

America's Largest Teen NEWSpaper

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Edition

BEAT

MFP

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rascals

every
last
one
of
'em



Rascals Invade The World!!!

The Young Rascals are set to headline their own show at the Madison Square Garden in September. They tour Europe in August, there's a possible movie starring the Rascals to be filmed within the next eight or nine months, they've acquired a long-haired mascot, they have an up-coming schedule of appearances which just won't stop, they have a new single due out within the next three weeks, they're having problems deciding what to wear on stage. And six months ago the nation didn't even know if the Young Rascals were a group, a gang or a disease!

The Rascals' co-manager, Sid Bernstein, is the huge New York promoter who was responsible for the Beatles' mammoth show last August at Shea Stadium. He's the man behind this year's Beatle encores at Shea and booking James Brown into the Garden as well as

Bernstein's brainchild, one which paid off handsomely as Brown succeeded in selling out, the first time a single artist had ever achieved such a feat in the New York showplace.

In other words, Bernstein never misses. He's a winner and now he feels that his Young Rascals (the only group Bernstein has seen fit to manage so far) are ready for the Garden and, consequently, he has booked them into the auditorium for a gigantic September concert.

The Madison Square Garden date will follow on the heels of the Rascals' first visit to Europe which they will undertake in August, the month the Beatles will be cooling it in America. Countries bracing themselves for a Rascal invasion are England, Italy, France and possibly Germany.

Meanwhile, the Rascals are fill-

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What Do You Really Want From Your Favorite Group

By Tony Barrow
JUST WHAT DO YOU WANT FROM YOUR FAVOURITE RECORDING GROUP? I ask the question as bluntly and as briefly as that because I get the impression that American fans are more easily satisfied than Britain's disc-buying public. If an American artist or group comes up with a jackpot-winning formula, the same money-spinning style is clung to through thick and thin. There seem to be very few American stars who would look back on

a smash-hit record and say to themselves "O.K., now let's try something different. Let's be original. Let's not repeat any of the same ideas. Let's think new and be creative all over again." Instead your biggest names are content to be "type-cast" in their own particular style.

MAYBE THAT'S THE WAY YOU WANT IT.

Take Len Barry for instance. His "Somewhere" is more or less identical to "One-Two-Three" in everything except the basic tune

and lyrics. In America he's taken "Somewhere" into the Top Twenty. In Britain it isn't showing at all on our charts although "One-Two-Three" was a best-seller.

Look at Nancy Sinatra. She's repeated everything we heard on "Boots"—with just minor modifications—on her new one "How Does That (etc.)". What's more she's grabbed hold of all the "Boots" gimmicks so firmly that they show up most of the way through her album tracks, too!

Don't get me wrong. I'm not belittling the major talents of Mr. Barry or Miss Sinatra. I'm just throwing out for discussion the suggestion that maybe you'd prefer to have these people come up with something entirely fresh each time they go into the recording studios.

Perhaps you'll accuse me of taking an extreme example if I bring The Beatles into the argument. But just look at the progression:

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BEAT EXCLUSIVE

Beatle's New Single

The BEAT has learned some exclusive news from Tony Barrow which will probably be met with mixed reactions from Beatle fans. The Beatles follow-up to "Nowhere Man" will be "Paperback Writer," sung by Paul with John and George on chorus, backed with "Rain" sung by John with Paul and George supplying the falsetto chorus.

What's had about that? Not a thing except that you will have to wait practically a whole month before the record is released! Due date is June 6, which means that May will have to roll by without a new Beatle record and "Nowhere Man" has already fallen off most of the charts.

Meanwhile, the Beatles are working on their next album which really should have been released long ago as "Rubber Soul" has

been out for months although it still finds itself nestled securely in the nation's top twenty best-selling albums.

The June 6 release date for "Paperback Writer" will be met with approval by most pop groups as it means that they have a whole month to release their new singles. It's gotten to the point now that no one in their right mind will release a new record the same time as the Beatles. Even the Rolling Stones and the Yardbirds have admitted to cooling it with new releases until the Beatles have had time to hit.

The Stones' new one, "Paint It Black," will have no trouble in racing up the charts to number one and will, undoubtedly, be coming down as the Beatles' next single is coming up there—avoiding collision at the top.

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The Association Talk About The Association

By Jamie Mccluskey III

There are some people in this universe whom you just don't interview—at any time, for any reason, anywhere. There can be a variety of reasons for this, but they all amount to just about the same thing: don't bother!

Such is the case with the Association. It is simply a physical impossibility to interview this group of gentlemen. There are six of them—all highly intelligent, all highly talented, and all highly interviewable.

Well, you could interview them, if you really tried, but it probably wouldn't make much sense to anyone but them. That's just the point: they're about the only ones who really understand what they're saying, and actually—they are the only ones really capable of interviewing them!

And that's exactly what they've gone and done: yep—interviewed themselves. On an evening just recently, I turned over my magical BEAT Notetaking Pen-and-combination-zap-gun (protected by Batman!) to all six of the Association, and what you see below is the result.

P.S. Good luck!!!

TED BLUECHIEL, JR.:

Well, here at the introspective interview of the self I feel I should tell a few of my beliefs to anyone who wants to live a life of experience.

That means to do as many things as you want or to encounter as many different situations for the sake of learning or experiencing.

One of them is to accept and love everything your understanding can allow. And, second, logically, learn to understand everything you encounter! Those are just a couple of my philosophical viewpoints which help my life become groovier.

Other than that, other things I do are that I really love music and the outdoors. I try to incorporate my beliefs into my music and freak out. I dig sincerity and honesty in people. I want to live at the beach

when I am able to afford to.

I love money and its security but I like to live in a moderate, comfortable environment. I like the mystical scene, and think my parents and friends are all groovy people. Until then, if I don't see you in the future, I'll see you in the pastures!

RUSS GIGUERE:

What is your name? Russ Giguere.

What does the H. stand for? I don't know.

Is Bob Dylan? Yes, and a fine one.

Where is it at? I always keep it in my "potatoes."

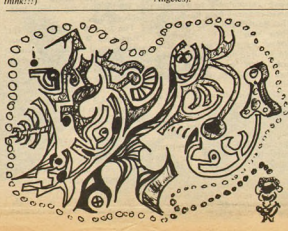
Are a comedian? No.

Would you say something funny? Glad to meet you.

Is it true that you are foul? No, it's Ted that's foul.

Is it true that the ever all encompassing good iridescent effervescences constantly as a guiding substance heretofore unknown in the physical world? Well, I really couldn't say, but I have always been beneath the exterior.

GARY ALEXANDER: (Ed. note: No, your stereophonic, wide-screen, ultra-groovy BEAT column isn't out of focus. This next "interview" is for real . . . we think!!!)



BRIAN COLE:

Are you Brian L. Cole? No. Do you pretend? Yes, why? No. Are you really a bad guy? Yes. If you had it to do all over again would, etc, you do it all over everything? Yes.

Do you have talent? No, I'm riding on all the other guys.

Do you? Yes. What is your Social Security Number? 541-46-4013

Do you have common friends? Sure.

Russell (Rustie) says I shouldn't. Are you a hippie? No, are the other guys? Yes.

Good nite Chet—cheerio Dave. BRANK

JIM VESTER:

As long as you're not going to ask questions, I'll just rap for a while. I was born in Birmingham, Alabama, and spent my formative years there. At the ripe old age of three, I moved to Burbank, California, where I grew up slowly and in lots of sunshine. Father is a musician (piano player). I attended Notre Dame High School, one year at Valley College, and three years in Germany with U.S. Army Special Services as a singer and band player.

After a few months in Greenwich Village, and Joshua Tree, California, I wound up here (Los Angeles).

In the BEAT

By Louise Criscione



Jeff Beck has recovered from his illness (reportedly meningitis) and has rejoined the Yardbirds. However, while he was in the hospital they discovered the sad state of Jeff's tonsils and the verdict was "out." Means that Jeff will head back into the hospital as soon as possible.

The Shadows of Knight are receiving all sorts of rave reviews for their stand at the Phone Booth. Their album, "Gloria," is pretty wild, too, pick it up if you haven't already.

Both Sam the Sham and his beard are back with the Pharaohs! Don't know what happened to change his mind about leaving but he's with the group now playing the Gay Haven Club in Dearborn, Michigan.

On Tape

John and Paul were recently talking about how they write songs. As soon as either one of them gets an idea for a possible Beatle song, they put it on tape. John admits that Paul's tapes are superior to his at times, contain bubbling and everything while John's have only his voice and a single guitar. Both reveal that this taping of their ideas is extremely important. Otherwise, they tend to forget them before they ever reach the recording studio.

Wonder what happened to Lou Christie? He returned Stateside a week early from his English tour and promoter, Mervyn Conn, is reportedly considering legal action against Lou for breach of contract. While in London, Lou announced his engagement to U.S. singer, Timi Yuro. At least, that's what the papers said.

WHAT'S HAPPENING: The Young Rascals set for "Murray The K's Special For The Year 2000" which will be aired in New York on May 19 and possibly across the country at a later date. Hollywood expects the Rascals in July and England, France and Italy are preparing for an August Rascal invasion . . . Lovin' Spoonful yawning 'em in England. John says the Spoonful's sound is "happy time music with roots in Chicago blues" but Zai says they play "jag-band music without the jags" . . . Fans in England attempting to get Hal Wells to release Elvis' "King Creole" again . . . Mick Jagger says the Beach Boys must "wake up by" . . . Peie Quattle of the Kinks is currently writing a book "a John Lennon . . . John and George turned up at the Marquee to see the Spoonful . . . Beau Brummels in New York cutting a new LP, "Beau Brummels—66" . . . Remember that "Little Red Riding Hood" television special the Animals were on sometime ago? Well, it will be the American entry for the world's top TV award, The Golden Rose of Montreux . . . Dick Clark producing a country and western TV show for the fall season.

