

America's Largest Teen NEWSpaper

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BEAT

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Stars Fall In England

Orbison and Walkers Injured While Touring

By Tony Barrow

The current ROY ORBISON/WALKER BROTHERS U.K. concert tour, playing nearly 70 shows in more than 30 cities throughout the country and finishing in the first week of May, was hit by a shoal of misfortunes in its opening week.

Orbison was rushed to hospital with a fractured foot after accepting an invitation from the winners of a motor cycle scramble to ride around the course at Hawkstone Park circuit in a special lap of honour. On a borrowed bike, Orbison misjudged a particularly tricky corner and rode into a sandpit.

The smashed foot-bone has forced the star to perform with his leg heavily covered in plaster and, at the last count, he was appearing on stage seated on a stool for the whole of his act. Despite the pain and inconvenience — he's using crutches and sticks to help him walk around off stage — it is to Orbison's considerable credit that he refused to miss a single sell-out concert. Apparently exaggerated reports of the bike crash reached his wife, Claudette, who flew into London and joined up with Roy at his show in Chester, near Liverpool.

Walkers Out, Too

The Walker Brothers were out of the show after the Chester performances. A mob of over-enthusiastic Walker fans rushed the three boys at their Chester hotel and John had to be treated for head injuries involving a concussion. The same day Walker Scott, under doctor's orders with a severe attack of flu, was sent to bed and forbidden to travel from Chester to the next venue, Wigan.

Meanwhile, as if these bill-top problems were not enough, supporting songstress with the package, diminutive Scottish girl LULU was off the tour for three days because of the flu. Wigan. Meanwhile, as if these bill-top problems were not enough, supporting songstress with the package, diminutive Scottish girl LULU was off the tour for three days because of the flu.

Stone News

THE ROLLING STONES made a fantastic impact upon European pop fans during their lightning concert tour. In Paris CHARLIE WATTS was suffering from some sort of blood poisoning but he went on as scheduled at the Olympia, ignoring doctor's advice to rest in bed. On the credit

side in Paris there was a wildly successful post-performance party at the plushy George V Hotel with BRIGITTE BARDOT, MARIANNE FAITHFUL and FRANÇOISE HARDY among the starry array of guests.



Help Save 'Them'

Is Them, or ain't Them?

That's the question the U.S. Government is asking — while trying to untangle the grammatical problems — and it appears they're looking to YOU for the answer.

Before getting any deeper involved let's explain that *THEM* is the Irish singing group which has recorded a string of world-wide hits. They've requested permission to enter the U.S. and perform here, but have been denied entry by the U.S. immigration authorities.

Immigration officials say they don't think *Them* is a big group in this country or that the fans really want to see them. Although uncertain grammatically, they state

positively, "They are (is?) not artists of distinguished merit and ability."

So far the immigration authorities have been shown favorable statements from two U.S. Senators and several recording companies. And they've been shown commitments for more than 100,000 in bookings scheduled for this in this country.

But in addition to this they demand actual material evidence that *Them* is (are?) popular over here. That's where you come in.

The *BEAT* has been contacted by *Them*'s American managers, Buddy Resnick and Larry Goldblatt, on behalf of their British manager, Philip Solomon, to en-

list its readers in the fight to get *Them* into the country.

They asked our help and we're asking yours. You are the only ones who can save *Them*. The authorities will listen to you, because you are the ones who determine an artist's true popularity.

Remember *Them* are the ones who brought you "Gloria," "Baby Please Don't Go," "Here Comes the Night" and "Mystic Eyes." They also have a new single titled "Call My Name" which they hope to come and perform for you live.

It is also the only big foreign group to ever have a number of smash hits over here without coming over in person. This is to

Vice President Latest To Enter The 'Wondrous World' Of Sonny & Cher

The world of Sonny and Cher is truly becoming more "wondrous."

The latest tidbit involving the darling duo is a special government performance in which they will "co-star" with Vice President Hubert Humphrey.

At the request of the Office of Economic Opportunity in Washington, Sonny and Cher will compose and record a song urging students not to drop out of school. It will be distributed with a special message from the Vice President.

Filming continues on their first movie, "Good Times," after a brief halt caused when Sonny sprained his back during shooting at Africa, U.S.A. It occurred during a scene in which he hoisted actor Hank Worden and did several rope-swinging drops.

Aside from the obvious appeal of Sonny and Cher starring in a full-length film — particularly one in which they cavort through the jungle with all sorts of wild animals — the Steve Brody Motion Pictures International production will offer an added treat.

When not riding elephants they'll spend part of the time driving two of the most glamorous cars in the world — matching custom cars designed especial-

ly for them by the fabulous George Barris.

Sonny and Cher fans are eagerly awaiting release of the soundtrack album from the movie. If it goes anything like their other records it will be another smash.

Their two latest albums, "The Wondrous World of Sonny and Cher," and "The Sonny Side of Cher," are threatening new sales records throughout the country. And their last single, Cher's "Bang, Bang," was one of their biggest yet.

And as their popularity continues momentum to even greater heights, the once-untalented Cher is becoming noted as much for her wit as for her vocal talents.

The most recent example occurred at a West Coast concert in which they faced the usual frantic rush from screaming fans. Turning toward a shrieking girl trying to push through policemen guarding the stage, Cher announced with a twinkle:

"If you like us that much, enough to jump on the stage, please don't do it — it scares me to death. And she added, in her relaxed drawl, "If you frighten me, I'm going home."

It brought a laugh from the audience, but the rush continued.

Americans Again Leading British Record Charts

LONDON — American record artists are sweeping the British charts again! A near 50 per cent of the British hit parade is owned by American singers, half of which are new names to English record buyers.

What accounts for this surge of American popularity? Naturally, you can't credit it to one reason alone, but a big piece of the chart pie can be had by practically any American artist who stops off in England to make personal appearances and television deals.

Although the plugging of discs by pirate radio stations is all important in making a hit record, it is still television which carries the most weight with the record buyers and is instrumental in breaking a record.

Herb Alpert made a lightning three day visit to England for one concert and some TV appearances. The man's talented, sure, and his records were selling all right before. But now he is one of the most popular entertainers in England.

Bob Lind, just returned from his first trip to Britain, succeeded in sending his "Elusive Butterfly" flying up the charts leaving the local version by Val Doonican far behind.

And so it goes. The American artists come, the British teens see and another hit record is born. Don't fret if you haven't the money to fly to England, though, because Britain's top pop show, "Top Of The Pops," is getting all the film clips they can to use with records played on the show.

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Some More Help Please

Exclusive B&A Photo

On the BEAT



By Louise Criscione



SAM THE SHAM

dubbed, "Could You Walk On The Moon?" and the idea so it's still up in the air.

Herman will be billed in all of his movies as Peter Blair Noone. Herman, or Peter if you wish, says: "I'll have two separate names as I'll still be Herman for pop purposes." Fair enough.

WHERE THE TYPES ARE: Dick Clark is presenting Herman and the Animals at L.A.'s Sports Arena on July 3. . . Herman is due in Hollywood April 16. . . Mitch Ryder to New York for Murray the K show. . . Since James Brown's appearance at Madison Square Garden was such a smash (he is the only single artist to ever sell-out there), promoter Sid Bernstein is scheduling a similar show for his top group, the Young Rascals, at the Garden sometime in September. Meanwhile, "Good Lovin'" continues climbing up the nation's charts looking very much like it will make it to number one. . . Animals at Fordham on April 15. Georgetown on April 22. . .

Spoonful To England

The Lovin' Spoonful are set to visit England during April for TV concerts and club dates and then they tour Ireland beginning April 23. Their newest album is a gas, pick it up if you haven't already.

Speaking of too much albums, have you heard "The Sonny Side Of Cher" yet? It's a fantastic LP in which Cher sings two Bob Lind compositions, "Elusive Butterfly" and "Come To Your Window." Cover has a wild shot of Cher and the back photography may look familiar to you as it's the picture which appeared on our cover on the January 29 issue of *The BEAT*!

Since the Stones overtook the Beatles in the national charts reporters have been plaguing them with questions concerning who is more popular: State-side—Stones or Beatles. To which Brian Jones answers: "You understand that the Beatles are a phenomenon. We've probably overtaken their record in the charts because we're doing more personal exposure at the moment."

"You can't be as big as the Beatles until you've done something like Shea Stadium and I doubt whether even they could do that so successfully again."

QUICK ONES: Marianne Faithfull took a screen test for a role in the Liz Taylor-Richard Burton movie, "Taming Of The Shrew" but lost out . . . Peter & Gordon not at all happy over Paul's announcement that he wrote "Woman." Fans are blaming P&G for keeping the whole thing a secret so as not to get shoved further into the Lennon-McCartney bag . . . Bob Lind has "a lot of respect" for the Yardbirds. It works the other way too as Keith Relf has chosen a Lind

... PAUL McCARTNEY

QUESTION OF THE WEEK: Are the Beatles or are they not flying Stateside in the very near future to record their next album and possibly their next single?

