

America's Largest Teen NEWSpaper

25¢

KRLA
Edition

BEAT

SEPTEMBER 24, 1966

Mick And Chrissie

A Mama and Papa



**See Pages
15, 16 and 17**



KRLA BEAT

Volume 2, Number 24

September 24, 1966

Walker 'Incident' Really 'Accident'?

Scott Walker is out of the hospital after the near fatal incident in his gas filled London flat, but the sullen American transport continues to remain mum on the circumstances that put him there.

Walker, who was found unconscious and required emergency treatment in a London hospital, wouldn't comment on speculations of suicide, but said the incident was caused by "a lot of pressures and a personal problem."

He also would not reveal what "the personal problem" was. But, Brian Sommerville, Walker's publicist, told reporters the incident was "obviously brought about by a fit of extreme depression aggravated by the effects of some tablets and drink he had taken."

The Walker Brothers' co-manager, Barry Clayman, tried to soften Sommerville's version. He said the whole thing was "an accident—there was no one else who took and then an alcoholic drink."

The "accident," however, required Walker to have his stomach pumped—a rather uncommon procedure for someone who has simply inhaled too many gas fumes.

Since Walker's release from the hospital he has remained in expected high spirits—but a thread of tension is still evident in his speech.

"I think it woke a lot of people up, including myself," he told reporters.

porters gathered outside his home. "I'm still under a lot of tension, but I'm feeling a bit relieved."

Walker's hectic schedule, it is believed, had taken a heavy toll on him.

"I've learned to get over a lot of things, and I try not to let them get on top of me," he said. "I've been seeing the right doctor, and getting tranquilizers."

Since the incident, however, Walker said many of his worries are being obliterated. "The other guys are trying to help me. John is very helpful—especially on stage, doing things I worry about, like showing the band what to do."

"That's all being taken off my back."

Since his release from the hospital, Walker said he has been gratified by the letters and response from his fans.

"After the incident the fans were really great," he said. They sent loads of letters and gifts from flowers. I had a few letters from nuts saying 'how dare you,' but most of them were marvelous and sympathetic."

"I have a lot more respect for my fans than I did before. Some letters said: 'We love the Walker Brothers, but if there is that much pressure you should give it up.'"

"But pressure wasn't the only reason. Nobody has the right reasons and I'm not telling anyone the right reasons."



BEAT Photo Howard L. Bingham

JOHN LENNON, BACK HOME, TALKING AGAIN... "I hope to get to see more of America because it's the kind of place that might blow up some day, by itself, or with the help of the U.S. other country."

'American Scene Poor' — 'Benders'

The Mindbenders have never been noted for their love of America. While they were here, the threesome commented in a *BEAT* interview that the only thing they liked about the U.S. was "the weather and the money."

But for once, the Mindbenders might be excused for their attitude about their former colonies. Once they returned home, they commented, "considering it was the home of pop music, the scene in America is pretty poor." But the Mindbenders last 22,000 mile tour was no ride to dreamland.

Air Strike

First, they were stranded by the air strike, which left them in Los Angeles when they were supposed to be in Portland, and San Francisco when they were supposed to be in Texas.

Then, they would only obtain a visa that they could only do to concerts in states where each individual promoter applied for a separate permit. This meant they couldn't even stop to look at a radio station.

To top the whole thing off, the equipment they had to use "you wouldn't believe," said bass player Bob Lang. "Next time we go, we're going to take our own stuff, for a start. The drum kits were really good," added Ric Rothwell.

"Some of our promoters were quite frightening," continued Eric Stewart, the intellectual-type of the group, and added that "the whole set-up wasn't as good as

most visiting artists would envisage."

When we arrived at gigs, we'd ask them where the dressing rooms were. The usual reply was "What dressing rooms?"

"I don't think many of the promoters over there have realized that if they get a chance, the girls would mail us to bits. Some bloke met us at the ticket office and then walked in through the backroom. We got about halfway before the bedlam started!" Eric continued.

Another concert, Ric said, was almost worse. "We got to one hall and went in by the side entrance. Just as we were looking for the dressing rooms, the supporting group suddenly stopped, turned round and said, 'And now from England, the fantastic Mindbenders!' The promoter gave us a shove and said 'You're on.' I was still carrying my sticks and clothes bag when I went on stage."