S & C For Europe

Sonny and Cher's movie is supposed to wind up shooting sometime in May and then the duo is set for a European tour but you know how movie schedules are! Anyway, the movie execs are certainly impressed with Sonny & Cher and have picked up two more options on them.

Johnny Tillotson heading for Tokyo to appear in a Japanese made film, "Goodbye Mr. Tears." Johnny will have a cameo role in the movie, titled after Johnny's record of the same name which became number one in Japan. Funny how some American artists have to go to a foreign country to make it. I can think of quite a few who have had to do that way, can't you?

Dave Clark Five's next Stateside tour scheduled to kick off on June 12 with the group's twelfth appearance on "Ed Sullivan." They're the house group, I think.

Nancy Sinatra is in England for ten days. The dual purpose of her visit is to cut an album at the Py Studios in London and to make promotional appearances on two major television shows.

Mitch Ryder and the Detroit Wheels are doing all right on their current tour of the East and Midwest. Fact is, they're doing "ripping" well. So far, they've lost \$3,000 worth of custom made clothes which were torn, stolen and destroyed by eager fans. "Sometimes I feel like an ad for underwear," sighs Mitch who has come to the conclusion that he will spend considerably less on his clothes in the future!



BEAT Photo Robert Cooper

... JEFF BECK



... MITCH RYDER

Righteous Brothers: 'Don't Ignore Us'

By Louise Criscione

The Righteous Brothers. The Brothers Righteous. Bobby and Bill. It doesn't really matter what you call them. People know who you're talking about anyway. Two years ago you could have called them anything and no one with the possible exception of the Orange County hippies would have had any idea in the world who you were talking about.

But today the whole bag is different. The Righteous Brothers are solidly "in." Hollywood, New York, London and everywhere in between. They're "in."

A long time ago you could have knocked them over, pushed them aside or sat next to them in a drab classroom but today you can't touch them. They're the biggest duo in the entertainment field, second to absolutely no one. How did it happen? How did these two Orange County amateurs who are so alike and yet so different come to join the ranks of the highest paid and most in demand performers in the country?

Hazy

Even they're not sure how it all happened. They distinctly remember how it started. They know where they are right now. It's just that part in the middle they're a bit hazy about.

The whole thing had its beginning in Southern California's Orange County, the part of the state which used to be known for housing Disneyland but which is now being referred to as Righteous Brothers' country. Anyway, it's outside of Los Angeles and is where Bobby and Bill each headed up their own combo in the early 60's.

They played in small clubs and tiny coffee houses and very slowly they managed to build up a following in Orange County, a following which was fiercely loyal and which if they liked Bill's group didn't particularly dig Bobby's. Natural-

ly, Bobby had heard of Bill and Bill had heard of Bobby. So, on their nights off they took to catching each other's shows, as small and insignificant as they were.

Then in 1962, they were hit with the idea of merging, certain that this step would further their careers along. Merger completed, they were booked into the Charter House in Anaheim for a high school prom. They went over well and decided on the spot to add song writing to their list of achievements.

Lupe, Baby

Their first joint attempt at composing ended in the now famous "Little Latin Lupe Lu," a song that was later to become their first hit single.

From the clubs of Anaheim and Santa Ana, Billy and Bobby moved on to the Rendezvous Ballroom in Balboa, California, the scene of what was to become surfers' haven, the place where Dick Dale later held court for surfers, gremmies and ho dads from all over Southern California.

Their opening at the Rendezvous was disappointing. It was their first really professional date and the small crowds which greeted the boys those opening nights sort of made them wonder if they should have ever bothered leaving Anaheim at all. But word of their unique style spread quickly and before long crowds of 2,000 were lining up nightly to see them.

The song which seemed to go over best was "Little Latin Lupe Lu" and, in fact, local record shops were flooded with requests for the record but Bobby and Bill weren't even the Righteous Brothers yet! That came shortly after the Rendezvous when they were playing the Black Derby in Santa Ana.

The Black Derby crowd dug the rhythm and blues wailing of the boys so much that after each song



... BILL AND BOBBY GATHERING SOUL AND INSPIRATION.

they would scream out: "That's righteous, brother!" And the name simply stuck. They were all at once the Righteous Brothers.

From the Black Derby the newly dubbed Righteous Brothers moved from club to club but they never ventured far out of the Southern California area. They did make it to a club on the Sunset

Strip and it was there that they were spotted by ABC-TV producer, Jack Good, the man who eventually sold an idea to the network—an idea which finally crossed your television sets for a few triumphant months as "Shindig."

The Righteous Brothers' popularity continued to spread and when Good finally produced "Shindig," he remembered Bobby and Bill and lost no time in securing their signatures to contracts which made them semi-regulars on the show. It also made them two of the most popular entertainers in the nation—promto.

As the show grew older, Bobby and Bill were seen on "Shindig" less and less. Not because they weren't in demand—but because they were. Promoters were begging for Righteous Brothers' bookings and one by one the Brothers were knocking down every top club in the country and smashing attendance and gross records everywhere they went.

Hit After Hit

They've had only hit after hit—"Koko Joe," "Fanny Mae," "Try And Find Yourself Another Man," "You've Lost That Lovin' Feeling," "Just Once In My Life," "Hung On You," "Unchained Melody," "Ebb Tide" and "Soul And Inspiration." Their albums—"Righteous Brothers Right Now," "Some Blue-Eyed Soul," "Lovin' Feeling," "This Is New," "Just Once In My Life" and "Soul And Inspiration"—linger in the LP charts so long that people begin to wonder if they'll ever leave! They travel around so much now that they spend more time in

planes than they do in their Hollywood homes. They're popular but they're not exactly sure why.

"We don't have any gimmicks. Our approach is with one specific quality in mind—the heart of the song. We stick to our bag, one type of song. We don't do surf or hot rod or skate board," says Bobby. "People who hear us may like us or they may hate us, and that's all right as long as they don't ignore us, as long as they remember us. We have to grow. We're always choreographing and working on special material."

What's Right

"The secret is to create a mood rather than articulate words. When the lyric is good, then you hear the words. One of the advantages of making money is the freedom to do what's right and what you want to do," continued Bill.

Because they both believe in progressing, in always moving forward, they have definite ideas of what they'd like to do next. "After the national concert tours we want to do college tours," says Bill, "for there is a special kind of communication that we get with the students."

"Because of the difficulty we had in getting started we'd like to open a club that features nothing but new, young talent, a place to give them an opportunity to break in material."

So, the Righteous Brothers have moved from Orange County to the Strip, to "Shindig," to Las Vegas, to the world. They know they've moved—they're just not sure why. I wonder if they ever thought of narrowing it down to "talent" ????



... "WHAT'S THAT YOU SAID, BILL?"

Ike And Tina Deep And High



... IKE AND TINA TURNER TALKING IT OVER.



"Bronze Bombshell," literally explodes the moment she rears back and belts out that first note. She has one of the most unusual voices in show business. It's hoarse and throaty but she can also reach the very high notes with a clear brilliant tone.

"River Deep, Mountain High," Ike and Tina Turner have signed with Phil Spector and there's no telling what fantastic sounds they'll come out with now! The whole Ike and Tina Turner Review which features their band, The Kings of Rhythm, and the soulful wailing of the Ikettes is currently out on a 90-day one-nighter tour which will take them through July.

Ike was born in Clarksdale, Mississippi where he was a disc jockey as a young boy but even then he was sitting in with different bands, playing the piano and writing. He soon tired of Mississippi and moved on to St. Louis. As it turns out it was a smart move for Ike because it was in St. Louis that he met Tina.

Tina was born in Tennessee but then traveled on to St. Louis where she took dramatics in high

school, participated in all the singing and acting events at school and sang in the choir at the Baptist church.

After high school she worked as a nurses aid in a St. Louis hospital, often singing for the patients. During this time Tina obtained her first professional experience standing in for part time gigs with some of the local dance bands in St. Louis.

And then she met Ike. "It all happened by accident," recalled

Tina. "While watching Ike on stage in St. Louis one night (he played the organ during intermission) I asked to do a number. The drummer handed me a mike and that was it! Ike liked my voice and I started out as an Ikettes."

Their first hit single together sort of came about by accident as well. "Ike was about to record 'Fool In Love' but the lead singer didn't show up for the session," says Tina. "I knew the song, so I sang it. As Ike predicted it sky-

rocketed to popularity, quickly becoming on the top ten charts across the nation."

One marriage and four sons later, Ike and Tina Turner now have a happy home life as well as a successful show business career together. The duo first went out on tour as a duet in 1960. The tour carried them across the country to California and they both dug it so much that they decided to make it their permanent home.

Tina, often referred to as the

Tina experiences all the emotions of her songs as she performs. None of those emotions she displays during a performance are contrived. They're real because Tina pours every ounce of her strength into every note. And such an effort is a strain on her 5'4" frame. "That's why I stand pigeon-toed when I sing," she explains. "It helps me keep my balance as I strain to reach the notes and to react to all the various emotions in each song."

Tina digs performing with the Revue best of all. "In a big show with numerous artists you are limited and can't really show the audience what you have to offer. I enjoy my work and I like to feel close to the audience. I look into their faces as individuals, not just as a crowd. Because of this I always laugh when I sing."

Besides being recognized as one of the most talented female performers around, Tina is also rated one of the best dressed women in the business. She frankly states that Ike selects most of her clothes and admits: "He's very good at it and I like his taste."

Lately Tina has taken to making television appearances minus Ike because, "we have no duet numbers together." Ike heads the band and plays the guitar on stage and occasionally shares the mike with his out of sight Tina.

Tina has appeared on all the television shows originating from Los Angeles. Sometimes the Ikettes are on with Tina to back her up, other times she faces the cameras alone.