Dionne Has A Smash With 'Message' Song

A little over two years ago the name Dionne Warwick was virtually unknown to the public. Then she recorded "Don't Make Me Over" and everything changed with Dionne, becoming an internationally recognized and extremely gifted artist.

Dionne has studied music since the age of six which is natural since she comes from a family of Gospel singers. As a young girl she did a great deal of singing in choirs for different organizations. Dionne went to the Hart College of Music of the University of Hartford where, in time, she became an accomplished singer and pianist.

Dionne's next step forward took her to the recording studios in New York where she sang in the background chorus on numerous recording sessions. It was there that her unique song styling attracted two of the top songwriters and record producers, Burt Bacharach and Hal David. Bacharach and David thought so much of the talented Dionne that they brought her to Scepter Records which in turn led to "Don't Make Me Over."

Second Smash

Dionne's next disc, "Anyone Who Had A Heart" was one of the most successful ballads in many years and it established Dionne as an entertainer of great magnitude. Such stars as Marlene Dietrich and Petula Clark have included "Anyone Who Had A Heart" in their repertoires and, as a matter of fact, Miss Dietrich was so impressed with Dionne's recording that she personally introduced her at the Olympia Theater in Paris where Dionne received fantastic critical acclaim.



Next came "Walk On By" which became a top five record throughout the entire world. Dionne returned triumphantly to France in April as the star of the 1964 Cannes Television and Film Festival which was shown throughout the continent.

In May Dionne appeared on all of the major television shows in England where her recording of "Walk On By" reached the select top ten in an era of chart domination by such groups as the Beatles, Stones, Searchers, etc.

August of 1964 found Dionne on a four month personal appearance tour of Europe. It was an extensive tour which covered every major country this side of the Iron Curtain and which included a return to the Olympia Theater in Paris as co-star of the show and also a guest appearance on the world famous "Sunday At The Palladium" TV show in London.

Double Market

And so Dionne's career has gone—onward and certainly upward. Her latest release, "Message To Michael," promises to be as big if not bigger than her previous smash singles. With her talent and originality there is no way Dionne can miss. If she chooses to stay in the teenage market, she has it made as her appearances on "Hullabaloo" can attest to her popularity with teens. She has guested on the show three times this year and each appearance has been followed by a tremendous volume of mail.

But if Dionne decides to hit the adult market she will face no obstacle there either. Dionne has played the top clubs all over the world and has yet to bomb at any

The Supreme Supremes

What's in a name? Success, that's what. Three young girls from Detroit call themselves the Supremes and that's exactly what they are, supreme.

They stand at the top of their field as the top female vocal group in the United States, probably in the world. No one even comes near to the record these girls have set.

They started in the early sixties with singles that were good, but not great. They were "I Want A Guy," "Buttered Popcorn," "Breath-taking Guy" and "Love-Light In His Eyes."

But then it happened. Their fifth single, "Where Did Our Love Go," smashed straight to the number one position in the nation.

They didn't stop there. They followed that with five more consecutive number one nationwide hits. "Baby Love," "Come See About Me," "Stop! In The Name Of Love," "Back In My Arms Again," and "I Hear A Symphony."

In doing so, they became the only American group, male or female, to ever have six consecu-

tive number one records in the nation. The only other group of any kind that has ever topped that record is The Beatles.

They've put out seven albums, all of them top sellers, including "A Little Bit of Liverpool" and "We Remember Sam Cooke." One of their albums, "Where Did Our Love Go," stayed in the top 40 best sellers in the country for over a year, a feat comparable to a human being living to be well over 100.

And the honors they've stacked up along the way are unbelievable for anybody short of Frank Sinatra.

They were designated as the official United States Representatives at Holland's Annual Popular Song Festival, recently held in Amsterdam.

But the one honor they recall the most occurred during the eight day Gemini Five Flight of Astronauts Charles Conrad Jr. and L. Gordon Cooper. Among the songs played to the Astronauts while they were orbiting the earth was "Where Did Our Love Go."

Among The Supremes credits

are a highly successful tour of Europe and England, a record breaking engagement at New York's famed Copacabana, a concert at New York's Lincoln Center and two movies, "Dr. Goldfoot and the Bikini Machine" and "The Party."

Their television credits include "Shindig," "Hullabaloo," "Hollywood Palace," and the Ed Sullivan, Red Skelton and Dean Martin Shows.

Even more amazing than the mere list of accomplishments of this group is the amount of pure class they've carried with them all the way to the top.

You never hear any slander, scandal or dirt about Diana Ross, Mary Wilson or Florence Ballard.

These girls are the epitome of class, personality, talent and originality.

They have the kind of healthy image that America likes to send abroad. You always know that no matter where they are appearing they will be great and they will be liked only by themselves but to their race, their country and the entire entertainment industry.



Joe Tex: Successful Singer Texas-Style

Joe Tex started his career on a gamble with a flourish when he left Texas, after graduating from high school, to try for an audition and a spot on the Arthur Godfrey TV show in New York. He was successful in making the show and won wide plaudits. His next stop in the big city was the amateur night at the Apollo Theater in Harlem. He was the winner for four weeks in a row and was signed on the spot to a recording contract with King Records. His first effort with King, "Come In This House," and on flip side, "Baby You Upset My Home" were instant hits and small wonder, with his talents and the recording genius of Henry Glover.

Since then, Joe has appeared in innumerable theatres and night clubs throughout the country. He is particularly proud of the fact that he has been invited to play return engagements in every place he worked. Joe is also an accomplished song writer. In addition to writing songs for himself, Joe has penned tunes for James Brown, Jerry Butler, Ernie K-Doe, and others. James Brown's 1961 hit, "Baby You're Right,"

is one of Joe's compositions. Joe has written hundreds of songs and finds that his best moments of inspiration come between two and three o'clock in the morning after completing a hard night's work.

If anyone hadn't already been aware of Joe Tex's immense talents, then certainly his recording of "Hold On To What You Got" straightened out the situation pretty well. When this single started getting air play on the radio stations, it literally caused a traffic jam in many record stores. Record buyers had to stand in long lines to buy the disc. The reaction to his follow-up record entitled "You Got What It Takes" seems to duplicate the response to "Hold On To What You Got." And this is not all. Joe's latest release, "A Woman Can Change A Man," is also a nation-wide smash. Between recording sessions and night club work, Joe Tex found time to record a best selling album entitled "Hold What You've Got."

Joe Tex isn't just another singer, but is endowed with a flare and flavor which gives him a feeling that generates and stimulates an audience to no extent.

Greene And Stone Bag The Togs

Sonny and Cher's former managers, Charlie Greene and Brian Stone, have discovered a new British vocal group, The Togs, and have set a recording session for them at the Pye Studios in London.

Actually, Larry Page, the London head of Greene-Stone Productions, found The Togs and immediately brought them to the attention of Charlie and Brian.

Their record will be produced by Greene and Stone who will then bring The Togs' master back to the U.S. where the "new sound" will be heavily promoted and debuted at a New York press conference. Even Sonny and Cher don't go that far with a new release!



A GROWING CONTROVERSY

Hair—The Long and Short Of It

By Carol Deck

The growing controversy over long hair on guys has passed the stage of mere parental complaint and gone on to involve public school officials and even the courts.

In many public high schools in California, male students have been suspended or threatened with suspension unless they cut their hair to conform with school regulations.

By placing these regulations, although often very vague regulations, on the students, the schools have brought over to the side of the so called long haired rebels many people who don't actually like the long hair but feel the schools have no right to place restrictions on something like hair styles.

Personal Right

In persons across the state, students and parents alike have protested the restricting of what they consider a basic personal right.

One San Diego high school faces a \$28,000 legal suit from an incident where a 15-year-old boy was forcibly held down while a teacher sheared his hair with sheep shears.

Another California high school saw a week of near riots when 50 male students were handed suspension notices due to long hair. Students picketed in front of the school for several days carrying signs reading "Lice are Nice—Support Long Hair." The school

also received notice of legal action from one irate parent and the American Civil Liberties Union.

In still another school, the school board adopted regulations regarding the length of hair stating that it should be no more than three inches long and "from a reasonable length at the top of the ears to no hair at all at the bottom of the ear."

Shaved Heads

The immediate reaction was that several students shaved their heads completely in protest and several others were suspended for refusing to comply with the regulation.

One student, 15 year old Terry M., was suspended, shaved his head, was allowed back in school for a week and then was suspended again being quoted in a local newspaper saying that students have the right to wear their hair any way they wish.

Things like this are going on in many public schools right now and the students and the parents are getting tired of the whole thing.

The controversy is not so much over the actual length of hair but how far a public institution can go in regulating students appearance and behavior.

Greg W., a long haired California high school student, sums up the overall general feelings of the guys who do let their hair get long as follows:

"Long hair is a very controversial subject. Anyone who takes a view on it believes he's right, and anyone who differs is out of his mind."

"I'm like that myself. I try and keep my hair long because; one, I think it improves my appearance, and two, you're different with long hair."

