIME	The Pezo-Secco Singers
37	40	UNDER YOUR SPELL AGAIN	Johnny Rivers
38	—	GEORGIA	The Righteous Bros.
39	—	I'M SO LONELY I COULD CRY V.I. Thomas & The Triumphs	
40	—	THE CHEATERS	Bob Kuban & The Men
41	—	GOING NOWHERE	Friday Night and Saturday Night



DAVE HULL



BOB EUBANKS



DICK BIONDI



JOHNNY HAYES



EMPEROR HUDSON



CASEY KASEM



CHARLIE O'DONNELL



BILL SLATER



HALL OF FAME—Dave Hull and the Vogues look over their life-size, newly-completed mural. It's part of the Rock and Roll Hall of Fame collection now hanging in Dave's Hullabaloo Club on Sunset Blvd. in Hollywood.

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# Home Of Folk— The Troubador

By Shannon Leigh

For many years, the Troubador has been the home of folk music—of fine folk entertainment—in Hollywood, and this is where our search for folks has brought us this week.

The founder and owner of the club is a young man named Doug Weston. Tall, slender, bespectacled and be-beatled—Doug is the perfect host and gentleman, and over a steaming bowl of soup we discussed his role—and the role of his club—in the folk world.

The Troubador was first begun about nine years ago at a time when the coffee houses were the vogue of the day. It began as a small coffee house itself, seating just about 70 people, and specializing in entertainment and nearly gourmet-style food.

Of the name itself, Doug explains: "I chose the name 'Troubador' because troubadours were—historically—men who travelled from town to town during the period when the Church completely blackened out all communication during the Middle Ages.

"There were no newspapers and there was no way for people of one town to know what was happening in another town. So these men travelled from place to place and did a chant-like song which was a living newspaper. They were the only body of people disseminating ideas at that time."

## Expanded

Within about two years after the original Troubador had been established, Doug found himself frustrated by its small size and began looking for a larger place. He found a building which was then a combination art-gallery and coffee house, and it became the present club site.

Currently the club is undergoing extensive redecoration—Doug has decided to "push it up slightly"—which should be completed within the next three or four months.

There have been many internationally famous entertainers who have appeared on the stage of the Troubador, and many more who have sort of received their start with Doug at the club. Among them, were the New Christy Minstrels.

Randy Sparks had come to Doug with his idea for a large folk group and Doug suggested several of his own performers. The group was assembled and then did all of their rehearsing at the club and eventually played a 12-week engagement there.

## Byrds Began Here

Although it may come as a bit of a surprise to you, the Byrds actually received their start at the Troubador. Doug related the story to *THE BEAT* with a smile: "Jim McGuinn was an accompanist for the Chad

Mitchell Trio, and it was through me and the club that he made his first contacts in the folk field.

"During a Hoyt Axton engagement, I used Jim as a single act. It was then that he came bringing Beatles' music and playing that in a folk surrounding on an accoustical 12-string guitar. After that, he got the other boys around him and started teaching them Beatles music and that's how the Byrds were actually formed at the Troubador in the summer of 1964."



They subsequently played a three-day engagement there, and still remain, in Doug's estimation, "a very good example of a fine, folk-rock group."

There have been many performers who have lived at the Troubador for some length of time, and it has become truly the "home of Folk" in Southern California.

## Father Of Folk

And Doug? "I picked up the name of 'West Coast Father of Folk Music' because folk singers would tell one another and usually they could depend on a hand-out or a free cup of coffee or a place to stay if they showed up at the Troubador and said they were in need. People were showing up at my door all the time and it became sort of a Stray Boys Shop for Folk Singers!"

A close observer of music, Doug has made many predictions for *BEAT* readers: "New trends I'm aware of in music—Number One is the electronic music of the Yardbirds. I think there's going to be more and more of this far-out, electronic, weird music—with and without lyrics.

"The second trend is in music that sort of springs off of 'Yesterday.' It's almost a kind of chamber music with a rock feeling. I think there's going to be more and more of these combinations of different kinds of music."

Doug Weston is a very warm person. He has helped a lot of people to get their start in one of the roughest professions in the world. He has been father, mother, and older brother to a good part of the contemporary folk music culture in Southern California.

His own ambitions include "staying 19 years old for the rest of my life," and "I want to provide a wide range of entertainment as possible." He is now working in the publishing business, and will shortly go back into management, and hopes to enter the field of acting and establish himself as an entertainer and a personality on his own.

With his talent, and warmth, his sincerity and depth—it seems unlikely that his future will hold anything but success.

# KRL'A' and Dragster At 1966 Auto Show

KRLA's famed Horsepower Engineering Dragster and the KRLA'A' will be among the world-renowned exhibits on display at the 1966 Winter National Motorama Auto Show Feb. 3-6 at Pan Pacific Auditorium.

KRLA disc jockeys will kick off the show opening night with personal appearances. Visitors will be given free Polaroid pictures of themselves with their favorite deejays.