Ike and Tina recently signed with Phil Spector's Philips Records and they're debut release on the label is, of course, the fantastic "River Deep, Mountain High." They've cut a new album which is scheduled for release within the next three weeks. They're really moving now and no one knows where they'll stop — or if they ever will.



... TINA, IKE AND "RIVER DEEP, MOUNTAIN HIGH" PRODUCER, PHIL SPECTOR.



Searching For Soul

By Eden

Most people don't think of the Knickerbockers as a "soulful" group, although certainly the boys have soul. They also have a large quantity of talent distributed generously throughout their four musical personalities.

Probably the most "soulful" member of the group is Jimmy Walker—the man behind the skins. He's the one who does the wailing "soul" songs for the group, and when we asked him to give us his impressions of soul, he contributed the following:

"It's just about the *vaguest* thing you can define! A lot of people say it's rhythm and blues, which is probably the closest thing to it. It comes out of gospel music, which is probably why they call it 'soul' music, because at the revival meetings—they used music to pray, and they probably figured that way it gets to your *soul* better, and that's where the term came from.

"But, it's been over used—as everything else has—it has been used as a product to sell; and now, anybody who imitates the Negro sound has, quote 'soul' unquote.

"But, I think Frank Sinatra's got 'soul' in the Papa's, and the Mama's and the Papa's, and the Beatles, and anybody who sings with *feeling*. In the over used term—soul is *feeling*; just because you scream, doesn't mean you've got *soul*!"

Buddy Rendell agrees that the rhythm and blues music does represent an important influence on our pop music: "R&B is, even now, a dominant influence—it always has been, ever since the advent of early rock and roll.

"It was based on a combination of some of the country and western things along with the rhythm and blues things, and it kind of weaved itself into American music, where it's there now to stay for quite some time, and I don't think it's going to go away now, unless some completely brand new thing comes and takes everything by surprise and makes it obsolete."

Although all four of the boys

have a great admiration for the work and the musical experimentation being done by other groups, they feel that most of their own experiments in pop music lie in the vocal aspects of their music, rather than the instrumental.

Beau Charles explained this for *The BEAT*: "Luckily enough, we have a good blend of voices; all our voices kind of make it together for some reason—don't ask me why! We all have a different sound, but together we can get it to sound almost like one—which is good.

"Some of our songs—well, if I write, I put them through vocal calisthenics!! We just did a thing I wrote and they were all dying through the whole thing!"

"We work more vocally on good songs—I think people still like to hear a nice, simple song with a good lyric and an easy thing that they can sing along with. I think they'll always be hits."

Brother John

Beau's brother John joined him then to explain: "We're pretty normal guys and we dig normal records, but we also look for things rather than different, and odd, and far out just because it will sell a record—we like to look for tasty things that can be in context either with the music, or the song, or the lyric and have a universal appeal but still are listenable to the point that you don't have to think, 'what's that in the background?' and 'what are they doing there?'"

Jimmy made the discussion a threesome, agreeing: "When you

get too far out, people just don't accept it."

Although the Knickerbockers have been rewarded with success and popularity throughout the pop world in the last year, there are still many things which they hope to do. Jimmy spoke for all of the boys:

Headline Wish

"Each of us has desires of our own, but as a group—I know that we would love to do concerts... and headline. This would be the greatest thing, as a group. And maybe later to go into colleges. Individually, Buddy wanted to go into arranging, Beau wanted to go into writing, I want to go into producing, John digs movies and acting. As a group we just want to cut records, and get the respect that we feel we've earned in the last couple of years."

Just a few short months ago, the Knickerbockers visited the offices of *The BEAT* for the first time. Four boys who had been building a fine reputation for themselves in a popular Hollywood nightclub for several months, with their first record just about to be released.

The record was "Lies," and it was one of the biggest hits of 1965. When I met the boys for the first time, they were just four talented, fun-loving, warm human beings waiting for their big break.

Nearly half a year later, they are still the same four people with just a little change—they have had that break, and now they aren't just four talented musicians... they're just great.

What Do You Want From Your Favorite?

(Continued from Page 1)

there's been between "Please, Please Me" or "She Loves You" and "Nowhere Man" or "We Can Work It Out." Listen to "Help!" and then "Yesterday" or "Day Tripper" and then "Michelle." Musically The Beatles are on the move all the time.

Maybe you wish they'd stayed static with the simple but exciting beat format of their early discs? No, surely you don't because if that's all you're after you can hear the '64 sound of The Beatles recreated without too many problems by The Knickerbockers!

If The Beatles had decided to stay with their first successful style, their recording sessions would take about one tenth of the time. As you know, they've spent three weeks working in the studio on their next album and single. In fact the material is still incomplete. The reason is not that songwriting comes harder to The Beatles today than it did in '63 or '64. The words

and tune don't take long.

But it's after those have been written that The Beatles really get down to work these days. They try different instruments, various vocal ideas. They record and re-record. They listen to play-backs and then add more new ideas. That's where the hours and days are consumed. That's why they average less than one track per day during their lengthy '66 sessions!

In fact they're taking all this extra trouble to satisfy themselves as much as anything else. Whether you would be just as keen to hear carbon copies of "She Loves You" or not, they're out to find new ways of presenting their material. It's a slow but thoroughly rewarding process. Like John, Paul, George and Ringo, I believe all that extra thinking, all those extra session hours, are well worthwhile. But I often wonder if American Beatle People feel the same way about it.



... THE YOUNG RASCALS (l. to r. Felix Cavaliere, Gene Cornish, Eddie Brigati and Dino Danelli.)

With Or Without?

(Continued From Page 1)

ing dates which will take them to Connecticut, New Hampshire, Massachusetts, Rhode Island and back again to Southampton, New York where it really all began for the Rascals at The Barge in the summer of '65.

June hopefully promises a breathing spell for the group before they again head out in July on a 30 day tour which will carry them through the Mid-West and into Southern California for a stand at either the Strip's Whiskey or Trip.

A New One

"Good Lovin'" topped the nation's charts and their first album, "The Young Rascals," is reported in the trades as being the fastest selling LP in the country but now it's time for a new single. Three weeks is the deadline because in order to make it to number one, they've got to hit after "Paint It Black" but before the next Beatle release. They've got 'em in the can but the hang-up is in trying to decide which two sides will go.

They've been booked for their second guest shot on "Ed Sullivan" and they've adopted a long-

haired dog named Cuff acquired while the boys were on the West Coast. Cuff travels with them everywhere and was nationally introduced on "Hullabaloo" several weeks back.

Put-On

The Rascals currently have their minds messed up over a problem which you can help them solve. As you know, the Rascals appear on stage in knickers, Lord Fauntleroy shirts, etc. They wear these outfits for one reason only—they want to.

When *THE BEAT* questioned them about it, we received three different answers. "We don't want to wear suits," replied Gene. "It's easy to play in," answered Dino. And the last and probably most logical reason came from Eddie: "We do it just to be different. It's really a put-on but we think our sound is much more important than the way we dress."

However, now they're having second thoughts about the whole thing. They're not quite sure if their outfits are dug, hated or simply ignored. The question is

very much open for discussion—so what do you think?

Should they continue wearing the knickers? Should they discard them? Or do you even care? The Rascals will go whichever way you want them to, but you'll have to let them know and until you do the knickers are "in."

Mrs. Miller At Her Best

Butman may have met his match. It's not the Joker or the Riddler but Mrs. Elva Miller, the little lady from Claremont, Calif., who's taking the country by storm with her first album, titled "Mrs. Miller's Greatest Hits."

In just the first week the record was released the reaction to it included:

A special election in Kalamazoo, Mich. where she was elected Honorary Mayor of the City.

She was greeted in Hawaii with the wildest celebration since Hawaii obtained statehood.



By the time you read this I expect THE ROLLING STONES will be heading for the top of the U.S. charts with "Paint It Black," the Mick Jagger/Keith Richard composition recorded in Hollywood on March 3.

In fact, American fans of The Stones have heard this new single before their U.K. counterparts—Decca will not issue "Paint It Black" in Britain until May 6.

A week later The Stones will showcase the single plus one or two tracks from their "Aftermath" album on one of the last programs in our "Thank Your Lucky Stars" series.

With new records and American concerts it looks as if The Stones are getting in just ahead of THE BEATLES. A new U.K. single from John, Paul, George and Ringo is expected in the third or fourth week of May. Latest summertime plans for The Stones mean that they're likely to undertake a short series of major concert appearances in America just a few weeks before The Beatles begin their August tour at Chicago.

The "Aftermath" album, on sale in Britain just two weeks, has moved into the Number One spot on our album charts—displacing the "Sound Of Music" movie track from the top position.

Looks like there will be a rush to record "Aftermath" material for upcoming singles. Jagger and Richard are to personally produce a CHRIS FARLOWE recording of "Out Of Time" and THE ZOMBIES will make the "Aftermath" ballad "Lady Jane" the top deck of their next single.

MICK JAGGER, BOB LIND and JACK NITZSCHE attended a recording session together—but as spectators and not performers. They watched newcomer Reg Presley and THE TROGGS make their first single called "Wild Thing." And the finished product was just that!