"You're a leader, not a follower. Not many kids wear their hair long, but enough for it to cause some teachers and school officials to take action."

"A teacher, principal, or any school official wouldn't penalize a student for wearing a new style of clothing, or walking different. Then why do we get penalized for wearing our hair in a new style? "It causes no harm, and 95% of the kids keep it neatly combed. If we thought it made us look silly, we'd be the first to do something about it."

On the other side of the fence are the short haired guys who actually don't go for long hair yet feel forced to defend it on the principle of the whole matter.

"The way you look is your own personal business," says Don B. "I don't like long hair. I think it looks cruddy, but I think it's each person's own business how they look."

"People are going to do what they're going to do—they're going to get straight A's or flunk out—whether they have long hair or are bald."

At another Southern California high school students rallied to the cause of Dale B., a popular and long haired student who was elected cheerleader.

No Previous Mention

During the election there was no mention of any regulations regarding hair length but after he was elected Dale was told by the vice principal that he would have to cut his hair or he could not represent the school as a cheerleader.

Dale, feeling that the school has no right to regulate hair length any way and in protest to the fact that nothing was said before or during the election, resigned the position which he had worked very hard for and actually wanted very badly.

Dale is still the major topic of discussion at the school. Although many of the students think his hair, which is just below his ears,

is too long, they definitely admire him for standing up to the administration for his rights.

Dale says the school officials have actually been very nice to him and he's gotten no more static from them but he is slightly worried about graduation. He fears they may threaten to keep him out of the graduation ceremonies unless he cuts his hair.

The entire incident prompted the school's editor, Linda Kaplan, to write an editorial on her opinion of the matter—"I think people should consider not what's on the head but what's in it."

Another Side

And of course, as in any controversy, there's the other side.

School officials feel that the California Education Code gives them the right to regulate student's appearance according to a vague clause in the code stating that pupils must "comply with the regulations, pursue the required course of study and submit to the authority of the teachers of the school."

And there are students who agree that the schools have the

right to set regulations.

Steve L. says he thinks "sloppy appearance makes for sloppy behavior."

Another high school student, Richard E., feels that unless regulations are made things will get out of hand. "School is supposed to be a business-like place and if they didn't make a restriction on hair, soon there wouldn't be a restriction on clothes. Girls would come to school in shorts and things. You have to draw the line. It's a thin line, but you have to draw it."

And so it goes on—the long hairs versus the short hairs, the rule passing school officials against the supporters of basic personal rights.

Many people feel the long hair phase is beginning to fade out, but it hasn't actually reached its peak yet, at least not in the public schools, not until the school officials either set arbitrary regulations on every facet of human appearance or until they stop worrying about appearances all together and get back to the business of educating America's youth.

How The Stars Feel About It

What about the people who are supposedly responsible for this whole long hair kick? How do the pop singers feel about the controversy?

JEREMY CLYDE: "If they don't require you to wear a uniform, why should they be able to dictate any other part of the anatomy?"

BRIAN WILSON: "They don't have the right to tell you when to polish your shoes or brush your teeth, so they shouldn't have the right to tell you when to cut your hair. That's up to the parents and the kids."

AL JARDINE: "As a guy I instinctively say no, but there's got to be a reason for it. They feel if they keep all the hair a uniform length, the guys will be less hippy and arrogant."

(Al also added that he doesn't like himself in long hair because he doesn't think he looks good in it.)

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THE BRUMMELS

"that's the way we want it"

HOLLYWOOD: Unlike last summer there are no female hikers along Benedict Canyon Drive. No long bangs—no bell bottoms—no police cars. You see, the Beatles aren't there now and as far as the girls know there's no action, no popular group, staying up in Benedict. All's quiet—they think. But they're wrong. The Beau Brummels are there.

Halfway up the Canyon, on one of the small side-streets paving its way into Benedict the Beau Brummels have been spending the last two weeks amid relative calm.

In the circular driveway a taxi waits. The door is opened by Ron Elliott. He smiles, "Come on in." He yells: "Anybody send for a cab; it's here."

You sit down on one of the five sofas and as you wait for the other Brummels your eyes roam around the spacious living room and out through the sliding glass doors to the huge swimming pool. The house drapes itself around the pool, Oriental features stare down from a painting on the wall opposite you and slowly the other Brummels file in... Ron Meagher, John Peterson, Sal Valentino bringing up the rear.

New Brummel

All here? Yes. No, there's one more you remember, a new Brummel. A thin, fair-haired, young looking Brummel. Don Irving. They're hiding him maybe—keeping him out of sight when Ron Elliott is around? In the back of your mind you remember how Don Irving came about. Ron Elliott was not in the best of health, he could make the long engagements but the one-nighters hurt.

So, the Brummels were faced with a problem, a big one. What do they do? Get rid of Elliott altogether? No, he was an integral part of the group. They could make it without him, maybe—but they could make it much better with him.

In the end they resolved the problem by hiring Don to hit the road with them while Ron stayed in San Francisco writing more Brummel hits. Then when they appeared on television or played a week's stand somewhere Ron returned and Don exited.

You're thinking it's not fair to keep Don hidden from you now. But you're afraid to ask. It might be touchy. They might clam up because they're tired and it shows by the way they're sitting—all slumped you but hardly moving.

The chiming doorbell breaks through your thoughts and you discover (happily) that you were dead wrong. Don Irving (smiling broadly) strides in, is introduced and plops himself down next to Sal. You're curious about this Brummel. Being a new member in an established group is a difficult adjustment to make. You wonder if it was hard for Don.

"It was at first. It was a complete change. But it's great," Don says and you know he means it.

Sal is a little wider awake now. He glances around and notices that practically everyone else is smoking. He's been trying to give it up and he's down to two cigarettes a day but he decides to give in to temptation. "Anyone have a cigarette?" A Kool and a Marlboro are quickly extended. Sal stares at the outstretched cigarettes for a second and then slowly reaches for a Kool.

They all start talking about old times—the broken

guitar string. *The BEAT* award as the Best New Group of 1965. The broken string incident is funny now—it was embarrassing then. The Brummels were on *The BEAT* Pop Award Show. They flew down especially to sing one of the nominated songs, "Mr. Tambourine Man." They also came just in case they won an award. They really didn't think they would, "but we were hoping," says Ron Elliott.

Anyway, during the guitar into the string broke. It was probably one of the most embarrassing moments of their lives—standing in front of their fellow entertainers with a broken guitar string! But a quick exchange of guitars was made and the Brummels plunged into the song again.

Whether they realized it or not the whole incident was beneficial to them because it separated the Brummels from the amateurs. Only a professional group could make a comeback like that. And when the Brummels were named Best New Group over the Byrds, Dino, Desi & Billy, Gary Lewis and the Playboys and the Lovin' Spoonful the audience thundered its approval. You had made a wise decision—you had chosen the best.

Fresh coffee arrives and the talk continues, only now they speak of the new instead of the old. The new recording contract, the new record, the new experience of playing one of Hollywood's top clubs, the Whiskey.

They're reluctant to reveal too much about the contract with Warner Brothers. But you know a little about it anyway—enough to allow you to speculate. Although Reprise has several young and upcoming artists, Warner Brothers itself has none. So, it stands to reason that the Brummels will be on the receiving end of a big promotional campaign.

You've heard that Warner Brothers is planning a television spectacular to showcase their artists. It means that the Brummels will be seen by millions of viewers across the nation. And you think, "it's about time," but you say nothing.

A Groove

They play what they're pretty sure will be their next single—a Bob Dylan song, "One Too Many Mornings." As the record plays everyone listens and you notice that they've changed the lyrics slightly. When it's over no one speaks—they're waiting for your opinion. You honestly think it's great and you say so. Relieved smiles spread across their faces and you wonder why your opinion matters. Or if it does.

But why did they change the lyrics? "That's the way we wanted it, the way we arranged it," answers Sal. Fair enough. Ask a stupid question...

Their stand at the Whiskey on the Sunset Strip has been a profitable one—for the Brummels and for the club. It's been packed every night and it's proven that the San Francisco bred Beau Brummels can draw (and draw very well) in callus Hollywood, can hold their own in a city hardened by seeing too many top groups.

"It was kind of a challenge for us," John admits. "We've done some of the beach cities and we did a couple of Cinnamon Cinders but we've never played right here in Hollywood."





... THE BEAU BRUMMELS (l. to r. Ron Elliott, Don Irving, Sal Valentino, Ron Meagher, John Peterson)

BEAT Photo: Robert Cooper



BEAT Photo: Robert Cooper

... MR. & MRS. RON ELLIOTT.



... REMEMBER WHEN THERE WERE ONLY FOUR AND THEY SHOPPED AT SY DEVORE'S?

Not only did their stint at the Whiskey draw fans but other performers flocked to see the Brummels as well. People such as Bob Dylan, Gene Clark, Johnny Rivers, Barry McGuire, Donovan (who himself was playing down the street), Peter of Peter, Paul and Mary, Barry Sadler and Phil Spector came night after night.