U. S. Huge

The vastness of America continued to fascinate the boys. Ric found this applied most to music. "Even if you've managed to get a number one record, it doesn't mean that they've heard of you all over the States. There are lots of specific areas where different kinds of music are popular."

And added Bob Lang, "on America, there is still a big parent thing. The kids aren't independent until they're over 21. Well, some are, but on the whole it's 21—whereas in England, the majority gain independence at sixteen and seventeen."

Eric Retains 'Animals'

Eric Burdon has been threatening to find himself another group for months now; one which would be, in fact, a back-up group for Burdon. Apparently, the "old" Animals were reluctant to stand in Eric's shadows and, thus, the amicable agreement whereby the group disband with Eric keeping the rights to the name "Animals" was reached.

Group Change

Following the completion of the Animals' Stateside tour, the group will return to England where the official personnel changes will be made.

Although Eric retains rights to the Animals name, he will lengthen it somewhat to include his own. Therefore, the group will now

be known as Eric Burdon and the Animals.

Immediately following the group changes, Eric and whoever will then make up the Animals will head for the recording studios as well as making extensive television and radio promotion visits throughout England.

American fans are to get their first glimpse of the "new" Animals in late October when Eric and his crew return to the United States for a large college tour.

Those in the music business are a little surprised to find the Animals coming back to the U.S. on the heels of their last Stateside tour. Although the tour was highly successful, Eric was not at all happy with his American stay. He described American fans as "much wilder, less considerate, less hip and much louder" than their counterparts in England.

Threatened

Of course, it's no wonder Eric found the U.S. a little unbearable. Among other things, the Animals witnessed a Ku Klux Klan meeting, were threatened with race riots, had ice thrown at them, equipment sabotaged and were treated with a bomb threat.

Under these circumstances, one can easily see why Eric was quite fed up with America and could hardly wait to return to England. However, he is, apparently, not so ed-up that he won't return in October.



BURDON—alone in spotlight.

Herman Beats Lennon In Solo Acting Role

While the Beatles were busy apologizing in America, Herman was quietly jumping ahead of John Lennon's gun by turning in a solo acting stint in London before the chief Beatle ever made it to Germany for "How I Won The War."

Admittedly, Herman's move was not nearly as dramatic as John's decision because while John is making a feature movie Herman's acting ability was put to the test in a television play.

But Herman will, perhaps, be seen by more people than John, as his play, "The Canterbury Ghost," will be aired across the nation on November 2 on ABC-TV.

Herman secured a major acting role in the play which was filmed in London and also stars Michael Redgrave. However, the plot as well as Herman's role in the play are being kept a deep, dark secret in the hopes the curious will line up in the show on November 2.

Herman alone with the Hermits are scheduled to begin filming their next MGM movie, "Mrs. Brown You've Got A Lovely Daughter," at the end of this year or early in '67.

While Herman's other film ventures have taken place in the United States, "Mrs. Brown" is now set for shooting at the Boreham Wood Studios in England.

His next feature movie, to be made later in '67, will be a remake of the old Marx Brothers comedy, "A Day At The Races." However, it has yet to be decided if the actual shooting for this one will take place in Hollywood or England.

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Letters

TO THE EDITOR

Americans Sensitive?

Dear BEAT:

Well, it all happened a long time ago, when everyone started to complain about how the Beatles looked on the Ed Sullivan Show.

They complained about Paul's lip, about his appearance, about the sun glasses, about every little thing. Why was that? I just can't understand.

Another thing was John Lennon's comment on how they're much more popular than Jesus. Why would people stoop to such low things as to ban Beatles records? Why can't you Americans be like us English and take it as meant? John even apologized. Why? Because you Americans take everything the Beatles do the wrong way? You should know John by now but maybe John should learn more about you and why you're so sensitive about everything.

Yes, I said sensitive. Like about the banned Beatles cover on "Yesterday" ... And Today." I saw it and I think you're a bunch of ... well, I'm just too polite to say it!