NEWS BRIEFS... Stars flocked to WIEF THE LOVIN' SPOONFUL in action at London club date. Audience included BEATLES, JOHN & GEORGE, chart-topper SPENCER DAVIS and writer/singer JONATHAN KING... "Sadness" by ORNETTE COLEMAN (no less) recorded by MARIANNE FAITHFULL... BESS COLEMAN, once 'our girl in New York' when she worked as a PR assistant with the Brian Epstein organization, has left the London HQ of Island Records to take up New York editorial executive position with *Teen Life* magazine... Liverpool group THE KOOBAS who toured Britain with The Beatles last December planning late-May promo trip to America... THE BACHELORS will be in New York for three weeks in May for Carson and Sullivan programs prior to Las Vegas appearance... Since STONES are known to love

California so sincerely, BRIAN JONES' quote that Hollywood is "just like a big, horrible movie set" quite surprising!... 250 dollar portable TV set was BRIAN EPSTEIN'S gift to CILLA BLAIR when she opened a three-week cabaret season at London's classy Savoy Hotel... RINGO proving the superior chess player in 'twent-takes matches with road manager NEIL ASPINALL during current Beatles recording sessions... THEM considering Simon & Garfunkel title "Richard Cory" for U.K. single... Pity that her infatigation will shorten London "Funny Girl" starring run for BARBRA STREISAND... Having announced August 4 as their scheduled Los Angeles marriage date, LOU CHRISTIE and TIMI YURO posed beside "Do Not Disturb" sign for photographers at London's Savoy Hotel... 18-year-old JOHNNY BLUNT replaced founder-member, leader and drummer CHRIS CURTIS who quit THE SEARCHERS immediately before the group left for America... Pozo Seco hit "Time" recorded for U.K. single by CRISPIN ST. PETERS... For May TV series songstress DUSTY SPRINGFIELD paid dress and gown bill of over 7,000 dollars... Under-deck title for latest PRETTY THINGS single is "L.S.D."... LOU & TIMI promise they'll honeymoon in London... Complains Beatle John, sightseers keep organizing picnics on the Lennon lawns at Weybridge!... MICK JAGGER searching Chelsea stores for furniture... HOLLIES bought great loads of cowboy gear in South Dakota... Watch out for striking record called "That's Nice," current fast-riser in U.K. charts for newcomer NEIL CHRISTIAN... GERRY (Pace-maker) MARSDEN to be a dad before September... Every batch of words exchanged during the BEATLES Tokyo Press Conference on June 29 will be relayed via an interpreter!... Celebrity audience of 200 at Savoy Hotel on Sunday, May 1 for colour TV filming of "Cilla At The Savoy"... Star-stacked invitation list for ROY ORBISON birthday party in London last week... PHIL UPCHURCH is latest new name in U.K. Top Thirty with "You Can't Sit Down"... GERRY & THE PACEMAKERS a smash-hit in cabaret at the Stockton Fiesta.

One More Down

Another teen-television show has joined the list of shows that won't be back next fall.

ABC-TV's daytime soap opera, "Never Too Young" has been axed and will be aired for the last time in mid-June.

It will be replaced by "Dark Shadow," a mystery program produced in New York by Bob Costello.

"Never Too Young" has only been on the air since last summer.

Ringo: 'John's Personality Made Us'

By Gil McDougall

Whenever I sit down to write about Ringo Starr I suddenly have an immense feeling of happiness. The same kind of feeling that one would get when meeting Ringo for the first, or the one hundredth time. The little man from Dingle has been described by many, as the Beatle who is the swingiest in private. But in private, or in public, Ringo exhibits a tremendous feeling of good will to all men.

During his life Ringo has perhaps been cursed with a fair amount of illness and misfortune, but parallel to this is the luck and good fortune that he has experienced in his professional career. The Beatles together are a fantastic show business combination, but had they never joined together in one group, who knows what their fortunes might have been. Brian Epstein puts it this way: "Ringo was the catalyst for the others. He suddenly completed the jigsaw."

Ringo's Luck

In a way it was pure luck that Ringo ever joined the Beatles. But for his friendship with Paul and George he might still be playing the drums at Bulins holiday camp in Skegness. Of course, he would be playing them just as well, and probably having as big a ball as he is today, but the Beatles and the world just wouldn't be the same without Richie.

The Beatles are lucky in that they are all friends. As John has said: "Members of a group like this are usually not friends. I mean that they are friends but they don't necessarily hang around together on their days off. Sometimes a couple of them might go off and be friends, but usually they get enough of each other while they're working."

Though the Beatles popularity shows no sign of dying down, at one time or another they have all voiced the opinion that it must sooner or later. Ringo and John have both said: "We don't want it to go on forever you know."

One day the Beatles may dissolve their partnership and concentrate on quieter things. After all, it is a bit wearying to tour the world all the time. It is doubtful that they will ever stop recording as a group, but there is a possibility of each Beatle doing single records.

Comedy Role

If John and Paul decide to take some time out and try to write that musical that they have been discussing for some time, George might go solo and Ringo might decide to try a film comedy on his own. As a comedian he certainly has the potential.

Having been born in Dingle, which is one of the toughest parts of Liverpool, Ringo was more than ready for any obstacles that life might present. His series of illnesses more than primed him for the hard aspects of life. Ringo was five years old when he was sent to St. Silas school. He started out well, but soon was stricken with appendicitis. Unfortunately, complications set in and for some time Ringo was expected to die. He

didn't, of course, but nevertheless he had to spend some four years in that hospital. Anyone who has ever been in the hospital just a couple of weeks will know how very long that four years must have seemed to Mr. Starkey.

Ringo doesn't confine his activities to drumming and singing however. He would very much like to write some country music. He has actually done this. Together with John and Paul he helped to write "What Goes On," which appeared on the flipside of the Beatle hit, "Nowhere Man."

Ringo has said: "It was John's personality that made us." Though there is plenty of truth in this, it is not the entire story. They all participated, and Ringo no less than the rest. To George's next-door-boyness; to Paul's charming ways; and to John's irreverence, Ringo added the quaintness of the little man. The Beatles are superstars, but they are not super-humans. That is why we find it so easy to identify ourselves with them.

More To Come

Before the Beatles became famous, Brian Epstein made this claim: "They will be bigger than Presley." They may well turn out to be even bigger than Sinatra—and that's really going some. Despite all that they have achieved, despite all of the records that they continue to break. I can not help but feel that the Beatles haven't even begun to show the actual extent of their talents yet.

Ringo is a very fortunate man indeed. Not only is he a fantastic success, but he also has a wonderful wife and some of the most respected friends in the world. He also lives in a very pretty part of England. He lives in the country and yet is only minutes from the second biggest city in the world.

It has been suggested that the Beatles actually changed the face of London. This may be stretching it a bit, but they have had a tremendous effect on the city and its inhabitants. They have changed the lives of many people.

Ringo and the other Beatles get a big kick out of hobnobbing with other groups. At the premiere of "A Hard Days Night," Mick Jagger and Keith Richard turned up unexpectedly and Ringo and John demanded that they be invited in. At the 1965 Beatle concert in



... THERE, YOU SEE, RINGO REALLY DOES ANSWER HIS FAN MAIL!!!

New York the Rolling Stones again turned up, and were greeted with great enthusiasm by the Beatles. As the Stones approached John was heard to exclaim: "It's the famous Rolling Stones!"

Ringo enjoys his fame, but he gets annoyed when he is singled out from the other Beatles for any

particular honor. After all they are a team, and anything that they do, they do together. During the Beatles first tour he was very embarrassed by the "Ringo for President" campaign. It was only a joke, of course, but he still did not enjoy becoming the sole Beatle in the spotlight.

Whatever is to become of Ringo,

the fact remains that he has already secured most of the things that man struggles to gain throughout his life. He has made an excellent marriage; he has achieved fame and fortune; and he has obtained the friendship of half the population of the earth. That isn't too bad for a little man from Dingle.

BEAT Photos: Robert Young



KRLA Tunedex

This Week's

Last Week

Title

Artist



DAVE HULL



BOB EUBANKS



DICK BIONDI



JOHNNY HAYES

1	2	WHEN A MAN LOVES A WOMAN	Percy Sledge
2	1	MONDAY, MONDAY	The Mamas & The Papas
3	6	HEY JOE	The Beatles
4	3	RAINY DAY WOMEN #12 & 35	Bob Dylan
5	22	A GROOVY KIND OF LOVE	The Mindbenders
6	4	TIME WON'T LET ME	The Outsiders
7	20	ALONG COMES MARY/YOUR OWN LOVE	The Association
8	7	SOUL AND INSPIRATION	The Righteous Bros.
9	12	THE SUN AIN'T GONNA SHINE ANYMORE	The Walker Bros.
10	5	THE RAINS CAME	Sir Douglas Quintet
11	9	SLOOP JOHN B.	The Beach Boys
12	11	MAGIC TOWN	The Vogues
13	13	LEANIN' ON THE LAMP POST/HOLD ON	Herman's Hermits
14	8	EIGHT MILES HIGH/WHY	The Byrds
15	10	GOOD LOVIN'	The Young Rascals
16	14	MESSAGE TO MICHAEL	Diome Warwick
17	25	IN MY LITTLE RED BOOK	Love
18	24	TEEN-AGE FAILURE	Chad & Jeremy
19	19	FALLING SUGAR	Palace Guard
20	26	LOVE IS LIKE AN ITCHING IN MY HEART	The Supremes
21	18	A SIGN OF THE TIMES	Petula Clark
22	27	PLEASE DON'T STOP LOVING ME/ FRANKIE AND JOHNNY	Elvis Presley
23	21	RHAPSODY IN THE RAIN	Lou Christie
24	23	TRY TOO HARD	The Dave Clark Five
25	36	FUNNY HOW LOVE CAN BE	Danny Hutton
26	32	HOW DOES THAT GRAB YOU DARLIN'/LAST OF THE SECRET AGENTS	Nancy Sinatra
27	40	RIVER DEEP, MOUNTAIN HIGH	Ike & Tina Turner
28	33	NOTHING'S TOO GOOD FOR MY BABY	Stevie Wonder
29	30	CAROLINE, NO	Brian Wilson
30	38	YOUNGER GIRL	The Hondells
31	38	DADDY YOU JUST GOTTA LET HIM IN	The Satisfactions
32	34	I GOT MY MOJO WORKING PT. 1	Jimmy Smith
33	34	DID YOU EVER HAVE TO MAKE UP YOUR MIND	The Lovin' Spoonful
34	35	CRUEL WAR	Peter, Paul & Mary
35	35	THERE'S NO LIVING, WITHOUT YOUR LOVIN'	Peter & Gordon
36	36	COME AND GET ME	Jackie DeShannon
37	37	I'M A ROCK	Simon & Garfunkel
38	38	IT'S A MAN'S, MAN'S, MAN'S WORLD	James Brown
39	39	GREEN GRASS	Gary Lewis & The Playboys
40	40	I'D NEVER DO THAT	Jimmy Boyd



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CHARLIE O'DONNELL



BILL SLATER

Beatles Coming, \$100,000 Going

The Beatles are coming to Los Angeles again this August and they're planning to take a good deal of money with them when they leave.