The nation's most novel and spectacular car show, Winter National Motorama will be the premier showcase for a host of American and foreign experimental models, one-only prototypes, limited production cars, revived classic replicas and show cars never exhibited before.

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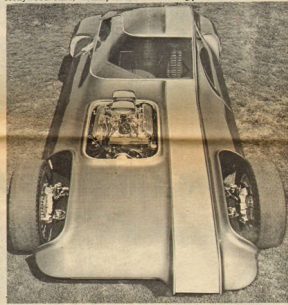
trics and exacting customers.

Also shown will be championship drag racers, prize winning customs, antiques of the past and dream cars of the future, unusual hot rods and exciting attractions of all the automotive sports.

One of the most weird and beautiful custom coupes in the nation will be brought from Illinois to its first West Coast showing. This is the "Illusion," a Ford-based creation built and entered by Dave Puhl of Palatine, Ill. Built for one who travels along, the sleek and versatile coupe provides space only for the driver, none for the passengers.

Among others participating will be racing personalities, including top-name drivers and accessory manufacturers, who will feature the latest in performance needs and mechanical gadgetry.

Entertainment geared to automotive-minded audiences will include top singing groups and recording personalities.



"THE ILLUSION," a beautiful and fantastic custom automobile built in Illinois, is one of the spectacular American and foreign experimental machines, antiques, racing cars and boats on display at the Winter National Motorama Auto Show at Pan Pacific Auditorium.



## Charlie-'O' Now On TV

Once upon a time there was a television program called "Hollywood Discotheque"—and now that program has moved. The show can now be seen from 5:00 to 6:00 P.M. every Saturday, hosted by KRLA's own Charlie O'Donnell.

The *BEAT* spoke to Charlie shortly after the show had moved and changed its name to "Top 40 Discotheque," and he told us a little bit about his ideas and plans for the show:

"We've tried to incorporate this concept of Top 40 with format television, almost the same as the Top 40 format radio."

"We play one record after another, and we usually average about nine guests a week."

## Not All Tops

"What I'm very proud about is that they're not all top acts. A lot of the acts from California—groups and single artists who would never have a chance to appear on TV—are showcased on our show. We do this, and also book the top stars. It gives the smaller groups a chance to work with the big names of the business, and at the same time gain experience in TV appearances."

"Occasionally I'll interview some of the guests, and I hope I'm asking questions that the young people would ask themselves if they were there in person. "I'll glad we have moved to the 5:00 to 6:00 time slot because it gives a lot more people a chance to see the show and to see a lot of the newcomers from the Los Angeles area."

"And that's the latest word from Charlie. And the latest word from *THE BEAT*? Well, watch the show, of course!!!"

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"AH, THIS CALIFORNIA SUNSHINE," says Jim McCarty.

BEAT Photo: Robert Carter



"YEAH, IT'S A BIT OF ALL RIGHT," agrees Chris Dreja.

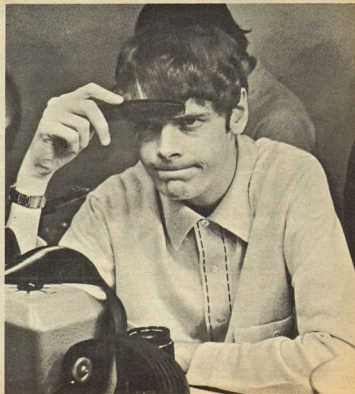
BEAT Photo: Robert Carter

## The Yardbirds At Ease



... THE ORIGINAL THINKER — KEITH RELF.

BEAT Photo: Robert Carter



"WHAT I WOULDN'T GIVE FOR STRAIGHT HAIR," sighs Sam.

BEAT Photo: Robert Carter



BEAT Photo Chuck Boyd

# Here We Are In All Our Glory

**HOLLYWOOD**—Dressing rooms in the backstage area of night clubs are often this way, and tonight was no exception. It was an important evening—the closing night of a four-day engagement at the Hullabaloo club in Hollywood for the Yardbirds. Fans, press, girls, and friends all gathered round them now to wish them well—or simply to be near them. People like to be near those who are great.

In the far corner, lead guitarist

Jeff Beck was quietly talking to a very beautiful blonde girl. He looked tired—almost sad, but he's frequently like that. Like his four mates, Jeff is emotional . . . perhaps a little more so than the others. But it is *because* of this sensitivity that he is capable of creating the unique and beautiful sounds which he does.

More people milling about, and then—in the middle of the room, perched on the dressing table—was Yardbird Keith Relf. Keith of

the deep blue eyes, and the deep thoughts of many things.

Keith, the introspective one, who spoke to us of freedom: "Freedom very rarely occurs. My freedom? I dream about the freedom I will get one day—to be in the wide-open spaces and away from cities. I get claustrophobia in cities. I like wide-open spaces and fields and woods—just to be alone, generally."

He lit a cigarette and smiled slightly, then contemplated the question I had just asked him. What about the labor unions which had caused the Yardbirds so much trouble.