You Americans say you're hurt. Well, you only think of yourselves. If you had been real Beatles fans you wouldn't have (1) complained about how the Beatles looked on TV because maybe you look terrible once in awhile too; (2) thrown out your Beatles records because of John Lennon's remark about Jesus; or (3) said the Beatles hurt you. Did they hurt you by being different and not having to put out the same old cover with the same old stuff? Well, are you really hurt? Or is it that your foolish pride was hurt. Because you don't take one big giant look and see who was hurt.

No, my friend, it wasn't you who was hurt—it was the Beatles, or have you forgotten them already? Have you forgotten that they have feelings too and while you're at it, look at yourself in the mirror after that. What do you see?

You hurt the Beatles because they didn't have faith in them and you wanted them to be perfect, to be God in other words, to perform miracles. Well, they are only human—but not like you 'cause they didn't try to hurt. They just wanted to be different, they wanted to prove to you that they were, and will always be, human. Now you don't care anymore and you're going to walk out on them because of it.

You shouldn't be hurt by them because they weren't trying to hurt; by John Lennon's remark, by the album cover, or by their performance on Ed Sullivan. You, instead, should be proud to be Beatles fans! You should be proud to have people who are still the same and haven't changed as idols.

No, they haven't changed—you must have! If you could hurt over such things that don't mean anything. And when you start hurting, I'll be an American again.

Shelly Levy

Pious

Dear BEAT:

Isn't it time that the people of this country stop being so pious and pharisee? Regardless of whether one agrees or disagrees with John one must respect his for his honesty. Regardless of whether he is right or wrong, he is not a phony who would only say what he thinks all of his fans would like to hear.

For my own part, I find a lot of truth and humor in his statement. He prefaced his remark with two very important clauses: "It's a shame but ..." and "It's ridiculous but ..." and I am in full accord.

A nation that will plunk down \$4.95 to buy a Beatles record quicker than I will plunk the same \$4.95 into a collection plate at church does have its values mixed up and shouldn't take such great exception when the truth is pointed out to it. The fault is our own, not John Lennon's. His only crime is honesty.

Scott C. McDonald



Blasphemy?

Dear BEAT:

We want to tell everyone who is supporting the Ban The Beatles Records Campaign, that they are all being very narrow-minded. They should have the insight to look into the true meaning of a statement and then judge.

Hasn't anyone ever heard of free speech? To generally quote a Beatles, which seems to be the thing to do, "If Christianity's as good as they say it is, it should stand up to a bit of discussion."

Whether these people know it or not, it's quite frustrating to see them act this way. Sure, everyone is entitled to their own opinion, but carrying it to the point of trying to get a national ban of their records, and having bon fires from accusations of blasphemy, is carrying it a bit (to say the least) too far.

John Lennon is noted for his quotes and everyone has laughed them off before. But now he says something about Jesus and Christianity and everyone is jumping down his back crying "blasphemy."

Thank you for letting us say what we wanted to.

Georgia Reuss and Chris Salcido

Is Respect Important?

Dear BEAT:

I shall never in my ugly life turn on John for any reason. If he thinks different thoughts than I do, I'm not going to be offended. I can't say now. I respect him for his opinion, not for his honesty, can't come along with a sure answer to that question now. I don't know if I respect him at all. I like him terribly, maybe even love him if it's possible, but I can't say I ever felt the feeling of respect for him.

The dictionary says to respect someone is to hold them in esteem or to appraise them for something they did. I never felt that way about John. He made it to the top from the bottom, he's made some awfully snobbish people cringe. He's been a trend setter—even if he doesn't admit it. For none of these things did I appraise him or hold him in esteem.

Respect puzzles me. Is it that important? I think so. In today's society if you don't have respect for yourself, respect from others and respect for others, you aren't such a good person it seems. Just liking someone isn't enough today.

I don't know, it bothers me. A lot of kids are mad at John for what he said. I am not. He's entitled to his own opinions. So is everyone else. I'm not going to get shook because someone I admire thinks differently than I do. I scoff at the kids that are going to burn their Beatles stuff.

I think it is just that John hit a nerve that has always been out in the open, yet everyone else was afraid to go near it.