They've been set for one evening performance in Dodger Stadium Aug. 28. Tickets will be the same as last year, \$3 to \$7, but the when, where and how they may be purchased, has not been announced yet.

The Beatles themselves have been guaranteed \$100,000 against 65% of the gate. The \$100,000 guarantee is a record for any entertainment act here in Southern California.

It's nothing for the Beatles though, who are sort of used to breaking records. They received the same amount last year from appearances in New York's Shea Stadium and the Kansas City Athletic's ball park.

Last year the Beatles received \$45,000 a night for their two performances in the Hollywood Bowl.

Although they'll only do one show this year, more fans will actually be able to see them since Dodger Stadium holds over twice as many people as the Hollywood Bowl. The Bowl holds just under 20,000 while the Stadium holds 50,000.

This is actually a feather in Dodger Stadium's cap. They've been trying to lure in more entertainment acts since the L.A. Angels moved to Anaheim.

Petula Clark—'Most Popular'

Pert Petula Clark, currently on the charts with "A Sign of the Times," has been named "Most Popular Television Performer" by Eurovision, the television system which telecasts in France, Holland, Belgium, Italy and Germany.

Petula will accept the award May 28 in Venice, Italy, during the taping of a one-woman television special she's doing for Italy's RAI network.

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Tim Morgan At The Ice House

Tim Morgan, legendary folk hero of **Fink Records**, is currently appearing at the Ice House in Glendale.

This is Tim's first night club date outside of the beach area, where he tends his flock of legion fans. He will be at the Ice House for a total of five weeks. The Travelers 3 appeared with him the first week.

The Deep Six, known for their first hit single, "The Rising Sun," will share the bill with Tim the last two weeks of the engagement, which ends May 29.

Travelers 3 & Tim Morgan

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Inside KRLA

Whewwwwww! What a week this has been! The KRLA studios will very probably never be quite the same again after the past few days.

It's been a hectic week around here with everybody and their brother-in-law's pet turtle dropping in to say hello. The Hollies—one really fab group from across the foam in Blightyland—passed through... sort of like a hurricane!

These talented boys who look so nice and quiet and normal at first glance are actually about the most exuberant, spirited, and noisy young men in the entire pop world! But that's okay, 'cause we love 'em, and besides—they make very good records!

It was also birthday week in Hollywood for an old friend of everyone here at KRLA and of *The BEAT* as well. Joey Paige celebrated his 24th birthday, and several of his good buddies decided to help the festivities along by throwing Mr. P. a surprise party.

Believe it or not, somebody actually got word to Dick Biondi that there was a Finnish Birthday Thingie afoot, and in a twinkling of a "Ditty Wah Ditty" Dick had the birthday boy himself on the air talking to his may fans in Southern California.

Happy Birthday, Joey!

It was really a very happy birthday for Joey, and he has asked us to thank all of his fans who wished him well; he really did appreciate your thoughts.

Jim Steck has returned from his European vacation (the dirty, well-learned rat) and since he had the wonderfulness of his own kindhearted, remembering self not to

bother writing us... perhaps we can convince him to drop by the column for a few lines next week and tell us about all of his adventures.

I know one thing for certain now, though—I asked him to bring me a souvenir from Merrie Olde England; just one little, old remembrance from the Mother Country... but I certainly didn't see any Beatles hanging from his trunks when he fell off the airplane!! You really know how to hurt a girl, Jim!

Fiendish Plot

Our Bat Manager has been very quiet and very secretive lately, but I think perhaps it is only because he has been occupied dreaming up another fiendish plot to spring on his poor unsuspecting Bat Employees at the station.

Special note to Bill McMillon: with the warm weather returning, have you checked your air conditioner to be sure it's in perfect working order?

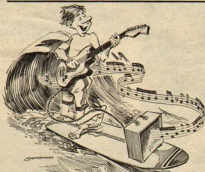
7 From Sonny

Sonny's been a bit busy lately. While filming his and Cher's first movie, "Good Times," he has also found time to complete seven songs for the movie.

With two numbers still untitled, he has complete "Good Times," "Just a Name," "Don't Talk to Strangers," "Trust Me" and a new arrangement of their hit, "I Got You Babe."

The movie is currently being filmed in Hollywood and is due for release in either June or July.

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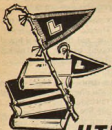
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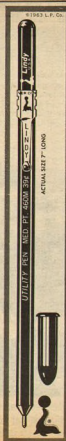
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... NORMA TANEGA

Norma Tanega's World Of Beautiful Music

By Barri

A young woman raised in an atmosphere of art and music, she loves "beautiful things," and says "I always wanted to make music."

That young woman—who studied classical piano for 12 years, obtained a B.A. in Art History and Painting, and a Master's Degree in Painting and Graphics—is making a lot of music these days. And very beautiful music it is, too.

Her name, Norma Tanega. Her first record, her first hit, "Walkin' My Cat Named Dog." Her first home, Mare Island in the San Francisco Bay where she was born during World War II, in January of 1943.

Her father was a Band Master in the Navy for 30 years, and her mother was a student of painting and sculpture. Shortly before the war in the Pacific broke out, the small family moved to the United States.

Norma first began to show her love for music when she was just four years old and she began to play the piano. By the time she reached the end of her teen years she was an accomplished pianist, painter, poet, and singer.

Musical Student

After high school, Norma went on to Scripps College to obtain her B.A. degree, and upon graduation, entered Claremont Graduate School. While there, she was able to utilize her many years of musical training to teach herself to play the autoharp, barjo and the harmonica.

There was a brief period of time after Norma completed her graduate studies, spent in New York for the purpose of simply "absorbing life." Then, she went on to

Europe "to see what I had studied during my college years."

Although she sang in youth hostels in France and Spain on her tour of Europe, Norma had never performed professionally until after she had returned to the States and was discovered by Herb Bernstein, who is her present producer and arranger.

She names the Beatles and the Andrew Sisters as her two favorite groups, and claims favorites in other fields of artistic endeavor to include Vincent Van Gogh, Maximilien Robespierre, Franz Kafka, Dostoyevsky, Isadora Duncan, Carl Millis, Barlach, and Garbo.

Many Facets

Truly a talented young woman of many facets, Norma wields her musical pen in as many areas as her interests. She writes about the beauty of the ordinary things in life—and raises them to a level of importance seldom seen by the average person.

Somehow, Norma seems to have captured the child's innocent wonder at the glories of the world and nature all around us and she has put them into the music she sings and shares with everyone.

To follow up her first nationwide hit record, Norma will soon release another of her own compositions, "A Street That Rhymes At 6 a.m."

It may not rhyme with very many things, but the name "Norma Tanega" is rapidly becoming synonymous with sensitivity, beauty, and rare talent in the world of contemporary music. It is becoming a very integral part of a world of very "beautiful music."

DISCUSSION

By Edna

First bit o' wax set to spin around our column this week is a little further info on some of last week's waxations. I mentioned that Peter and Gordon had a new record out that was probably going to be a hit, entitled "Stranger With A Black Dove."

Also mentioned that there wouldn't be any composer hang-ups this time around (you all remember our friend Bernard Webb of "Woman" fame?) as the tune was penned by a non-Beatle type. Just one thing I forgot to tell you: Peter and Gordon have finally gone "deep" on us, and they are responsible for the penning of this new platter.

The Outsiders are currently occupying hit positions on charts across the nation with their first successful disc, "Time Won't Let Me." In hopes of providing the platter with a companion smash, the boys have released a new record: "Girl In Love," b/w "What Makes You So Bad, You Weren't Brought Up That Way."

The latter (you didn't really think I would say it twice, did you?) is an uptempo tune and might have a possibility of someday becoming a moderate follow-up chart success for the boys. But it's only an outside chance!

If you've all been watching the telly lately, and maybe boning up on your Lebanese a little, you are probably familiar with Danny Thomas. Well, Danny decided that he wasn't about to let Jerry Lewis and clan get ahead of him in the pop world. No sire! So Danny's son—Tony Thomas—went out and formed his own group.

They chose—originally enough—the Thomas Group as their official name, and they have a brand new record out on the Dunhill label. Another Sloan-Barri tune—"Penny Arcade."

It's a strong song once it gets going, and the beginning is just a little reminiscent of "You Baby." There are five boys in the group—all between the ages of 18 and 20—and this new disc could be an important beginning for them. Lay an earlobe on it and see what you think.

I am very happy to report to you at this time that contrary to some popular opinion, Barry McGuire did not get destroyed. Now he is back again with a brand new record you really won't believe.

At first listen, you might be inclined to think that the blond bombshell who sang about the "Eve" has suddenly gone Lovin' Spoonful on us, but he hasn't. He's simply come up with a brand new sound that can only be described as "Rag 'n' Roll!"

Or as Mama Cass puts it—"Rag Rock." Barry has recorded the old Bud and Travis tune, "On A Cloudy Summer Afternoon," with a ragtime, Dixie-land influence stamped all over it.

And it's great! Yep—the one's gonna blow some minds. Could be his biggest since "Destruction," and it is, it should put him right back on the "Eve" of Success!