## Not Very Much

"I don't like them much, but they're probably worried that too many English groups are coming over."

Keith—onstage—has called the Yardbirds' music "pop art." Off stage, he clarifies that statement: "It's abstract expressionism."

Moving further along towards the door, we could see Chris Dreja sitting in a corner resting and watching all of the people in the room. Many people would speak to him, and he would answer them each politely—fairly quietly. He isn't very talkative, but it's obvious that he has a good sense of humor. He has a lot of fun onstage, and though he raves it up along with the others—he does it in his own quiet way.

An empty chair by the dressing table—oh, marvelous! I sat down and almost immediately Jim McCarty appeared, as if from nowhere. He found one more chair, and pulled it over close to mine so that we could talk.

He's a rare bird, this Yardbird—someone very nice to find. He is an outgoing sort of person, but in his own rather quiet way. He might sit and talk for hours, but you'd never feel as though you had been presumed upon.

We spoke again of the labor unions, and Jim explained: "It

seems silly, really. I would have thought that anyone who's going to be popular—anyone who's going to entertain someone—should be let into the country, and be allowed to play for the people and be paid for it. We always give people their money's worth."

"It was terrible coming over the first time, and this time has been much better. It's just been through experience that we've known about the whole scene over here; we didn't know too much about it before we came."

A very good drummer, to watch Jim playing on stage is to see someone completely immerse himself within his music. He tried to explain just how the Yardbirds' sound had developed to the present:

"A lot of sound just came about on stage. It came through us playing as we felt. The numbers have gradually developed from basically very simple numbers—sort of fairly way-out ones. It's just the way we felt."

Then I asked him to describe the sound as it is now. He wrinkled his forehead in thought, then began: "I don't really know—it's a very atmospheric type of thing. Futuristic rock 'n' roll, if you like. It could be termed 'pop art'—I never thought of that. It depends what a person wants to call it."

## Feedback

Sam frequently acts as musical director on the Yardbirds' albums, and he had a few ideas of his own about their particular sound:

"We started developing the sound about two years ago by using feedback techniques and counter rhythm techniques."

"The thing evolves: We start with a number and we play it on stage—say, 100 times—and every-time we play it, it might get a bit better or we might learn something from it. Somebody might start playing something different; we remember it, and the next time we play the number we take that

thing he did and expand on it. It sort of builds up."

"It's not pop art; it's futuristic sort of music. It's experimental futuristic—essentially electronic music."

Not unlike the other members of his group, Sam had formed his own very definite ideas about the American labor union situation.

"They've been nice and nasty—sort of hot and cold. I'm sure they're right but there's a lack of understanding between us. We don't know what they want us to do, and they don't know that we're trying to do. That's the trouble."

## Star Audience

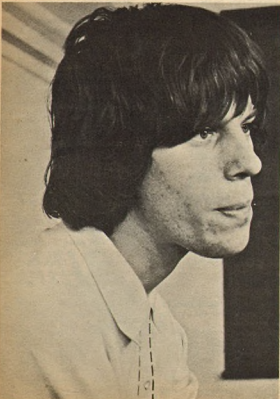
It was time to leave the crowded, noisy room then. The boys had to change quickly and go downstairs for their last performance. Outside in the audience they were eagerly awaited by nearly 2,000 people—including some of the Byrds, Jackie DeShannon, the Grass Roots, the Fortunes, Chad and Jeremy, and as many more pop personalities as the huge club could accommodate.

They had brought to us some music—music that was new and exciting. They had added a little thing called *life* to our existences, and soon they would fly away. Back to England, back to their world, back to—perhaps—some other crowded dressing room in a night club somewhere.

They were saying good-night, saying good-bye, saying thank you for coming along. And then the door closed behind us and we stood for a moment in the darkened hallway outside their room.

There were still a lot of people, but it wasn't noisy anymore. Somehow worlds of thought had overtaken empty words, and everyone headed quietly downstairs to watch the final performance.

Good-night Yardbirds—and thank you.



BEAT Photo Robert Cooper

... JEFF BECK CAPTURED WITHOUT HIS GUITAR.



## Part 2, Writer's Hints

## How The Hits Are Written

Last week we began our exploration of the pop song-writer's world and the way in which he goes about having his songs recorded by other artists. We spoke with Lou Adler, who is both a record producer and publisher.

"This week we are going to speak with two of the top writers of today, both of whom are capable of writing in several different mediums.

If you have heard "The Eve Of Destruction," by Barry McGuire; "Let Me Be," by the Turtles; "A Must to Avoid," by Herman's Hermits; "I Found A Girl," by Jan and Dean; and countless

others included on albums by many of today's popular recording stars—then you are somewhat acquainted with a young man named P.F. Sloan.

Flip—as he is known to his friends—is one of the brightest, most talented young writers in the music business today.

**Contacts**

How does Flip get his material to an artist for it to be recorded? "With some particular artists—such as the Turtles—their producer happens to know me, and asked if I had anything for them.