You wonder if it makes them nervous having people like that in their audience but in unison they assure you that it doesn't. "We like it," says Ron Meagher. "It's a compliment," believes Sal. "We know how busy they are so it makes us feel good just to see that they're interested in us."

Speaking of clubs, they reveal that this is only the second club they've played in a year. "It's nice though," says Ron Elliott, "because in a concert everything is so huge."

You drop your pen and as Sal retrieves it you notice how much better he looks with his hair cut, how much better they all look now. Sal and John with their noticeably shorter locks "a lot more comfortable," John tells you, Ron Meagher with his brilliant red sweatshirt and Ron Elliott ... you can't quite place what it is about him except maybe the extra rest he's been getting lately. Anyway, whatever it is it definitely agrees with him.

You were in San Francisco last week, you realize that they probably couldn't care less but you tell them anyway and to your surprise they all begin talking at once. "Where'd you go?" "What did you see?" "Did you find the street made out of bricks," Ron Meagher inquires. "How was the weather?" Sal wants to know.

You mention the cable cars and admit that you got on the wrong one. They laugh and you laugh with them. Cable cars bring memories cascading down on them as they sit in a \$75,000 home remembering when they took the cable cars everywhere for 15 cents. "As soon as I get back," Sal vows, "I'm going to ride one of them. I haven't been on a cable car for years."



AND NOW THEY'RE FIVE AND THEY WEAR WHAT THEY WANT TO.

Mid-April will find a new Beau Brummel album on the market. It sounds as if it will be the grooviest LP they've ever cut. They tell you some of the songs which will be on it: "Mr. Tambourine Man," "Hang On Sloopy," "Yesterday," "Play With Fire" and "Zorba The Greek."

It's typical Beau Brummels—a cross section, a touch of everything which makes up the crazy world of pop. Hard rock, country and western, rhythm 'n' blues—the Brummels mix it up, add their own special ingredients and emerge with a clean, fresh sound. One which belongs to them.

It's past time for you to leave. You know it but you hate to go. You've been invited to the Whiskey tonight and you're naturally looking forward to it. The Strip is packed and as you pull up in front of the Whiskey you note the line outside winding itself around the corner and down the block like a snake. Inside you find wall to wall people, the Grass Roots on stage and the Beau Brummels sitting in a booth saving it for you.

The Grass Roots finish up and the Brummels come on for their first set, Sal launches into the opening number and his mike goes dead. You're beginning to think you're some kind of a jinx. First the guitar string—now the mike.

Carl Scott, the Brummels' manager and probably one of the nicest men around, searches for someone to fix the mike but only one of the Grass Roots knows where the switches are hidden and he has disappeared.

The Brummels squeeze in on the good mikes and the show continues. They're great and you can't get over how much they've improved. Don Irving fits in so perfectly that you feel he's always been a Beau Brummel.

You're happy for them and after they finish but before they reach your table you leave. It's been a long, long road for them but they've finally made it. And you're very glad.

Louise Criscione

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songs
and
fun
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Inside KRLA

By Eden

We have done a lot of kidding around with our station's General Manager, John Barrett, but the last time we spoke with John, the mood was quite a bit more serious than usual.

Just a couple of weeks ago, a young man named Jim Washburne was killed in a tragic car accident in San Jose. Jim was a disc jockey on KRLA until about two years ago, and his passing came as a shock to everyone at the studio who had known and worked with him.

When we spoke with John, he expressed the feelings of everyone at KRLA as he said: "We were all saddened by the tragic death of Jim Washburne. Jim was one of the brightest young men in radio. Many of the innovations in radio and on KRLA can be traced to Jim's influence. We will all miss him very much."

Sort of sadly ironic was the power failure which occurred shortly after Jim's death. It seems that a construction truck cut off a coaxial cable when it knocked into a telephone pole just off the freeway. The result was that it temporarily disconnected the KRLA studios in Pasadena from its transmitter, briefly interrupting the station's programming.

John had been making a telephone call outside of the station, and when he turned on the radio, the first thing he heard was a taped voice announcing that the station's programming had been temporarily interrupted. The voice was that of Jim Washburne.

Playing Host

KRLA has been playing host to quite a number of celebrities recently, including Brian Wilson and Johnny Rivers this last week. Then of course, there are nine million, five hundred and thirty-one thousand KRLA listeners who have visited the studios during the Spring vacation. We love every one of them . . . honest! It's just that the lobby is beginning to look like Ringo's front lawn during the Christmas holidays, in the middle of the tourist season!!!

Incidentally, if you have been wondering just what has been happening with Jamie McCuskey and Bill Slater, you will probably be interested to learn that several love letters have been rather surreptitiously appearing up in Bill's Weather Room of late.

It seems that our Jamie just can't quite get over the shock of losing him . . . or at least, that's what we thought. Until we read some of the notes, that is, Jamie explained that she hated to sound unfaithful or anything, but she no longer wanted to propose to Bill. Jamie insisted that she had fallen in love all over again. Wonder with whom?

Great Feet

About the only other performers I can think of who have accomplished a feat of this sort are the Beatles. I'm talking 'bout the KRLA tuneless now; this week, "Monday, Monday" by the Mamas and the Pappas, debuted as Number Two! About the only other time something of this sort has occurred was when The Beatles came in first week on our charts right smack dab at the Number One position. Congratulations kids; you're in good company!

Nothing happening at the Bat Cave this week, and our Beloved Bat Manager, Our Groovy Leader, John-John, hasn't been doing too much on his own lately, but he promises to have some news for us next week, so tune in again then Batfans!

L.A. Welcomes Muddy Waters

Famed blues artist Muddy Waters is receiving enthusiastic reception in his West Coast debut at Doug Weston's Troubadour. The king of American blues has with him for this special engagement his original Chicago blues band.

Also appearing on the show are Dick Davy and folk singer Peter York.

SPECIAL BONUS—SUBSCRIBE NOW and receive a free copy of The Bobby Fuller Four's best selling album, "I Fought The Law."

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Donovan Returns With 'Now' Music

By Carol Deck

HOLLYWOOD — Whatever happened to Donovan, the little boy who sang about colors and wars and things and was often compared to Bob Dylan?

No one seemed to know where he was or what he was doing until he recently showed up at The Trip for his first public appearance in quite a while.

Then everyone seemed to know where he was and to know that he was coming to see him.

Opening night at the club was packed and in the midst of the full house could be seen many other celebrities who'd come to find out whatever happened to Donovan.

Among those who dropped in opening night were Barry McGuire, Chad and Jeremy, P.F. Sloan, Johnny Rivers, the Mamas and Papas, Tommy of the Smithers Brothers, Paul and Mary of Peter, Paul and Mary and British stage actor Anthony Newley.

They came and they saw. They saw Donovan start out as his usual self, just a single folk singer alone on the stage with only his guitar and his music.

Then he was joined by Shawn Phillips and one very large electrified sitar and later a three piece rock group called The Jagged Edge.

His ever present hat was gone, as was the sign on his guitar that used to say "This machine kills" and the harmonics holder. But his quiet, almost lisping voice was still the same.

The audience waited expectantly for some of Donovan's commercial hits. But they never came. He didn't sing his "Catch the Wind" or "Colours" or "Universal Soldier."

Instead he sang what the advertisements called "now" music and indeed some of it was "now" it almost seemed as though he was making it up as he went along.

Although it was his first live appearance in a while he seemed relaxed and natural. When The Jagged Edge came on to back him up there was a pause as everyone got set up and Donovan filled in with "While we're setting up you can, uh, look at us."

And he admitted, "I haven't worked in so long, it's kind of weird."

And weird it was, looking as small and vulnerable as usual he handled himself quite well before a large crowd of mostly just curious people.

The curious came to see what Donovan was all about and if he'd changed and if he could still pull in an audience. And in doing so they helped him pull in that audience. And they came back at night after night he played to a packed club.

No, Donovan hasn't had a record on the charts for many months. But people still come to see and hear him and thus he's still alive as a singer and writer and an influence on the world of pop music.