STEADY AS ROCKS—Simon and Garfunkel broke out the scene with "Sounds of Silence" and people talked about their funny names. Then came "Homeward Bound" and people began to realize that something was happening. Not it's "I Am A Rock" and the realization that Paul Simon and Art Garfunkel, the two New York singers who are just outside the "message bag," are here, not only to stay, but to be a major influence as well.

'The Animals Are Dead'



I submit to you this obituary. An open letter, if you wish, to *The Animals* and all their fans. Whether you print this is a matter of your own integrity; it is in the minds of many and I believe it needs to be heard.

B.A. Tremayne, a BEAT Reader

The Animals were five extraordinarily talented men. The adhesive which creates groups is unique and indefinable; in their case almost unbelievably superb. When I met them in 1964 they were happy, determined and optimistic. I respected them for their personal as well as professional integrity.

As a writer I met quite a few groups, and each time I went away respecting *The Animals* a little more. I didn't respect them solely because they were five intelligent, decent human beings. I respected them as a whole. Their collective personality was indeed one of many contradictions, but it was one of hard-core honesty and sincerity. Not everyone who has met *The Animals* liked them, but they

respected them, and perhaps were even a bit in awe of them.

The Animals were great. I say "were" because *The Animals* now exist in name only. A sound, an image, an identity—who can say surely what creates it; but when it exists you can feel it. Somehow five specific individual sounds, images and identities came together with an unknown adhesive producing something memorable.

Alan Price, whose name the group carried in its earliest beginnings, is a gifted musician. His inimitable style and perceptive instincts provided the perfect catalyst for Eric Burdon's sensitive lyric style and compelling dynamism. Johnny Steel's subtle jazz born drumming complemented Chas Chandler's fine bass within the most demanding definition of perfection. Hilton Valentine's very personal technique rounded out this unbeatable team.

The Animals were irrevocably resolved to set the world on its ear. I believe they would have. It is maddening as well as saddening to

realize how demanding today's public is of its artists. How sad it is that a person must sacrifice his private life to the god of commercialism to gain professional recognition.

Alan Price, fatigued and driven to his limit of endurance left *The Animals* abruptly. Today he says: "I wandered out of the house to get a coffee and think things out, then the next thing I knew, I was sitting on a train bound for Newcastle. I was so exhausted, I must have been in a daze."

Alan Price went out for a cup of coffee and *The Animals* lost a link in their chain of perfect reaction. They were never quite the same. Dave Rowberry is a fine musician, but he's also a distinct individual. Things didn't jive like they used to; the chemistry had changed.

John Steel has a responsibility to his family, and he feels he can't fulfill these important responsibilities and maintain his career at the same time. The person who replaces John will undoubtedly be a

good drummer. But then it won't be the same, will it?

How long before Eric decides to go it alone? Eric, unchallenged as the greatest white soul singer in the world, can only follow the path he has already laid. The public will accept him as a single because that's the image he has projected; Eric talks more of his career, than the group's career. This is good, this is the essence of Eric's uniquely individual approach to everything.

When will Chas conclude he's too old to bang on a bass guitar at all corners of the world, before a horde of screaming girls? He'll be 28 this year. Chas will make a good manager, he's already voiced his intention to go into the agency side of the business. Only Hilton knows which way his life is going. Perhaps he too will turn to the lucrative agency business.

What I'm saying is that *The Animals*, the magnificent artists who soared to fame with "House of the Rising Sun," and made such memorable musical statements in their L.P.s, are dead. *The Animals* still

exist technically, but the once in a lifetime combination of Alan, John, Chas, Hilton, and Eric is dead.

This is not so much an obituary as it is a eulogy. When I stood offstage watching *The Animals* in 1964, I never imagined I would be writing of their death. As I thrilled to their brilliance and admired their rugged individuality, I allowed myself the luxury of detaching myself from journalistic objectivity, liking them as people, and becoming a fan. From that time of my first encounter, my admiration and respect for them has only grown.

I have detached myself once again to write this, my own very personal statement of regret and sadness. I'm sure I'm not alone in my feelings. I hope you will print this, if only in respect to the memory of what they once were. Because no matter how hard they work, they can never re achieve that instantaneous combustion created when they knocked them out in the Tyneside clubs that inspired them, and brought them together.

A Lucky Mistake For The Outsiders

By Carol Deck
Far from being "outside," the five young Cleveland lads who call themselves *The Outsiders* are fast becoming the "in" group of 1966.

Their first record, "Time Won't Let Me," was released early in January, didn't do much for about six weeks, then suddenly took off and sold over half a million copies in just three weeks.

Leader of the quintet is Tom King, although there are actually only four regular members of the group. The fifth, a drummer, has always been temporary.

King wrote "Time Won't Let Me" and credits his brother for helping him get started in music.

"He taught me to play," Tom says. "We liked the 'Third Man Theme' when it first came out and thought it had a great sound. We duplicated it on guitar. Of course we didn't find out until later that the song had been recorded on a zither!"

That lucky mistake proved to be

the start of Tom's career and *The Outsiders*.

While playing in clubs around Cleveland Tom met Madsen, a native of Denmark who became interested in pop music through the U.S. armed services.

"One day on the Armed Forces radio I picked up a broadcast from Germany that featured Elvis Presley and 'Heartbreak Hotel.' That sold me."

By the time he came to America he had learned to play several instruments including accordion, harmonica, guitar and bass.

Lead vocalist for the group, Sonny Geraci, had sort of lost interest in music until the Beatles came along. He was stirred by the sound the Beatles could produce and started singing locally. After several years on the local spots, he met Tom and became an Outsider.

While these three were deciding how to get their group started, a student at the University of Pittsburgh had formed his own group



and was playing college dances. Bill Bruno found out about the Outsiders at a party. The group needed a lead guitar player and Bill was the man.

After adding a drummer, they played around the Cleveland area some more until the first recording happened.

Sonny kept prodding them to try

recording but Tom had cut several discs before, without much luck, and was discouraged.

He didn't want another bomb and he didn't want to cut something that any other group had done.

"Okay," Sonny said, "So write us a new song."

Tom did and after a mere four hours recording they took it to a Capitol Records executive and were signed to their first contract.

With the success of "Time Won't Let Me," they've gotten a little less lucky of recording and have an album due for release this month.

English Long-hair Joins U.S. Army

More Awards For Motown

John English is British.

Less than a year ago he had shoulder length hair and was a member of The Preachers.

Now he has a standard U.S. Army hair cut and proudly wears the uniform of this country's army although he's still a British subject.

And he doesn't regret for one moment cutting his hair or going in the army.

John more or less went into the army voluntarily. He was drafted on December 13 and the same day he enlisted in order to get more of a choice of what he did in the service.

He could have easily gotten out of it. He's a British subject living here on a permanent visa and all he had to do was go back to England and they couldn't have touched him.

But he feels that if he lives in this country and takes advantage of everything it has to offer then he has to pay for it just like everyone else.

An Extra Year

Because he enlisted he'll have to spend three years instead of two in the service but he's doing what he wants to. He's in weapons training at Fort Ord now and he's continuing his career as a singer but as a solo singer now.

"The Army's not as bad as I thought it would be," he says. "It's good experience, as long as they don't send me to Vietnam."

As it stands now the only way he'll go to Vietnam is as a performer to entertain the troops.

As for his hair, he had a Beatles cut for quite a while then he really let it grow, down to 12

to 14 inches long.

"I liked it when I had it," he says. "But I did want to cut it."

John cut his hair before he actually went into the army. "I wouldn't have ridden down there on that bus with my hair long for all the money in the world."

And now he's glad that he did cut it. "After you cut it off it feels real good."

From Preachers To?

The Preachers, who have since disbanded, were a very long haired and very wild act. Where did they go? Well, John's in the army, three other members of the original group are in The Vejtables, one is in The Bees and one is a physicist for Lockheed Air Corps!

John's starting out on his career as a solo singer and he has his first single release out now. It's called "Mountain" and it's an old jazz number that's pretty wild. There's another member of the U.S. Armed Services who's made a lot of noise on the pop scene and that's S/Sgt. Barry Sadler.

Commenting on Sadler's "Ballad of the Green Berets," John says, "We used to hate it in basic training."

About Barry Sadler John says, "I think he was lucky, but I admire him—he's making a name for himself."

John's somewhat unique in the pop world. He's one singer who deliberately and voluntarily cut his hair and went into the armed service.

It isn't so bad after all according to this one exception.



... JOHN ENGLISH

The Motown dynasty has proven once more that they're tops by walking off with the greatest share of the BMI (Broadcast Music Inc.) Awards for 1965.

Jobete Music Company, Motown's publishing company, won 12 of the awards which are presented annually based on trade paper polls of national popularity acceptance, reflecting record and sheet music sales as well as radio and television performances.

The writing team of Brian Holland, Lamont Dozier and Eddie Holland won eight of the awards while William "Smookey" Robinson, lead singer of The Miracles, won three.

Jobete was cited for the following songs:

"Back In My Arms Again," "I Hear A Symphony," "Nothing But Heartache," and "Stop In The Name of Love," all recorded by The Supremes and written by Holland-Dozier-Holland.

Singles Hitting

(Continued from Page 1)

However, the Yardbirds are going to have to rush out another single or else wait until after June 6 to release a follow-up to "Shapes Of Things." The time is perfect now, so you can expect a rash of new singles within the next month. Recording artists aren't stupid, you know, so they'll be attempting to hit somewhere in between "Paint It Black" and "Paperback Writer."

So, watch out 'cause here they come!



Well, I'm back!

How did I manage to escape from those men in the white coats when they came for me with a net (and I don't mean Funicello)? Easy! Only next time they come for me, I'm going to be better prepared. It took me hours to cut through all that mesh with those little manicure scissors.