"With the Hermits—I met their manager, Mickie Most, and went

to a club in London with Peter (Herman). Then I played a song for him—and he liked it."

At times, Flip will write a song specifically for an artist, or group of artists. Then, he says, "I figure out what I'd like to say—and what I'd like to *hear them say*—and write the song."

The BEAT asked Flip for any advice he might give to aspiring writers, and after thinking it over carefully for a few moments, he replied:

"I think that they should make a demo tape of as many of their songs as possible. Then, submit them to a publisher who has the

kind of writers they personally dig. If possible, get the songs sung by someone with a good voice."

"Also, you should never abuse personal relationships. Have your publisher, or even your friends solicit your material for you. And be sure to have a good artist, or group, record your demo for you."

**All Sound Now**

This idea of putting songs onto demos—demonstration recordings or tapes—is all important now, as sheet music is no longer being used as a means of communication or sale in the pop field. Success is entirely dependent

upon the "sound" of a product, and the better the sound you present as a sample of your work, the better your chances are of being accepted.

Mason Williams is a young man of phenomenal talent—writing not only songs, but poetry and literature of all sorts as well.

Quite frequently, Mason will establish himself with one particular artist or group of artists and write specifically for them. For example, the Smothers Brothers have recorded 15 of Mason's songs to date; the Kingston Trio has recorded nine; and Glen Yarbrough has recorded four of Mason's tunes.

Trying to discover just how a writer begins to have his songs published and recorded, we spoke to Mason, who explained: "You start very slowly. At first you can't get your songs to anybody. And that's the purpose of a publisher—he is supposed to have contacts with the A & R men."

"After a while, you get to be better known to the artists and the A & R men and people begin to come to you. After a while, you will write specifically for people; you'll write with someone in mind."

"It all boils down to being professional about it. There are some things you write just to express something. If you're professional, you can also come up with things that people use to hear."

**Good Publisher**

Drawing on his own experiences, Mason also had some very valuable advice to contribute: "The first thing to do is get with a publisher—someone who is good for you, and who handles your kind of material."

"Most songwriters, and publishers want to hear a finished product. The more it sounds like a record the better it is. You should make

Mason also explained just briefly the relationship between the song writer and his publisher: "Nobody's working for anybody—you work for each other. You give him a product, and he sells it. It is a partnership—you don't write for a publisher."

**First Rights**

Mason writes exclusively with Dave Hubert's Davon Music Publishing Company, which means that Dave has the first and exclusive rights to all of Mason's material.

Just briefly, then, we have taken a quick look at what a contemporary song writer gets his material published, to the artists, and recorded. It is frequently more complicated than this, but for the most part—much of a composer's success will rely upon his talent, his reputation, and on the salesmanship of his publishing representative.

Next week, The BEAT will explore the area of record production and go behind the scenes in an exclusive report to find out just how a record comes out sounding the way it does. We will trace it from the rough demonstration stage, to the finished product ready for commercial release.

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3. Winners will be chosen by random drawing conducted by an independent judging organization. Drawing will be held April 15, 1966, and winners will be notified by April 29, 1966. No substitutions will be made for any prize offered. Judges' decisions on all phases of Sweepstakes will be final.
4. Entrants must be residents of the United States. Employees and their families of Yardley of London, Inc. and its advertising agencies and judging organization are not eligible.
5. Teenage winners or winners under legal age must be accompanied by parent or guardian. Trips may be taken any time during 1966.
6. For list of winners, send stamped, self-addressed envelope to Yardley Winners, P.O. Box 327, Mount Vernon, N.Y., 10559.
7. This Sweepstakes is void in Florida and wherever taxed, prohibited or restricted by law. This Sweepstakes is subject to all Federal, State and local laws and regulations. Taxes on prizes are the sole responsibility of the winners.
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The two lucky first prize winners jet to London with a friend (with a parent or guardian, if a teenager or under legal age.) And the cosmeticians or druggists whose names appear on these winning entries also get a free trip to London with a companion. For the lucky runners-up there are 200 Bernhard Altmann cashmere sweaters. And that Ohi de London? 1,000 of you will get a bottle each as a sweet wild consolation. Oh! Isn't it all exciting? Oh! Can you hardly wait to enter?



# Kingsmen Need Perry Mason

By Louise Criscone

Whenever the Kingsmen are mentioned, one automatically thinks of "Louie, Louie"—right? Well, *The BEAT* staff used to think that way too but as of yesterday things have changed.

Now, whenever we think of the Kingsmen, we think of five extremely nice and equally funny young men with fabulous personalities. You see, they visited us yesterday and I'm sure our office will never be the same.

The five Kingsmen with road manager and manager in tow, tramped en masse into our office and plopped themselves down in hastily dragged in chairs.

The first thing on their minds was a pending lawsuit. "There is a fellow who used to be with our group and quit because he was going to school," explained Len. "He was out of it for a year or a year and a half and then he started using the name 'Kingsmen,'" said Len.

## Mistaken Identity

It would have been all right with the original Kingsmen if their ex-group member had billed himself as once having been with the Kingsmen but the way in which he publicizes his group has led only to confusion.