KRLA Tunedex

This Last Week	Title	Artist
1	MONDAY, MONDAY.....	The Mama's & The Papa's
2	SOUL AND INSPIRATION.....	The Righteous Brothers
3	BANG, BANG.....	Ober
4	CALIFORNIA DREAMIN'.....	The Mama's & The Papa's
5	SECRET AGENT MAN.....	Johnny Rivers
6	KICKS.....	Paul Revere & The Raiders
7	SHAPE OF THINGS.....	The Yardbirds
8	TIME WON'T LET ME.....	The Outsiders
9	THE BALLAD OF THE GREEN BERET.....	S/Sgt. Barry Sadler
10	DAYDREAM.....	The Lovin' Spoonful
11	EIGHT MILES HIGH/WHY.....	The Byrds
12	NOWHERE MAN.....	The Beatles
13	WOMAN.....	Peter & Gordon
14	GOOD LOVIN'.....	The Young Rascals
15	CALL ME.....	Chris Montez
16	SLOOP JOHN B.....	The Beachboys
17	THEE BOOTS ARE MADE FOR WALKIN'.....	Kinky Sinatra
18	LOVE MAKES THE WORLD GO 'ROUND.....	Don Jackson
19	A SIGN OF THE TIMES.....	Petula Clark
20	DARLING BABY.....	The Elgins
21	THE RAINS CANE.....	Sir Douglas Quintet
22	THIS OLD HEART OF MINE.....	The Isley Brothers
23	IT'S TOO LATE.....	Bobby Goldsboro
24	RAINY DAY WOMAN.....	Bob Dylan
25	WHAT NOW MY LOVE/SPANISH FLEA.....	Herb Alpert
26	MAGIC TOWN.....	The Vogues
27	GET READY.....	The Temptations
28	MESSAGE TO MICHAEL.....	Dionne Warwick
29	RHAPSODY IN THE RAIN.....	Lou Christie
30	TRY TOO HARD.....	The Dave Clark Five
31	IF I HAD TRUMPETS BLOW.....	The Tokens
32	LOVE'S MADE A FOOL OF YOU.....	The Bobby Fuller Four
33	LEARNIN' ON THE LAMP POST/HOLD ON Herman's Hermits	
34	TEEN-AGE FAILURE.....	Chad & Jeremy
35	FALLING SUGAR.....	The Palace Guard
36	PLEDGING MY TIME.....	Bob Dylan
37	I CAN'T CROW PEACHES ON A CHERRY TREE Just Us	
38	CAROLINE.....	Brian Wilson
39	ALONG COMES MARY/YOUR OWN LOVE.....	The Association
40	NOTHING'S TOO GOOD FOR MY BABY.....	Stevie Wonder



DAVE HULL



BOB EUBANKS



DICK BIONDI



JOHNNY HAYES



EMPEROR HUDSON



CASEY KASEM



CHARLIE O'CONNELL



BILL SLATER

Biondi Rock Show A Hit

By Marilyn Sylva

The KRLA Road Show appeared at an assembly in the Duarte High School gym recently.

At 11:00 a.m. "The Band Without A Name" arrived with Dick Biondi, the Deuces Wild, Joey Paige, and The Bobby Fuller

Four. Dick Biondi started off the show by appearing in a Duarte Varsity Jacket.

After calming the audience down, Biondi introduced the "Band Without A Name." The band then performed several numbers including the Four Season's

new hit, "Working My Way Back To You."

The Deuces Wild then appeared and led the yell for the Duarte crowd. The real star of the show then appeared—Joey Paige. After being brought on stage, Joey brought down the house with his version of "Goodnight My Love."

After several other numbers including "Roll Over Beethoven," the Bobby Fuller Four then performed their popular hit "I Fought The Law" and their new record titled "Love's Made A Fool Of You."

The many antics of the Band Without A Name, Joey Paige, The Deuces Wild, The Bobby Fuller Four and the zany Master Of Ceremonies, Dick Biondi, will long be remembered by the Duarte Welcoming Committee made up of Marilyn Sylva, ASB Director Of Activities, Gail Heath, Senior Class Secretary, Chick Mangano ASB President, Alan Mack, Yell Leader and the Advisor, Mr. James B. Lockner.

The entire school is still talking about the show.



BOBBY FULLER FOUR

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For Girls only

by
shirley
poston

You'll be glad to hear that this isn't going to be one of those dull, boring columns where I rave on hysterically about one subject.

It is going to be one of those dull, boring columns where I rave on hysterically about several subjects.

You see, I've made this list of things I've been meaning to tell you about. (I just LUV to make lists.) (I even make lists of lists I'm going to make.) (Down, Shirley!)

Speaking of George... whoops! Speaking of lists (and I list heavily to the right every time I say that *georgious name*), onward.

John Dream

(1) JOHN DEERE: What??? Why did I write that? Isn't that a tractor or something? Or is it a cigar? Oh, who cares???

Anyhoo, what I meant to say was John Dream. Little slip of the lip—er—typewriter there. Care to analyze it *any* of you experts?

About that John Dream. Will the person who did such a fantastic job of analyzing my Lennon-with-parachute dream please start over and send me another copy of your original letter? I can't find it anywhere and I want to print it in me column.

While I'm still on the subject, thanks to Marlene of Huntington Park for sending me a dream book called *The Key To Your Secret Self*. However, I'm about half afraid to discover my secret self. I'm having enough problems with my un-secret self.

Name Game

(2) NAME GAME: Let's once and for all establish some way of letting me know whether you'd like my names printed in this like your names printed in my column. I never know what to mention people by name, because about half of the letters I receive ask me not to (cowards). But now I'm nervous about mentioning anyone. Please always remember to TELL ME if you'd rather I didn't refer to you in "For Girls Only."

(3) This wasn't the real #3. I just feel like talking about GEORGE. So I promise to send a copy of the "Rubber Soul" album to the first two people who tell me what song he wrote on this LP!

I'm sitting here staring at a picture of him right now. (Isn't that interesting!) (If sure is!) Someday when I've been at the cooking

sherry I'll try to explain something weird. One of the things about George that gets me all unhunged, I mean. But it's too silly to put into rational, sensible words. Hey, I'll wait until you all have your code goodies and tell you then!

Code Goodies

(4) CODE GOODIES: Yes, I realize I'm getting repetitious, but no one is perfect. Anyroad, don't forget to send for your code goodies so you'll be able to decipher our secret messages beginning next week. (You'll also receive a free Dick Tracy two-way wrist radio as a special bonus.) (I'm kidding, I'm kidding.) (Come to think of it, I'm lying.) Just don't forget. Ridiculous as it may sound, you'll soon find it to be *twice* as ridiculous as it may sound. (Did I write that mess? I dearly hope not.)

Write the word "Code" in the lower left-hand corner of the envelope and enclose a stamped, self-addressed thing inside.

(5) If any of you are wondering why it took so long for me to send your rawhide, here's why. I got a whole bunch of it, but I cut the pieces too short and had to start all over. Two hints for making star scars (especially Beatle scars). Sock the rawhide for a few moments before tying the knots. It's easier that way. Also, if you'd like to make a few thousand and scars as gifts, use the leather shoelaces you can buy in shoe repair shops. They cost about 60c a pair, and are quite long.

Can you believe how boring and sensible I'm being today? This has got to STOP!

George... George... somewhere you're breathing.

There! That's more like it. You know, that always gives me the oddest feeling. You know, to suddenly realize that somewhere he is breathing. Alive, I mean. Not just a picture. Down, Shirley!

Robin Boyd

(6) ROBIN BOYD: For those of you who you've written and asked how far in advance I write Robin's adventures, I write them each week. I suppose I should get all organized and compose several at a time, but that won't be my thing. Then I'd know what was going to happen next week!

(7) CRAZY: Do you like to drive other people crazy? By making them think you're crazy? (Which, of course, you are or you *would* be.) (I'm kidding, I'm kidding.) Well, here's a really great way to get the point across (the one on the top of my 'ead, that is). Pick out several words and start saying them exactly the way they are spelled. You know, just sprinkle them around in your conversa-

tion and people will soon be snickering and pointing.

My especially fave word, which I've been saying wrong for years just to cut up a big, is sword. (Sorry about that pun.) (Among other things.) I say it with a W, not with-out. Cattle is another good one (as in cas-tel), and there are about a million more.

I suppose, if a person were really some kind of a nutto, you could say *every* word exactly as it's spelled. (And we could come round and see you every visiting day.)

George

(8) GEORGE: Speaking of, lots of my newer victims...er...readers have written and asked if I've ever met George. GASP! I did just to say hi, though. But he held my hand for thirty seconds. (I later had it cast in bronze.) You should have *seen* me! Standing there like a human being, when what I really wanted to do was fling myself at him and blither. And yes, yes, yes, (as in yeah, yeah, yeah) have seen the Beatles in concert. Oh, George. Why aren't you here breathing?

(9) HELP: Someone write to me quick and tell me how to operate a ouija board. So many of you rave about them in your letters, I raced out to buy one, but I think the instructions are written in Chinese. HELP!

(10) A BRIEF: Mary Ann Giffrey of 122 West Desmond in Torrance, Calif., has promised to make me an honorary member of her branch of Louise's Beatles (George's sister's club for the fab-four) if I'll print her address in my column. Send her a stamped, self-addressed (addressed?) (once again, I hear the swish of nets) envelope for details if you'd like to join. Then send additional bribes to your truly.

Discovery

(11) A DISCOVERY: Do you ever shriek and scream and fall out of the car when your favorite song plays on the radio? Have you ever wondered why you don't get as frothed-up when you play this same record on the phone? Or tape? But I think I've finally figured it out. When the song plays on the radio, you know thousands of others are listening to the same disc. Which for some crazy reason, seems to bring on the blithering. Guess. Outta room. More boring subjects next week!