Now, in an effort to keep from blithering incessantly about one senseless topic, I will resort to my list of tactics and blither incessantly about several senseless topics.

1 — FOREHEADS

First it was orange popsicles, then it was feet. Now it's foreheads. And something tells me it's going to get worse. Moreover, before it does, I've got to tell you about this really retarded idea I've come up with.

Have you seen the banana (banana?) (details, details) commercial where the girl pastes the Chiquita sticker on her forehead? (If you haven't, I have the feeling you may be coming for me, too.)

Well, I think it looks rather cool, and I'll bet anything it becomes a huge fad just to go around with goodies glued slightly above the eyebrows!

Gasp! That reminds me of something I did one time! My mother literally forced me to go out with this real snurd named Fred. No, I don't believe that will do at all, Shit! The snurd's name was Fred, not the friend's. Oh good grief, what difference does it make??

Anyroad, I did something really snaky (I meant to say sneaky but I do believe I have a point here) and, if I wear a hat, no one will even notice it.)

What I did was cut out a small square of paper. Then I wrote something about Fred on it (let it suffice to say that the something was rather unkind) and pasted same on my forehead under my bangs.

He couldn't see it, of course, but it gave me the most fiendish feeling. Everyone he said something really morose. I'd think of what was written there and what he'd say. I'd see it and it would fall out of my tulip laughing.

Okay, okay, so I'm not well. Okay, okay, so I also forgot all those little things.

2 — ROBIN WAS HERE!

I want to thank Georgia (luv that name) Fraser of Los Angeles

for the grooviest present I've ever received in my entire life (this is living?) Also for the most fantastic (pardon?) idea in the entire world.

Georgia sent me a bunch of little stickers, she say *Robin Boyd Was Here!* What you're supposed to do with them is paste them in the world's most unlikely places. Like on the inside of a gas cap (which, as anyone knows, is a cap you wear when you get gassed) and that kind of thing. Or inside the principal's desk drawer. It's more fun to watch people's reactions when they see the dealers.

When my ship comes in, I'm going to have a whole bunch of them printed and send them out to whoever (as in whom-ever) wants some. (Wants some what? How should I know?)

3 — ILL, ILL, ILL

I just thought it was time to remind you that I have sent several million paragraphs raving about stickers. Which reminds me (of something totally unrelated of course.) I'd also like to thank all of you who've been sending me letters on that paper again. What I mean is, I'll thank you to stop sending them!

And I also do not think it is

funny that several of you have suggested that my column be re-titled "For Gawd's Sake." (I think it's hilarious!)

Well, I can't stand it another minute, so here goes. SPEAKING OF GEORGE!

Oh, pain. Somewhere at this very moment he is actually inhaling and exhaling. (Well, I certainly hope he is!)

4 — GREAT DREAM!

Want to hear another whoopee? Too bad, you're going to anyway. It was sent to me by a fellow coward who asked that her name not be printed, and her name is... oh relax, would I do anything that vile? (Never answer that question.)

Anyroad, here's her masterpiece! "I live in England in a quaint little village somewhere. My father is a horrible ogre. He makes me worry for him so I decide to run away from home."

"I do this by hopping into an open trunk (as in car), and pretty soon some unobservant chauffeur slams the lid down."

"When I regain consciousness, I crawl into a big basket and close it's lid (this is an awfully big trunk.) Finally, the automobile stops. The trunk opens and the basket is lifted up and carried up some stairs

into a room where some rather familiar voices are heard.

"One of the voices (called Ringo) asks the other three voices (called John, George and Paul) why the empty laundry basket weighs a ton. I, of course, choose this choice moment to jump out and yell surprise!

"Fortunately, the engine is missing from under the hood of the car at this secret hideaway which is hundreds of miles from civilization. And we've been having a jolly time for the past three years. (The engine, hallelujah, has never been found!)

5 — GOODBYE FOREVER

(Don't you wish? Cute dream, what? I sure hope she's keeping her hands off George though. And I sure hope I'll be able to do the same when August rolls around (Sure I do.)

Speaking of rolling, a large truck just rolled up in front of the house and if I know what's good for me I'll get out of there as fast as I can for a larger pair of scissors!

Oh, before I go (which will take some doing because I've been gone for years), I'm curious as to how many of you noticed my gross goof in the Beatles at the Cavern chapter of R.B. More about that next week. More gross goofs, too.

For Girls Only

By Shirley Poston



Sunrays: 'It Takes A Lot Of Capital'

The Sunrays are not the Beach Boys. They are not related to the Beach Boys and they don't intentionally mean to sound like them. It is true, however, that the Sunrays once wore the same striped shirts which have become the Beach Boys' trademark, and it's also true that Murray Wilson (Beach Boys' Carl, Brian and Dennis' father) is their manager.

Whether their association with the Beach Boys has been a help or a hindrance to the Sunrays depends on which side of the fence you're peering over. From what they themselves say, one gets the definite impression that the Sunrays are not the least bit worried about it and rather tend to think that it has helped their career along.

However, they become quite up tight if confronted by publicity claiming that they are a mere imitation of the Beach Boys. "We didn't try to follow them," admitted Eddie, "it's just natural. When you sing five part harmony it always comes out that way."

They joke and kid around about Murray Wilson but they really think the world of him and state frankly that if it wasn't for him they would probably still be play-

ing local clubs and school dances.

"He's the greatest man in the whole world and if he told me to jump out of the window - I wouldn't," laughed Rick.

"The thing that nobody realizes is that it takes a lot of capital to get a group started," said Marty. "Our manager is interested in us not only as dollar signs but he's like a father to us and he took a great risk in us."

That risk has apparently paid off as the Sunrays have had two giant smashes - "I Live For The Sun" and "Andrea." And "Still," their latest release, is making noise in certain parts of the country and from the way it's selling, looks as if it will break out all over the nation.

The Sunrays are all in college and find that mixing school with a career is "very hard." They manage by appearing on weekends, touring during vacations and touring during between.

For instance, Easter vacation found them in such places as Portland, Salt Lake City, Vancouver and Toronto, and this summer the Sunrays head out on a 60 day cross country tour which will hit practically every major city in the nation.

Switching the talk from strictly



... THE SUNRAYS IN THEIR OLD STRIPED SHIRTS AND WHITE PANTS.

Sunrays to general competition in the pop field today we wondered if the Sunrays found themselves faced with more competition than when they began playing five years ago.

"It's always been competitive," answered Rick. "The span of a hit record now is so short, which is why there are more groups around today."

The Sunrays are probably one of the most outspoken groups on the scene - they know what they like, dislike and feel strongly about. "We don't dig people who come to too strong," declared Rick, "you know, people who've

had one hit record and come on strong. We're the humblest guys in the world!"

They also don't like artists who come out with the same sounding records time after time. "We don't like that at all," said Byron. "It's bad and in poor taste."

"It's like saying to the kids that they're a bunch of idiots. A bad record will never make it," finished up Vince.

"It's like Motown," said Marty re-opening the closed subject. "I'm really getting sick of Motown, every record sounds the same. But they keep selling - wow!"

It's been quite a while since I've heard an artist say that they really dug Elvis but that's exactly what Byron told me. In fact, he even has a horse named Elvis. "Elvis has always been one of my biggest fans," said Byron howling when he discovered that he had just said it backwards. "Seriously, I've always dug that cat. This horse reminded me of him."

And with that the Sunrays proceeded to sing "Still" at the top of their five ample voices, devour all *The BEAT's* in the office and then proceeded merrily down the hall and out of the building. Too much - that's all we can say!



THE MODERN SUNRAYS (top to bottom, Marty Di-Giovanni, Eddie Medora, Rick Henn, Byron Case and Vince Hozier) in their up-dated, modern velours.

Junior Success—Dino, Desi And Billy Style

Dino, Desi, and Billy... a modern success story, junior style. Although the boys are just fourteen years old, they have already managed to come up with two hit records - with their first two releases.

The boys are currently concentrating on their educations, which is of the utmost importance to all three. For this reason, it is very difficult for them to make many personal appearances or to make any plans for extended personal appearance tours around the country. Their personal manager, Mac Gray, explains that "school keeps them all very busy, and everything else is secondary to them right now."

It may be secondary, but that doesn't prevent them from receiving several large mailbags of fan letters daily from their many fans - both young and not-so-young - for which they must have two girls who do nothing but handle their mail.

In just a short time, the boys will again go into a recording studio to produce their next single, and working as producer on the session will be a man named Lee Hazlewood, who was also responsible for Nancy Sinatra's record, "These Boots Are Made For Walkin'." Also, there is a very strong possibility that the boys may make a motion picture - the first for all three - for Paramount in the near future.



... DINO, DESI AND BILLY

The Adventures of Robin Boyd

By Shirley Poston

CHAPTER TWENTY-EIGHT

When Robin Boyd's alarm clock rang at promptly seven a.m. that Saturday morning, she did the only sensible thing.

She staggered sleepily to the dresser, silenced the jangling with a murderous left hook, stumbled back to her trundle bed and crawled under it.

As you know, there are several (thousand) people who already strongly suspect that Robin has dropped one or two. And only their absence from the scene of this smooth move prevented the organization of a mass marble hunt.

Which is just as well. Although one of her favorite aggrs was missing, Robin hadn't quite lost all her marbles (yet). She was simply trying to escape from someone whose steele bar had been empty for years.

Namely, her sister Ringo. (Think that sounds far-fetched?) (Stick around, it gets worse.)

Changed

Things had changed in the Boyd household during the past couple of weeks. For one, since the good Dr. Andersson (as in nut) had given her daughter a clean bill of mental health (an act he will refer to in later years as his *first mistake*), Robin's mother had stopped knitting a colorful collection of straight jackets. She had even stopped thumbing hysterically through the yellow pages, now content to wait until they made it into *the morning*.