People who have heard of the Kingsmen but have never seen them simply accept these second "Kingsmen" as being the one and only "Louie, Louie" guys.

Naturally, the Kingsmen are suing for damages but they really don't care if they get any or not. They just want the other group to stop using their name.

## Kingsmen Push

On the happier side of things, the Kingsmen are about to embark on a tour which will hit the remainder of the college circuit through New England and the South.

The Kingsmen like to give all they've got on personal appearances because as Lenny so aptly puts it: "We're playing to intelligent people—not slob."

Since the Kingsmen are on the road roughly 80% of the year they have acquired a bus which is not any ordinary bus. No, the Kingsmen have a full sized Greyhound bus which they have kingly titled, Herkimer. Actually, they are not quite sure how to spell it and after a quick consultation they decided it was spelled H-e-r-k-i-m-e-r. However, you can beg to differ on that point if you wish!

Dick reveals that: "It's a very nice bus. In fact, it's been so nice to us that we gave it new carpeting for Christmas!"

Of course, Herkimer can be very temperamental at times and simply refuses to start, leaving the five Kingsmen to push their beloved bus until it decides to move under its own power.

Another small problem which the Kingsmen have encountered with their bus is that the fans write all over it with lipstick. Oh well, it's just one of those occupational hazards, so what are they going to do?

It pays to have a little bit of extra talent in the group, as the Kingsmen found out when one of their members, Norm Gunn, had all of their amplifiers made by his company.

They are very particular about their on stage sound—so the Kingsmen carry along their own sound system. Len says: "If you're going to do it, then do it right."

They purchase thousands of dollars worth of equipment each year. Partly because it has a habit of being stolen and partly because they just like to buy new equipment.

## Hit One

Mike, who is the Kingsmen's lead guitarist, recently went to Mexico and purchased three new guitars. Dick declares that he now

has 137 drums—but there is a definite method to his madness.

You see, the way Dick figures it if you set up 137 drums you can throw your sticks around anywhere and still hit at least one of the drums!

The Kingsmen all have their on stage clothes made by Pendleton. All except Kerry, that is. "I have tents made for me by Omar," he grinned.

The Kingsmen have continued to survive the British invasion without bending to long hair. They say that they are very un-British and proud of it. And Mike even goes so far as to say: "I like to look like a boy."

But they all hasten to add that they like the English groups very much—it's just the American groups who imitate the English that the Kingsmen can't abide.

## Anything To Help

The Kingsmen have ridden the pop film route. They did the soundtrack from "How To Stuff A Wild Bikini." They thought that it was a good career move because they would like very much to go into movies and they felt that "Bikini" at least put their foot in the door.

But Mike had a slightly different

reason for liking the group's film debut. "You know, the kids in the Midwest have never seen the ocean," Mike patiently explained, "so by making the movie we helped them to see what it looks like."

## Public Service

"Sure, we're doing a public service," grinned Len.

In addition to being the Kingsmen, Mike, Dick, Len, Kerry and Norm are all individuals. They each have their own likes and dislikes and they each have their own outside interests.

Len has an acting background; Norm, of course, has his amplification company; Mike is building a resort hotel; Dick won a scholarship to the Juilliard School Of Music; and Kerry was a drama major at the University of Washington.

"Louie, Louie" is somewhat of a phenomenon in the record business. It has never been re-released and yet it continues to pop up in charts all over the country. In fact, as they sat in *The BEAT* office they learned that it was once again climbing the charts in Boston where it has already been number one three times!

Guess it just goes to show that you can't keep a good record off the charts—or a good group either.





By Shirley Poston

Prepare yourselves.

I have a feeling this is going to be one of those columns. You know, where I write about really fascinating things. Like *feri*, and orange popicles, for instance.

My mind is still a complete blank because I still haven't recovered from the newspaper I told you about last week. Every time I even think about those headlines (SHIRLEY POSTON WEDS GEORGE HARRISON) I have a relapse.

Sigh, pant and/or slurp.

In case you didn't read last week's column and haven't the foggiest notion what I'm raving about, it suffices to say that I didn't really marry George Harrison. But that I am sure as heck going to try harder from now on.

I once read that if you really

want something, and are willing to make a lot of sacrifices to get what you want, you do get it. (Which has to be the strangest sentence ever composed.)

I wonder if that's true. It just could be. Just in case it is, why don't we form a Mrs. George Harrison Club, and all of us together to make sure that at least one of us ends up marching him off to the nearest altar.

Anyone interested in joining such a club, please let me know.

Course, I'll have to have my padded cell enlarged, but it's worth it.

Robin Boyd

Not to change the subject or anything, I got a letter asking about Robin Boyd. I mean, asking a question about one of her weird adventures. Naturally, I've al-

ready lost the letter, so I can't address my answer personally, but here it is.

The writer wanted to know if the audience ever forgave John (of Beatle fame) for forgetting the line of the song he was singing, and for swallowing his guitar pick when Robin Boyd flew across the stage and told him the line.