Young Rascals

(Continued from Page 2)

Yeah, well, no one had seen it but they had seen enough of me to realize that I was permanently off my nut (and they're probably right). Then when they came out with "Good Lovin'" they sent Louise a copy of it. So, I planned to claim that one too on the grounds that Louise could buy her record since she had more money than I have (when you come right down to it—everyone has more money than I have!) but I was fooled again. The record was broken in the mail!

Now I guess crime isn't pay after all. But I really do wish the Young Rascals would come back—we haven't had coffee spilled, photos almost sent up in flames or chairs knocked over since they left. And they call that dull. So, come on, boys. You'll spill all the coffee you wanta spill.



... MARCUS AND CARL

An Extraordinary Pair

By Carl Deek

Once in every musical era comes along something that is so totally unique and so completely tuned to that era that it is destined to go straight to the top and stay there.

That is what the Pair Extraordinary are—totally unique and completely tuned to today.

They are unique in so many ways it's almost unbelievable. The first and most obvious thing that strikes you about them is the act itself.

It's just one very good solo singer and one excellent bass player—no guitars, no drums, no nothing except two extremely talented men, each doing what he does best and nothing more.

There's nothing pretentious about the Pair. They'll come right out and tell an audience "We hope you like us" and then add their own brand of humor by adding "cause we're awful good."

And good they are. Carl Craig has got more honest soul and rhythm than you'll ever find in five men.

Simplicity

"We try to pick songs such that their structure lends itself to the way we like to operate. And I try to sing each individual note as simply as possible," Carl explains.

When people ask Carl how he has the nerve to come on with nothing but a bass as a back up he replies, "It's easy, when you have the best bassist in the solar system."

But Marcus Hemphill will just say, "We got a lot of nerve."

Marcus puts more into and gets more out of that bass than many groups can with any number of guitars and drums.

The Pair have gotten used to the reaction they get when just the two of them walk on a stage.

"When we first come on stage," Marcus says, "it's like, uh, 'they gotta be kidding.' But the audience draws in their own musical accompaniment—the violins and drums and things."

Another big part of their uniqueness is the tremendous amount of professional respect they have for

each other. You won't find them putting each other down, except in pure jest. Just as Carl considers Marcus the solar system's top bassist, Marcus considers Carl a true genius.

And they both consider their own music as fun, because, Carl says, "fun sells fastest and it's one of the nicest things to be a part of."

Both of them are tremendous fans of the Beatles and consider them brilliant. They feel that the Beatles have always been great and probably always will be, that they've changed and matured a great deal but that that does not make their early material any less great.

"In order to be as successful as quickly as they were you had to have everything right then, nothing in waiting," Carl explains.

No Noise

"Their music never was just loud noise—it was loud music. They were selling hysteria—and that was the total movement then. They weren't ready for 'Rubber Soul' then."

"At first they didn't have the knowledge for a 'Rubber Soul.' They were doing what they could do best then and still are."

Carl and Marcus both feel "Rubber Soul" is a real work of art and that it's also one more major accomplishment of the Beatles—and for one very good reason.

"They had never written a song trying to tell people where it's at until 'Rubber Soul'—and then they did it with one word—LOVE."

The Pair Extraordinary have a lot of respect for each other, for people who put out a good product and for life in general.

This respect combined with the unbelievable amount of talent these two possess has created an act that is unique and highly refreshing to watch and listen to. The BEAT would like to make just one recommendation. If you get the chance, and they're currently appearing at San Francisco's Hungry 1, see them live. After you've seen them live, to see or hear them in any other media—on records or television—is anticlimactic.

Say you read it in
The BEAT



By Bruce McDougall

At a Rolling Stone concert I overheard two teenagers talking before the show began: "Who is Mick Jagger then?" The other answered: "He's the one with the lips."

Mick's lips may be a prominent part of him, but they are not his only out-standing feature. Jagger, and indeed most of the Stones, speaks out when the occasion warrants—and sometimes when it doesn't. Naturally this helps to confirm the rebellious, non-conformative tag that is always given to the Stones. Why are they given that tag? The Rolling Stones are not in the traditional clean-cut style that so many stars like to cultivate so naturally they get knocked by the people who are.

Of course the Stones are unconventional, but they are at least honest about it. Some performers come out with fantastic opinions simply for the publicity that they will gain because of it. Jagger, however, comes out with fantastic opinions purely because he believes what he says.

The international press is in the front when it comes to knocking the Rolling Stones. Mick therefore feels that he has a right to criticize the press: "We are the most pop conscious group in the world and yet most of what is reported in the national press is either nonsense or knocking popular music. They usually go after stories such as, 'who has knocked who from the number one position.' They build you up to destroy you. Reporters who do not take notes put the quotes in their own vocabulary and make us sound daft. They always ask us why we are so rude. We aren't! We just say things as honestly as possible."

**STAMP
OUT
STIFF
HAR.**



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All Toiletries Counters**

All of the Stones admit to being influenced by Chuck Berry (wasn't everybody?) and Mick is no exception. On Chuck, Mick has this to say: "Everybody has been very much influenced by him. Not just the singing but the sound as well." The Stones have a real bluesy feeling but Mick confesses to a dislike for modern jazz: "Charlie plays me some things, but I don't like modern jazz. I just like sounds, I'm not a big critic. I like Charlie Mingus and Jimmy Smith. A lot of Jimmy Smith is a bit Rock and Roll."

The Rolling Stones seem doomed to be a controversial subject for some time to come. This is pretty natural. The Beatles are now accepted, in fact they are practically idols. It is much easier for a young person to associate himself, or herself, with the wilder image of the Stones. After all, if the parents don't like them, they must be all right.

Why do so many young people dig the Stones? It isn't only because they have been rejected by the adult world. A sociologist could probably come up with a million reasons, but the truth is that they just happen to make a great sound when they pick up those instruments and play.

Have you ever wondered just where the fans get all of that stuff to throw at the Stones during a concert? I must admit that the subject has more than crossed my mind. One can imagine a sort of supply train from the entrance to the crowd at the foot of the stage. After all, many of the girls throw more than one set of unmentionables. These objects hurled at the Stones can quite easily be injurious to them. Luckily the boys possess a sense of humour that would be a credit to Lennon. After a particularly heavy avalanche of clothes landed onto the stage during a concert, Mick was heard to say: "I feel like a laundromat."

Help Save Them

(Continued from Page 1)

be their first visit to America. It'll be their first visit if they can get in. They can only get in if you help them.

Here's how you can convince immigration authorities that Them is a popular group in the U.S.: Since they are seeking printed proof, collect anything you have from any U.S. publication regarding Them and send it to their American managers. Or just write a letter telling them how much you want Them in the country. They'll personally take all the material they receive and pile it all on the authorities' desk as material proof that you care.

Send your clippings and letters to: Help Them, 144 S. Beverly Drive, Beverly Hills, Calif.

It's Going To Be Bright And Casual This Spring

By Carol Deck

Are little girls getting older or are big girls getting younger?

Either way it seems, fashions are definitely emphasizing the young this spring.

Catalina Sportswear's spring line of fashions for girls shows that this season it's going to be simple, young and easy to care for in the fashion field.

Cotton velour is the big thing, especially in sleeveless pullovers with capris. Materials that are machine washable and take little or no ironing are going to comprise the majority of spring clothes.

Lines are getting simpler. Even the Cher look is becoming a little less extreme with the bell bottoms a little more subtle and less of the large lace around the bottoms.

The Paris Couture is bringing in the little girl look of provincial prints and short hemlines. And Correg boots are still very popular with the modern crowd.

Disappearing Sleeves

Necklines are getting simpler with little or no lace or decoration and sleeves are practically disappearing for the warm summer months ahead.

And with those warm summer months comes the swimming and surfing season. The trend towards two piece suits for girls continues each year.

This year there will be more and more of the not quite matching tops and bottoms in swim wear—the solid bottoms with print tops

or pop art designs reversed in the top.

In capris, it's going to be the nylon and nylon stretch pants that are so popular and so easy to take care of. The miracle of the permanent press materials that has already taken over the men's wear field is beginning to show up in women's and girl's wear, particularly in capris.

To go with capris are the shells and poor boys that came in big last season along with the sharp looking velours, another material that's finally coming over from the men's wear to the women's.

Less Extremes

As for school wear, it's going to be much the same as last season but a little less extreme. The French look is being made even more popular by the movie "Viva Maria."

And a slight cowboy influence is beginning to show up in shades of brown and materials like imitation leather.

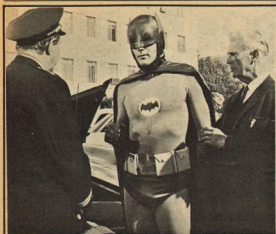
The A-line continues to be the most popular, comfortable and practical line for school clothes. And colors this spring are going to be bright but not far out—the reds, blues and yellows are coming back with great force.

The English "Mod" look is going out and the French and American West look is coming in.

But no matter what you're wearing this spring, if you're with what's happening, it'll be bright, easy to care for, not as extreme as last year and very definitely young.