What's more, Ringo Boyd's attitude toward her older (not to mention beloved) (not unless you're a pathological liar) sister had shifted gears and gone into reverse.

In the past, their relationship had consisted of a series of right-to-the-point-not-to-mention-the-bone-droomstick thrusts. But, due

to Robin's recent and mysterious disappearances and her strange attachment to the old English tea pot that resided on the living room mantle, some of the spearing had been replaced by *peering*.

In other words (English, preferably), Robin Boyd was up to something, and if it was the last thing Ringo Boyd did (promises, promises), she was going to find out *what*.

Hence, Robin's down-under tactics. When Ringo sneaked noiselessly (as in herd of herds) into her sister's room, she would discover still another mysterious disappearance. And Robin was in for a few more hours of peaceful repose while the sturdy secret agent looked that one up in her U.N.C.-L.E. handbook.

Although she had furnished her hide-out with all the comforts of home (a blanket recently put out of its misery by the Boyd dog, who had never liked it much anyway because wool gave her hives), it was awhile before Robin could go back to sleep.

And it was no small wonder. There was so much to think about and remember. Seeing the Beatles at the Cavern (in 1961) (told you it gets worse) . . . and, of course, her own dear George Genie. (A name she was going to have to do something about before she marched him off to the altar.) (Robin Irene Boyd was quite bad enough, thank you.) (You're welcome.)

Off To Sleep

And, with this thought in mind, Robin instructed an all too chummy flea to stay on her own side of the blanket (or was it his own side) (where some things in this world are only impossible, others have got to be kidding), and waited gently to dreamland.

Precisely one-half hour later,

she was rudely removed from the scene by the insistent prodding of a strategically aimed dreamstick.

"How did you find me?" she groaned as her sister's twelve-year-old face (the rest of her was twelve-and-a-half to hear her tell it) came into view.

"It was easy. You snore like a mack truck." Ringo replied tactfully.

Forgetting where she was, Robin sat up. "*Ratzfrazz!*" the sooner believed (among other things), closing her remaining eye in agony. (She had *hoped* for a spring day, but hadn't meant to be taken quite so literally.)

Re-groaning, Robin rolled out from under the bed gracefully (as in kick over the nightstand, stupid, and smash the all-day sucker that had two perfectly good hours left to live.)

Not Sister's Keeper

"What's *that*?" she snarled in a tone which subtly implied that although she was not her sister's keeper either, someone had best apply for the position swiftly.

Ringo twirled her dreamstick. "There's a John D. Winston on the phone," she said. "D. as in dolt," she added.

Robin re-re-groaned. (Where some people are only losers, others are *losers*, and John D. Winston was a perfect candidate for the latter category.) (She would have never bothered with him in the first place if his name hadn't been the same as Lennon's first two.) (A comment only I, Lennon himself, could possibly hope to follow.)

"What does that creep want?" she asked finally, knowing that being on a phone was a position grudgingly shared with and warring to make his discomfort last as long as possible.

Ringo shrugged, jamming her

mouth full of the lumpy remains of Robin's late sucker. "I think he wants to know what time he's supposed to pick you up."

Ringo groaned. "Pick me up?? What does he think I am, a *pick-up*?" (Robin, as you know, has a *thing* about becoming violently.) (No one is perfect.)

Never Faints

Ringo re-shrugged and re-stuffed. "Of course he does," she soothed. "He also thinks he's taking you to the prom tonight because you promised six months ago that you'd go with him."

If there was one thing Robin Boyd did not do when faced with shocking news, it was faint. But that was the only thing she didn't do. Included in her ladylike reaction were four hysterical yelps, three moments of advanced heel-kicking, and two attempts at flinging herself out the window (a la defying three foot drop). One giant bang of the old head against the old closet door served as a finale.

When she was quite finished (using the term literally), she made that loosely, as in teeth, Ringo burst into wild applause. "I take it you forgot," she chortled.

Darting a daggerish look which subtly implied that her sister not only *wasn't* clever, she knew what she could do with it, Robin limped in the direction of the telephone.

At the close of the lengthy conversation (1 1/2 seconds approximately), however, she took to shriek *why-was-I-born* which followed, Robin looked to make sure that Ringo was still munching contentedly (as in cow). Then, grabbing a comb, she lifted the lid of the tea pot and implored George to meet her on the corner.

On her weary way to same,

Robin blithered inwardly. She was *trapped*. She'd promised and now there was no way out. She was going to have to go to the prom with that *microbe*! Not even George could help her out of this pickle (not as in dill).

But at least she could comfort her sympathetically. And since her sympathetically could *sure* use a little comforting, she started running the moment he came into view. Off at the mouth, that is.

George didn't say a word until she'd finished her sad story. And for a moment, she was almost afraid he might be mad or something. Then she immediately put such thoughts out of her head. Sure George was a little on the jealous side and sure he had a temper and sure he'd been known to shake her until her teeth rattled on occasion (not to mention the floor).

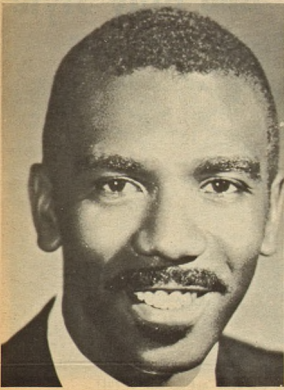
Wanna Bet

But he wouldn't get livid over something like *this*. Not when she'd finished her sad story. No problems, thank you. (You're welcome.) (Stop that!) (Anything you say.) George was too *understanding* for that, and really very *gentle* in his own Liverpool way.

"Okay," she said when she'd ceased raving, his eyes growing deeper and darker as he stared down at her. "You can go out with another guy on one condition."

Robin gave him a lower of the old eyelash. "Whatever you say, George," she simpered. George narrowed those aforementioned deep-dark. "Good! Because I say over me dead bod!" he hissed understandingly, as he delivered two gentle yanks which forever spared her the expense of having her ears pierced by a professional.

(To Be Continued Next Week)



Workin' that Mojo

The King of the funky organ has taken up singing.

You've learned to expect the unexpected and the unusual from Jimmy Smith, the world's number one jazz and blues organist, but are you ready for his singing?

He's just released a new album, call last December, that features a full seven and a half minutes of "Got My Mojo Workin'" that's guaranteed to upset your soul. Jimmy brings to his usual hypnotic organ playing a voice that reminds you of the best of the best.

He's a restless, probing artist with deep convictions and a great awareness of his responsibilities as a serious artist. He knows the importance of communicating to his audience and he rarely fails. Born in Norristown, Penn., back in the 20's, Jimmy began his music training on the piano under the attention of his mother and father, who both played.

As a pianist, he played with a number of groups around his home town and soon became known as one of the leading Bud Powell disciples. Even today, it's amazing that the brilliant technique Jimmy

displays on organ is equaled on piano.

By 1955 he had mastered the organ and was ready to go try it in the jazz market.

He was booked into the Cafe Bohemia in New York City with his two close friends, Thorne Schwartz and Donald Bailey. They were to be an intermission group.

It didn't take long, though, for people to discover that something was happening with Jimmy Smith and his organ.

Other musicians began to come down to see Jimmy. They'd bring their instruments and play far into the morning, much to the distress of the club's owner.

And Jimmy Smith became a full fledged artist with something important to say—and that was that the organ was a legitimate instrument in any field.

Jimmy's not afraid to try anything. He's played many of the major jazz and blues spots around the world and he's chalked up a collection of 21 albums featuring some of the top names in his field. His recording of "Midnight Special" was the first to make the

national charts but that soon disappeared under the avalanche of requests and sales of his swinging "Walk on the Wild Side."

In his willingness and desire to communicate his music to the people he's toured the South while many of his peers refused to take their message south of Washington D.C.

In 1962 he made his first trip to Europe to appear at the Antibes Jazz Festival and discovered he was already a star over there.

The Europeans had never seen Jimmy live before, but they'd bought his records and they'd heard him over Voice of America and they made him the real star of the Festival.

In his restless drive to challenge the ability of the cumbersome organ to produce the soul he hears and to reproduce the feeling of his Music, Jimmy Smith remains uncompromising.

He's added his voice to his message now but he knows that the number of ways of expressing his jazz soul are unlimited and you can't be asked he won't stop finding new ones.

The BEAT Goes To The Movies

Promise Her Anything

By Jim Hamblin
(The BEAT Movie Editor)

If nothing else, this picture will be the biggest publicity windfall in years for the perfume manufacturer who uses the title as a selling slogan. As a matter of fact, those in the movie trade were given a sample bottle of the stuff when they attended private screenings.

It seems that nothing ever makes sense in this world of make-believe... and this picture is a classic example. The story and plot all are placed in New York's Greenwich Village, which is sort of a campground for kooks. So, where's the logical place to film the story? *London, England, of course.* At Shepperton Studios they carefully constructed an exact replica of Greenwich Village for the occasion.

But however complicated the producers want to make life, they seem to have themselves a rather well done movie in the process.

The cinema screen lost a great and talented dancer when Leslie Caron decided to move into dramatic acting, and so far her new career has yet to make up for the loss of the old one.

But Miss Caron does wear a terrific two-piece outfit that nobody should miss!

Her male co-star, Warren Beatty, has had more space in gossip columns than theatre marquees, but unexpectedly turns in one of his better performances in this sort of domestic comedy.

Portraying an amateur photographer who makes nudie-cutie films, he runs afoul as a babysitter and even winds up getting married.

There is a steady flow of laughs, and starlet Asa Maynor provides some sumptuous legs to look at.



SOME HIGH LEVEL CULTURE with sign repairman Lionel Standler.



THE REAL STAR OF THE SHOW turns out to be baby Michael Bradley in the movie filmed in England.



KEENAN WYNN, seen without his motorcycle on.



BOB CUMMINGS—the untroubled baby doctor.

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