Well, the audience was doing so much screaming, most of them didn't really notice what happened. Those who were aware of the missing line did forgive John, because no one is perfect (Lennon, however, sure comes close). And, when he swallowed the pick and had a very noisy coughing fit, his fans just clucked sympathetically, thinking he'd been smoking too much.

Hope that answers your question, and also proves that I am not a well girl. I don't know why I make up things that don't even happen in the stories I write, but I always do.

Even when I'm staring at the ceiling in the middle of the night, making up wild dreams about George, I always have to have every little detail just perfect.

Red Sweaters

Like the time I happened to meet him walking down a lonely beach (ahem). We were both wearing red sweaters, and things were working out just fine when I all of a sudden remembered I don't have a red sweater.

I then decided I must have borrowed it, but that didn't jell because no one I know has a red sweater.

Then I tried to tell myself I'd just bought it that morning, and that failed, too. Because I didn't have a cent to my name at the time (as usual).

Honestly, I spent about three nights figuring out how I did get

the sweater. (It turned out that George's mum knitted it for me.) (Never dream anything small, I always say.)

Oh, that reminds me of something. Do you remember the column in *The Beat* that told about the Who Where Who game? You know, things like John Lennon wrote Sonny & Cher, and probably illustrated them, too.

Well, that has prompted a whole series of goofy games, like Unlikely Album Titles, for instance. Such as "Jack Gilardi Sings Annette Singing Anka," "George Harrison Meets Segovia," and wouldn't you just know that I can't think of one single title that's fun now that I've brought up the subject? Anyway, it's a fun game to play. Let me know if you come up with any good ones, and I'll try to remember some of the goodies I've forgotten.

There's another name game where you make up unlikely guest stars for television shows. Like Bob Dylan on the "King Family," Leonard Bernstein on "Hullabaloo," P.J. Proby on "Meet The Press."

Boy, those are hilarious. This certainly isn't my day, is it? Well, anyway, you got the idea.

Now, back to George.

No, really, I wouldn't dream of saying another word about him in this column. After all, there are other things in this world to talk about (no there aren't, but don't go blabbing it around.)

On Donovan

I know, let's talk about Donovan (pant). Remember the contest where I was giving away his "Catch The Wind" album? Well, me and my brilliant ideas. I asked all of you to enter the contest by telling me what Donovan's last name is, and then the fun began.

I never in my wildest dreams

imagined that one short little name could have so many spellings. Really, no two entries were alike! (Well, it wasn't quite that bad, but you didn't manage to come up with over ten ways of spelling Licht, Leach, Licht, Leich, or whatever the blamé thing is.) (Sorry to take that, Donovan.)

Anyway, I looked up the spelling in *The Beat*. Then I found it spelled another way somewhere else, so I'm so thoroughly confused, I guess I'll just have to wait until he gets into town and ask him.

And won't that be just terrible? Whenever I do find out, and can stop fainting long enough to write it on paper, I'll announce the winner.

Oh, that reminds me, one of the entries had the cutest word on it. The girl said she was a *Donofan*. If anyone can dream up any more of those, let me know and I'll print same!

Now, about that Herman contest. If you don't have their "Introducing Herman's Hermits" album, please drop me a postcard *Clu The Beat* and tell me what the group's first American hit was. The album will go to the 99th person who gives me the right answer, so race off to the post office.

Speaking of racing off, I'd better. Please keep your letters coming and I'll see you next *BEAT*.



According to Ralph Gleason (columnist for the "San Francisco News Chronicle") the Beatles are "in" for 1966. However, the DCS are "out." When he announced his list of "in" and "out" for '66 Gleason apparently didn't know or didn't care that the DCS were at that time topping the nation's charts with "Over And Over." Despite this, I am inclined to agree with the summation.

No reaction at all from Rolling Stone fans when I recently suggested that they change their names to "The Insolent Tons."

Will the Beatles survive their American tour in 1966? It seems that the fans are out to get them. During a Beatle concert everything is thrown on stage, from autograph books to underwear. Paul was once almost blinded by a hat pin. George was hit in the ear by a silver dollar. And at the last concert in San Francisco John was hit in the eye by a jelly bean. If fans of the Beatles want them to give up tours then they are certainly heading in the right direction. After all, why should the Beatles risk injury in this fashion. John Lennon still remembers the time that fans ripped off the door of his car after a performance and threw themselves into it. So please give the boys a break, and leave your jelly beans at home in '66.

## Pace Change For Billy Joe Royal

By Carol Deek

Still lamenting the fact that he'd missed "Batman" might be one reason, Billy Joe Royal took a little time out from his busy schedule for a short talk over lunch.

Billy Joe's a Georgia gentleman who thinks that Atlanta is about to come into its own as a record producing city.

"Nashville has been the place to record in the South," he said, "but Atlanta's really coming into its own."

He says he can hear ten records and tell exactly which ones are from Nashville. "They use the same musicians over and over and a musician can just have so many new ideas."