FASHIONS THIS SPRING are going young, with bright colors, casual lines and easy to care for materials.



Batman's In Trouble!

BOSTON—Batman is in trouble with the Automobile Legal Association of Boston.

The Association has branded the caped crusader television's poorest driver and a "vicious example" for the nation's youth.

The automobile owners group says that in one program alone Batman was guilty of the following violations:

- U-turns in the middle of busy streets
- Crashing through safety barrier
- Crossing highway white line safety marker
- Parking illegally
- Speeding
- And failing to signal at a single turn

Holy stop sign—Batman may get a ticket!!

Bat Music, Bat Problems and Other Assorted Bat Babbings

The Story Behind The Real Batheme

One other man who's largely responsible for the smashing success of "Batman" is a man you won't find on the set. He's already done his part for the show and is now on to bigger and better things.

That man is Neil Hefti, the composer of the original Batman theme and much of the music used on the show.

His "Batman Theme" has been recorded by numerous artists including himself, the Markettes and Jan and Dean.

On his just released album of original Batman music Neil explains the situation when he was assigned the task of composing

the music for the series that at time was still a well-kept secret.

The meeting took place in the offices of William Dozier, the producer of the show and a friend of Neil's.

"When I arrived at his offices, instead of the usual greeting from a pretty receptionist, I was pinned to the wall by guards and frisked.

"Then mug shots were taken and I was fingerprinted. After pronouncing me clean, the guards whisked me into Mr. Dozier's office and quickly left the room.

"He swore me to secrecy and administered the loyalty oath, then came swiftly and precisely to the point. His eyes softened a little but he was no less stern as he said, 'Neil, I am going to commission you to compose the Batman Theme.'

"My mouth went dry and my skin became chilled as his words rang in my ears. I knew this would be hard, very hard, to keep to myself.

"Although I was unable to speak clearly, my friend knew that I was accepting this challenge by the humility in my eyes.

"I worked around the clock until my job was done. I planned carefully to take my manuscript to the studio when it would not be noticed. The guards were there to meet me, and I was congratulated on keeping the great secret, Batman Theme was now a reality."

And so Neil added another great score to his list of credits that include the scores of "Sex and the Single Girl," "Synanon," "How to Murder Your Wife," "Harlow," "Boeing-Boeing" and "Lord Love A Duck."

Batman On Record

HOLY TOP 40!—Not only has Batman taken over road signs, bumper stickers and the latest slang, now he's breaking into records too.

Adam West, alias Bruce Wayne, alias Batman, has just released his first single record entitled "Miranda" with "You Only See Her" on the flip side.

Burt Ward, alias Bobby Wonder, is supposed to be working on his first record now but we haven't gotten any further word on titles or release date on that yet.

But now the villains that Batman and Robin work so hard to eradicate are getting back by releasing their own records—a sort of battle of the bat records.

Burgess Meredith, perhaps Batman's highest acclaimed guest villain, The Penguin, has just released a record he cut for 20th Century—Paramount Records.

The record's based on his experiences on the show and is titled "The Capture" with "The Escape" on the flip side. It's a narrative record.

And these records just add to the collection we've already got of Bat albums by such people as Jan



... THE PENGUIN

and Dean, The Markettes and Neil Hefti, the original composer of the Batman Theme.

All we need now is a "Ballad of Batman" by The Crusaders?



... NEIL HEFTI



... WHAT THE WELL DRESSED caped Crusader wears while his cape is at the cleaners.



BATMAN



By Carol Deck

Put on your tights and capes kiddies, we're going to visit the "Batman" set.

We arrive on the set in the middle of this large public golf course just before noon and find all sorts of people milling around each trying to keep warm in the rather nippy breeze that's present.

Like that one woman over there. She's one of the extras. That's really a fetching outfit she has on—the black and white bell bottoms, red velvet top with a large gold medallion around her neck—she's keeping warm by wearing that full length fur coat. To each his own, somebody once said.

As we trek across the parking lot we pass the Batmobile, a Gotham City Ambulance and Adam West's own personal car—a huge black vehicle complete with ski racks.

When we finally make it onto the actual set we find the stars, Adam West and Burt Ward, both huddled in faded yellow robes also trying to keep warm—those tights don't offer a whole lot of warmth. As they bravely take off the robes and go back to shooting we notice this large yellow statue that the scene seems to center around. The statue looks a lot like the one in "Help" except it only has two arms.

Watch out! Don't step on that Gotham City Police Officer sprawled there on the grass. Let's go over and say hello to Alan Napier, who plays Bruce Wayne's faithful butler on the show.

Alan's the epitome of British gentlemen and sure looks it in that all light blue outfit he has on.

He wants to introduce us to a

friend—it's his dog Tippy, another star of the show although no one seems to know it. If you watch the show carefully you may notice Tippy in several crowd scenes—quite an actor this dog.

Gee, I wonder whose phantom checker game this is laying here half finished in the middle of the set—looks like the blacks are winning.

Oh well, it's lunch time finally, and Burt Ward has asked us to join him and his cute little wife Bonnie for lunch.

Now if we can only get both of them to stop babbling about how overjoyed they are that Bonnie's pregnant, maybe we can learn something about what it's like to be a Boy Wonder.

"It's so easy. Really, you just gotta relax in front of the cameras. If anything goes wrong they'll re-shoot it. It's just so easy," says Burt.

Right there is the major difference between the two stars of the show that's captured the world.

Adam West is a veteran actor of many TV shows and movies and to him this is serious business—a job.

But to Burt this is his very first acting job of any type and nothing could be simpler to him. He's never spent hours in acting classes or playing other parts and the whole thing is almost a game to him.

Burt is not all hung up on the part either. "Robin ends at the studio gate," he states flatly. "On weekends I don't even shave. I just put on my riding clothes and ride my horses."

"Hey, you're just in time for some news," he interrupts him-

self. "I'm going to cut a record this weekend. I'm recording three songs in three different styles to see if I can find something I like."

And Burt's got a sharp songwriter behind him. Two of the songs were written by P.F. Sloan who's written many hits for Jan and Dean and many others but is probably best known for his "Eve of Destruction."

Let's get back to the show. Future plans for the show include the eventually 16th birthday of Robin (he can't stay 15½ forever you know.) There's talk of his getting to drive the Batmobile too, —can't you just see Batman giving Robin driving lessons in it?

Any chance of romance for either character? Burt sure hopes so.

"In terms of protection of Batman and Robin as men I think something should be done."

And Burt has a few complaints too. The hours do get a little rough at times. Their average working day is from 7:30 a.m. to 9 p.m. and they often stay much later.

Also, for those of you who wonder about such things, yes, those tights are uncomfortable.

And there is some danger involved in some of the stunts performed on the show. Adam and Burt do almost all of their own scenes except for a very few that entail some real danger of physical danger—then stunt men are used—but most of the time it's really them.

Burt had one close call when he was working a scene involving some. He fell, hit his head, started taking in great gulps of gas and had to be rushed to the hospital.

"That's what I like—excitement," Burt replies calmly.

And one last complaint from Burt is the lack of space in the Batmobile. The Batmobile is a completely custom made creation of George Barris that is equipped with everything from a cannon to a laser beam.

"It has everything but hot and cold running water and collapsible dishes," said one special effects man whose job it is to accomplish all the stunts the scripts call for. "It has everything all right, except space to move around in. 'I wouldn't want to take it out on a date,' Burt says.

But now it's time for everyone to get back to business. As we walk back to the set we pass about six stunt men rehearsing a fight scene. They're wearing kilt-like skirts and have grey droopy tights on their heads and look like something from a biblical Salvation Army.

Once again the extras take off their fur coats and Batman and Robin take off their faded yellow robes and everyone tries not to shiver while delivering their lines.

And as we start back toward our car to leave we notice the labels on everything in sight. The technical crew all wear baseball caps labeled "Batcrew." The cars in the parking lot have bumper stickers that say "Eradicate Evil—Vote for Batman." And even the cameras have sticky type bat decals on them.

Holy Insanity!



ROBIN — "It's so easy."





EXCLUSIVE BEAT INTERVIEW

Gerry Marsden Blasts Brown, Dylan, Byrds

By Michael G. Mitchell

Interviewing Gerry Marsden isn't exactly an easy task, putting a few bars of "I Like It", in every sentence is original to the least, but doing it while plodding around the dressing room in his underwear can be very distracting. Fortunately he soon settled down and we began:

BEAT: What is your opinion of the current Pop Scene in general?
GERRY: As long as James Brown stays out, there are fantastic opportunities for American Groups in Britain, take the Walker Brothers for instance.
BEAT: Don't you like James Brown, Gerry?
GERRY: Terrible, absolutely terrible.
BEAT: Any predictions for the Pop Scene in the near future?
GERRY: Only one, I think the Spencer Davis Group will become tremendously popular and deservedly so.
BEAT: I asked Gerry to say the one word that the following subjects suggested to him.
GERRY:
 Subject: Word:
 Bob Dylan..... Rotten
 Byrds..... Fair
 Hollies..... Great
 Beatles..... Fantastic
 Drugs..... Rubbish
 California..... Love it
 Music..... Hymns
 British..... British
 Artist..... Tom Jones
 Segregation..... Blown completely out of proportion by people who like to make mountains out of mole-hills.