John touched the nerve that no one dared to touch and now he's paying the consequences. I think it's unfair that he has to pay. Those people aren't mad because he lied about their point of view or because he insulted them. They, in my opinion, are mad and angry because the truth hurt. How many kids can quote volumes on the Beatles, and then again ask anyone to name the disciples or 5 Bible stories and see if they can. That is what John was getting at.

He's been on a religious kick lately, reading a lot about it and forming opinions along the way. He realized that the people of today are letting their religion die and made the mistake of mentioning it.

Now I've decided. Now I respect John for saying what needed to be said. Maybe Christianity is a little more on its feet now than it was before. I respect him for risking his future, and his name, to wake people up into the realization of what's going on.

I'm sorry that he, and the Beatles, have to reap all the ill feeling from his statement. I feel guilty because I know that what he said applies to me as well as all those others who are ranting about it and getting themselves into a tiff. But I'm glad it was said. I'm going to try harder now and get myself back on the right track.

Now, I not only like, admire and enjoy John Lennon. I respect him for saying something to help the entire world. The Beatles have done plenty but never before has anything they've done applied to so many and been of such help to so many.

Thank you, John Lennon. Someone ought to say it and I'd like to be the one to do so. I don't rate the honor but it does have to be said.

Julie Cook

A Great Bum Fakes Gone

Dear BEAT:

The good thing that Beatles John Lennon said what he didn't mean, for the Beatles will find that their fake fans have left them. They'll also discover that more people will accept them for their talents and not as a fad.

More people will stop screaming and more people will start listening and applauding. The Beatles are now "in." I have more faith in humanity than to believe people that say a great deal of talent out the window because of a misinterpretation of words. The Beatles are a fad to some but to many they bring the pleasure of music. At last the Beatles fans can be content.

Robert C. Schwent

Turtles Hungry

Dear BEAT:

In your August 27 issue you said that the Turtles were refused anything except water and menus at the L.A. International Airport coffee shop.

Well, it made me just plain sick. Some people must really think they are some something special to let people go hungry just because they don't like the way they wear their hair or the way they look. Well, these people are snobs.

I think the Turtles are great. They can come to my house anytime for dinner.

Sandy

Try To Find Yours

Dear BEAT:

I wonder how many of the people who have been condemning John Lennon for his remark about the Beatles being more popular than Jesus have actually taken the trouble to read the entire interview from which the remark is taken. The article in *Datebook* does not present the comment in the manner in which it is taken when read in context.

John appears, from the article, to be an extremely brilliant, somewhat frustrated and confused and a very lost individual. The world expects its Beatles to be perfect. They're not. John could not have known the consequences of his remark; he has always been honest about his agnosticism to his fans before and there is no reason why he should deceive us about his religious beliefs now.

Lennon is as entitled to his own opinions as everyone else is. Especially if the opinion is a mere expression of fact. How many people do you know who are truly religious and place religion above all else? Very, very few.

John's statement was not made out of conceit, rather a statement made as a result of the shock that Beatles or surfing or whatever could be allowed to separate the individuals from their God.

Sit up and take note of Lennon's statement before condemning him to matter what your religion—Christian, Jewish, or even the dubious religion of those who do not know—the presence of a Supreme Being is the most important single factor of your existence. Try to find your God before you go out and buy your next Beatles record.

And act according to your beliefs: if you claim to be a Christian and condemn John, or any one else for their beliefs, you are a hypocrite. Christianity supposedly teaches love and brotherhood.

Jean Thielmann

The Monkees In \$6 Million Suit

The Monkees had their share of trouble before they ever even hit the television screen. A temporary injunction asking for \$6,850,000 and a delay in the debut of "The Monkees" was sought by two plaintiffs who charge Screen Gems with lifting the idea for the new series from them.

The plaintiffs, David Gordon (director of public relations for United Artists TV) and David Yarnell (in charge of programming and production for RKO General) claim they approached, presented and worked with Screen Gems during the past five months on a series which was allegedly very similar in nature to "The Monkees."

According to Gordon and Yarnell, the idea they presented to Screen Gems was to be named "Liverpool, U.S.A." and was to be centered around a rock 'n' roll quartet, composed of English and American members. The show was to have combined elements of comedy and contemporary music.

Gordon and Yarnell charge that in November Screen Gems informed them that the corporation was not interested in "Liverpool,

U.S.A.," however, it is the contention of Gordon and Yarnell that "The Monkees" takes its concepts and storylines from "Liverpool, U.S.A." without permission.