So he thinks Atlanta's coming up. He calls the Atlanta sound "a touch of Nashville but not so much country and western."

Billy Joe's got a new record coming out pretty quick and it's a change of pace piece for him. It's more of the R & B type than his previous records.

Happy Song

"It's not really saying much. It's just a happy song, a sort of non-offensive song." The world can always use happy songs.

As for the reasons behind his success with such hits as "Down In The Boondocks," he thinks it's because his songs tell a story. "They're not just a lot of words, the words tell a story."

He describes the sound of his newest single as more like Phil Spector. Billy Joe greatly admires Spector and the works he's produced for such artists as the Righteous Brothers. In fact he calls "You've Lost That Loving Feeling" a "work of art."

Billy Joe feels his next record is like Spector's sound in that it's more of a production number. It's sort of tastefully off beat.

Between roast beef and coffee he also chatted about band wagons

and how music comes in trends. He feels that when something good comes along everyone jumps on the band wagon.

"But when the band wagon goes everyone on it goes," he said. He agrees there are exceptions though, like Elvis and the Beatles. He confessed a couple of secret yearnings too.

One, he liked to act. But he feels he'd be best at supporting roles. "I just don't look the part for a leading man." One thing he knows for sure is that he doesn't want to do a Beach Party movie.

"I'd rather do a walk-on in a John Wayne movie than have the lead in a Beach Party movie," he stated.

His other secret desire is to live in Cincinnati, Ohio. As a performer he prefers the West Coast because of it's numerous opportunities, but his private life is something else.

A Normal Life

"If I were to settle down and lead a normal life I'd probably move to Cincinnati," he said. The reason he's so fond of the city is because of an incident a while back.

He was at a very low point in his career and very disillusioned about his own talent when a local disc jockey asked him to do a bit for the John F. Kennedy memorial library.

At the performance, the kids responded so enthusiastically and formed fan clubs for him that it was a real shot in the arm and gave him the confidence to go on. So keep forming those fan clubs, fans, the performers really do appreciate them.

Billy Joe chatted a little more about the groups he really likes. He thinks the Beatles and Hollies are about the best and admires anything produced by Phil Spector. And then he had to rush off and get a few last minute details out of the way so he could be sure not to miss "Batman" the next night.



... BILLY JOE ROYAL

Yeah, Well Kinks...

# Kinks Take Big Splash

By Tammy Hitchcock

The Kinks have been favorites of mine for ages now (at least, 3 months) but I haven't put them on the "Hot Seat" cause, you see, they haven't had a smash record for awhile and so I really didn't have any excuse to give the boss.

But now all that's changed. The Kinks have a fantastic disc in the form of "Well Respected Man." So, I went bravely to the boss and asked her if I couldn't write about the Kinks. And do you know what she said? Quote: "Of course, you write about them! In fact, why haven't you written about them before?"

## Stuck On Kinks

I guess I should have figured out that the boss was rather stuck on the Kinks and being so stuck I wouldn't need an excuse to write about them.

Anyway, the reason the boss is so hung up on the Kinks is because they are quite hung up on her! Which figures. The last time they were in town they invited the boss and I over. Naturally, we went. What do you think we are—crazy or something?

We were sitting around the pool and the boss was making one huge impression on the Kinks. But I want you to know that I did the boss one better—I made a huge splash on them. I, being my usual graceful self, gracefully fell into the pool!

## Wet Or Dry

Well, I just thought I'd let you know why the boss likes the Kinks and why the Kinks think I'm a wet blanket. And now that I've done it I might as well get on to the Kinks themselves, who are really a group of very talented performers—wet or not.

Ray Davies is, of course, the chief Kink and writer of all their hits. "I'm a collection of loose ends," says Ray. "I don't want to

be a pop star. I think that this is just a part of my life which will come to an end."

Yeah, well don't feel too badly, Ray. I'm a collection of very loose ends myself. Fact is, I'm not even collected at all! I probably wouldn't mind being a pop star except that my voice doesn't even sound good when it's all drowned out. And I'm hoping that that part of my life will come to an end—and soon.

## Ray A Fighter

Ray really started out to be a fighter, believe it or not. "I did quite well in the school championships," Ray recalled, "until I came up against the Schools Champion of Great Britain. I hit him three times and hurt his hands. He knocked me out in the first round."

Yeah, well don't feel too badly about that either, Ray. You knocked me out the first time I saw you singing "You Really Got Me." And that was only on television!

Dave Davies is Ray's younger brother and the one who shakes up all the girls in the audience. Dave is the cut-up of the group, the one with the wild ideas and the equally wild personality.

## Who's Last First?

He admits that he's getting along best with Mick Avory, Kink drummer. In fact, they share an apartment in London. "The only thing about Mick is that he insists on being last," grinned Dave. And what a grin he has!

We have a great competition in the morning to see who is last dressed. It's generally afternoon before I give up," announced Dave.

Yeah, well I think you and I would get along very well, Dave. Of course, I'd win everytime because it's generally night before I get up.