CHAPTER TWENTY-FOUR

Dizzily clutching George for support, Robin Boyd started to faint. Then she stopped and analyzed the situation carefully. A trick she'd recently picked up from the level-headed (amen) Dr. A.G. Andersing.

Moments ago, George and Robin had been in California. Suddenly, they found themselves seated at a table in a Liverpool restaurant. Shortly thereafter, a waiter brought them a tray of tea things. Then the waiter had joined them at the table.

Now, was this reason enough to go round passing out? No! Was it, however, reason enough to drop dead of sheer shock? Yes! Because the waiter happened to be the famous (not to mention delicious) Paul McCartney.

Secretly spearing her knee with his fork, George gave her a be-oo-and-calm-or-I'll-katwinty-er-a-good-one look. "Say hullo to Paul," he re-speared.

"Hullo to Paul," Robin drooled obediently. Then she gasped. Not only from pain, having just coolly and calmly rested her elbow in a cup of tres torrid tea (it was hot, too). Also from concern.

"That if they recognize you?" she hissed, her eyes darting fearfully about the now-crowded room. "Won't you get mangled?"

"Cute"

Paul grinned that grin of his, and bounced a bit, causing Robin to drink the entire contents of the cream pitcher in a single gulp. "She... she's... he's... he's... he's... she's cute," he added, giving her that look of his. "I always did go for the little-girl type."

"Don't ever let her get you alone in a phone booth," George muttered. "And don't get any ideas," he added, seeing that Paul was giving Robin a double-look. "She's mine... I mean, ours is not the ordinary genie-master... er... genie-client relationship," he continued, fishing for words.

"Oh," Paul, said with a knowing look. "I catch." (Knowing, that is, that George was going to really catch it when Robin got him outside.)

But, in spite of the fact that Robin had turned as red as seven million cranberries and drunk the entire contents of the sugar bowl in a single gulp, her mind was elsewhere. Because Paul's previous comment had started to sink in.

"What do you mean I think you're him?" she inquired (lowered not to mention loudly) (using both terms literally). "Aren't you?"

near future.

BEAT: Favourite American singers?

GERRY: Definitely Sinatra, and Sammy Davis, Jr.

BEAT: Any chance of another "I'm a Believer" future?

GERRY: Not for a while I'm afraid

BEAT: What are you doing at the present time?

GERRY: Mostly Night Club stuff and a weekly T.V. show.

BEAT: Gerry concluded by saying that *they* had not been anywhere else rather than England it would definitely be California.

He then slipped on his famous Hi-Heeled Boots and said Ta-Ta.

Paul chorled cheerfully. "He looks like George Harrison, right?"

"Right," agreed Robin. A little bit of all right, she added mentally, sneaking a side glance up at her georgious (ahem) genie.

"Well, I look like Paul McCartney!"

A Genie!

"Hear, hear," Robin re-drooled. And just then it sank. "Wait!" she blithered. "Say no more! I get it now! You're a genie, too! And you're not afraid of being recognized because everyone in this place is a genie! Right?" she concluded noisily.

Paul gave her a pat. "I can say no more."

But Robin, who had long ago discovered that George wasn't about to tell her a bloomin' thing, and who also did not give up easily, did not give up that easily.

"Why do you look like Beatles and how did you get to be genies and are you the immediate supervisor we were supposed to meet to talk about my wish and when are we going to talk about my wish, anyway?" Robin rattled. (You have just visited the world's longest question.)

"Shurrup!" George commanded. (You have just visited the world's shortest answer.)

"I know it must seem a puzzle to you," Paul soothed, "but you'll understand everything in good time. As for your wish, the supervisor has been detained, but I've been sent to loan George part of my own powers."

George groaned. "Would you believe all your powers and then some?"

"Jest South"

Paul punched George in jest. (For those interested, the jest is located just south of the liver.) "Oh, come now, it couldn't be that bad."

George re-groaned. "Tell him, Robin."

Robin took a deep breath. "I want to see the Beatles," she began.

Paul gave a laff. "That's easy! All we have to do is..."

"She's not quite through, Paul," George interrupted in a low moan. "Are you, Robin."

Stars' Comments on Hair

(Continued from Page 4)

MARK LINDSAY: "From my point of view I have a pretty unusual hair style. I'd call it early American. (Ed. note: Mark sports a fairly long but neat ponytail.) I get a lot of comments from so called adults who take dim views of unusual hairstyles like mine. Our forefathers wore their hair like this. However, I would draw the line at people who have long hair and don't wash it for three or four years at a time."

THEY'VE PAID: "I think there should be some kind of standard set as to how long hair can be. I think it's infringing on a person's personal rights to require him to cut his hair but I think it's the school's privilege to discourage long hair and for this they should be suspended for it though."

P.F. SLOAN: "On basic principle I have to say no. As long as it's not dirty. If it's clean I don't

think they'll do it tell you you can't have brown eyes or something."

EDDIE MEDORA of the Sunnys: "I'm with the kids. School is a rebellion thing and for being school how to look. That's a personal thing."

RIK HANN of the Sunnys: "I think school is a place where you go to learn but you have to learn more than just education - you have to learn life. Long hair is a rebellious thing and for being school how to look. That's a personal thing."

BOB DYLAN's recent comments on hair: "The hair is not for being school. It's that it's warmer to have long hair. Everybody wants to be warm. People with short hair freeze easily."

Robin took a deeper breath, hoping the restaurant had a large supply of alkalizer. "Not exactly. I want to see the Beatles at the Cavern. In 1961."

Paul shared at George in utter disbelief. "My gawd," he breathed. "Did she just say what I thought she said? The Beatles at the Cavern?"

George stared back at Paul. "In 1961," he reaffirmed. "Which shouldn't be much more difficult than re-creating the entire second world war."

Robin giggled. "I can see it all now," she raved dreamily. "A step into the past... into the wonderful days of old when the Beatles were just four young musicians from... from that place I can't say that starts with an L or I'll turn into a bird... huh?... any road, the crowds, the smoke, the cheers, the music, and the birth of the most beautiful malady in history... Beatlemania."

George gave Robin the all-time yank. "Are you quite finished?"

Dreams?

"Almost," Robin sighed happily. "Except for two things. I'd like Ringo on the dreams and..." She paused to dig into her purse, utilizing the shovel she always kept handy for just such occasions. "And I've made a list of fifteen songs I'd like for them to perform."

With this, Paul's chair crashed over backwards, taking him along for the ride.

Robin Irene Boyd! George bellowed, rushing to Paul's side. (Yes, yes, he also rushed to Paul's back and front.) (Details, details.) But his words fell on deaf ears.

Robin Irene Boyd was suddenly too far gone to hear anything, including George's mention of her vile middle name. (Which she double-despised because it made her initials spell R.I.B.) (Something she didn't like being ribbed about one oldie bit.)

Too far gone to hear anything but the hammering of her own heart, that is.

A condition which developed the very second she noticed that John Lennon was sitting across the room, beckoning to her.

(To Be Continued Next Week)



... MILLICENT MARTIN

The BEAT Goes To The Movies

**'Stop The World—
I Want To Get Off'**



... AND MILLICENT MARTIN



... AND GUESS WHO?



... TONY TANNER

Critically acclaimed as a major breakthrough in the legitimate musical theater, "Stop The World—I Want To Get Off" has now been made into a giant Warner Brothers motion picture crammed with color, music and superb acting.

Anthony Newley and Leslie Bricusse created "Stop The World," writing the original book, music, and lyrics and making a star out of Newley. Universal in theme, the movie depicts the triumphs and tribulations of an amoral, though endearing, eternal opportunist called Littlechap.

The fantasy character is evoked by a mimicking clown in a deserted arena. Gradually, the rest of the troupe join in bringing Littlechap's world to life.

Newley both directed the show and starred as Littlechap on stage. Midway through the London run, a young performer (Tony Tanner) stepped into Newley's role when Newley went to New York to open the show on Broadway. Some felt that Tanner was even better than Newley in the part.

In the motion picture production, Tanner again plays Littlechap while Millicent Martin (a British actress who originally starred in the English version of "That Was The Week That Was") takes the multiple parts of his long-suffering wife, Evie, and his international girlfriends.

For all of its intermittent seriousness, the show has some of the liveliest numbers ever written for a musical. Among the movie's 15 songs are "What Kind Of Fool Am I?", "Once In A Lifetime" and "Gonna Build A Mountain." These songs alone have been recorded by 98 American artists and in places as diverse as Australia and Israel where the show has also been staged with resounding success.

Except to say that "Stop The World—I Want To Get Off" is a symbolic morality-musical whose anti-hero, Littlechap, could be any man, it would be unfair of us to give you any more of the plot. But we do advise you not to miss what could very well be the best musical of 1966.



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