Dave has been blowing his mind over model cars. It all began

when he was still living at home with his parents. It was there that he began building a huge racing circuit in his bedroom, causing his mother to become a bit undone because she couldn't even get in the door to make the bed.

"I had 12 model cars and a network of rails and track. Then I began building paper mache mountains and scenery. Everything's so big now that I can't get it out of the room!"

Yeah, well that's a real shame, Dave. I mean, just imagine those poor mountains gathering all that dust and dirt and spiders and things. I think we ought to all take up a collection and get Dave's racing circuit out of his bedroom and into *The BEAT* office.

We'd all have a great old time, I'm sure. In fact, to show just how sure I am—I will donate a dime to the cause.

Mick Avory is really a highly intelligent person but he disquiets it. You see, Mick is fed up to here with "out of it" people who come up to him and make snide remarks.

## Looks Like Idiot

So, he has worked out a perfect system whereby he sits there looking like an absolute idiot until the ignorant people are gone. Then he smiles happily and declares: How can you argue with an idiot?"

Yeah, well I hate to disillusion you, Mick. But it can be done. I mean, people argue with me all the time.

Everything seems to happen to poor Mick. "When we go through Customs it's always me they pick on to turn inside out. I buy a new car with a radio because the one in the old van is not working and when I get the car home the radio in that one doesn't work!"

## All Solved

Yeah, well I can solve your car problem for you, Mick. You see, your trouble is that you bought a



## ... THE KINKS

new car and so naturally the radio didn't work because everything else was working.

What you should have done was to buy an old car in which nothing worked except the radio. And I have just the car for you—mine!

The last and probably the friendliest Kink is Pete Quafe. He's the one who delights in talking to fans and who is never too tired to sign an autograph.

Pete is basically a happy person and has only one slight problem—money. "I used to go through the week quite happily on one pound," revealed Pete, "but when you start earning hundreds a week it seems to vanish into thin air."

Yeah, well I wouldn't know

about making hundreds a week, Pete, but I sure would be interested in knowing how you got "happily" through the week on roughly \$3.00. Maybe you didn't eat?

Thinking the whole thing over, Pete decided that he did have one other slight problem—his kid brother, Dave. "Last week I arrived home to find he'd been selling my shirts to fans as souvenirs!"

Yeah, well that wouldn't have been so bad except that Pete says: "He'll end up just like me—only richer!"

In which case, I heroically offered to sell Pete's shirts myself. I'm not proud. I don't care if I become just like him—only richer, or course!



IN THIS EPISODE WE FIND THE PRESIDENTS OF ALL THE LARGE FAN CLUBS IN THE UNITED STATES ASSEMBLED FOR A MEETING OF EXTREME IMPORTANCE!

FRIENDS, AT THIS TIME OUR COUNTRY IS SUFFERING THROUGH A MAJOR CRISIS. AS YOU KNOW IN THE PAST FEW WEEKS MANY OF OUR FAVORITE ENTERTAINERS HAVE CHANGED CONSIDERABLY!

REMEMBER WHEN THE BOTTLES WERE ON T.V. LAST WEEK...



...AND THEN SOMETHING ELSE!



DO NOT FORGET THE ROLLING STONES



I'M CONVINCED THAT THERE IS SOME EVIL POWER BEHIND THIS... SO THERE'S ONLY ONE THING LEFT TO DO: CALL THE PRESIDENT



IT'S MY DUTY TO HELP THEM AND I HAVE A PLAN...



AT THAT MOMENT IN A DISTANT LABORATORY...



BY THE WAY... WHO'S NEXT ON OUR LIST...?



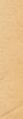
UH... IT'S DUH YOUNGERS AND OLD ANIMALS...



WHAT ARE THESE MEN UP TO?



WHAT IS CANNIBISM'S PLAN?



WHAT WILL THE PRESIDENT SAY?

DON'T MISS THE NEXT EPISODE!



Dave Hull's

# HULLABALOO

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FRI. AND SAT.  
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**PLUS  
SPECIAL SUN.  
MATINEES**

**THIS WEEK 21, 22, 23**

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**SAT. & SUN. MATINEES 22 & 23**

**Special  
Sunday Matinee**

**1.50**  
ADMISSION

**"5 GREAT BANDS ON STAGE"  
Show Times 2, 3:30 & 5 p.m.**

**- COMING ATTRACTIONS -  
WATCH THE BEAT OR CALL 466-8281 FOR DETAILS -**

**COMING  
ATTRACTIONS**

THE ASSOCIATION  
TOM JONES  
THE SHANGRI-LAS  
THE ANIMALS  
THE MOODY BLUES  
THE NEWBEATS

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COUPON  
WORTH**

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**WHEN PRESENTED AT THE DOOR**

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**COMING  
ATTRACTIONS**

THE ASSOCIATION  
TOM JONES  
THE SHANGRI-LAS  
THE ANIMALS  
THE MOODY BLUES  
THE NEWBEATS