Court action was filed in the New York State Supreme Court and names 14 defendants in the suit, including Screen Gems, RCA Victor, Burt Schneider and Bob Rafelson (producers of "The Monkees") and co-sponsors of the show, Yarnell and Kellogg. Red Baldwin, publicist for Screen Gems, told *THE BEAT*: that despite court action "We're ('The Monkees') going straight ahead."

As you undoubtedly know, "The Monkees" concerns the antics of a rock group composed of four members—three of which are American and one of which, Davy Jones, is English.

Screen Gems continues to pour money and time into promoting the color series and recently held a gigantic block party at the studio to introduce the press to The Monkees. During the outdoor festivities, continuous showings of two pilot films were being held in the projection rooms.



... "THE MONKEES" (l. to r.) Mike, Mickey, Davy and Peter face a six million dollar law suit in New York.

Simon, Garfunkle Back In England

Simon and Garfunkle have returned to England, the sight of a very successful tour for them early this year.

The duo will spend four days there and will tape two BBC-TV specials for transmission later.

Two personal appearances have been planned for them but hopes for a concert tour look dim.

"The Dangling Conversation" has just been released there.

Len To England

Len Barry's going to England. Following the recent controversy over Barry not wanting to appear with long-haired groups, he is returning to Britain this month for radio and television appearances to promote his latest single, "I Struck It Rich."

The record is set for release the day he arrives in England.

\$1 Million's Worth Of Chug-a-Lugging

Roger Miller's first album, "Chug-a-lug, Dang Me," has finally chugged up to the million dollar mark in sales.

His two previous albums, "The Return of Roger Miller" and "The Golden Hits of Roger Miller" have already been certified as Gold Records and now the first one has caught up with the second two.

Miller has also been signed to his own television show which will air on NBC September 12.

Beatles In Air Fright

The Beatles are very nervous about flying. The *BEAT* has learned from several sources who spent a great deal of time with the foursome during their U.S. tour.

Their fright stems from the fact that the plane in which they toured America last year crashed and burned only four months after the group had used it.

This year, the plane in which the Beatles tour was flying three weeks ago Seattle. The drummer for The Remains, who has a phobia about flying anyway, became nearly hysterical and had to leave the plane. Two members of the Ronettes decided to leave also.

The Beatles remained aboard, however, and continued their flight, but were reported "a little jumpy."



Hard Times Join 'Action'

The Hard Times have been added to the list of regulars on Dick Clark's "Where The Action Is."

Other regulars include Steve Alaimo, Tina Mason, Keith Allison, The Action Kids, Paul Revere and the Raiders and the Robbs.

The Robbs were the last group added to the roster of the daily nationwide pop show.

Gene Pitney Headed Home

Gene Pitney is in England on his way home to America from Italy.

But his visit in England will be brief and only for social purposes—he will not do any radio or television shows.

He will then return to America for a short while then go back to England for 10 days in October to promote his next single, "Cold Light of Day."

Georgie Fame To Vacation In U.S.

Georgie Fame will vacation in America the latter part of this month.

He will be in the country for a week and his only scheduled appointments are calls on radio and television stations in New York and Los Angeles.

Fame has just completed an extensive tour of England and a short trip to Zurich for a Swiss television appearance.

Herbie Buys CBS Studios

Herb Alpert's Tijuana Brass is moving into a new home—a million dollar Hollywood recording studio that was built by Charlie Chaplin more than fifty years ago and has since become a landmark.

Alpert and Jerry Moss, owners of A&M Records and Tijuana Brass Enterprises, announced the purchase of the CBS-La Brea studios from the Columbia Broadcasting System for a sum in excess of \$1,000,000.

The studio, which has housed numerous famous tenants through the years, will provide needed space for the rapidly growing A&M organization which, within the past 18 months, has become one of the largest independent recording companies in the world.

Besides Charlie Chaplin's companies, the property has been occupied by Red Skelton's Van Bernard Productions.

After it's purchase by CBS, it's chief usage was as the production facility for Paisano Productions' television series, "The Perry Mason Show."

The studio is well equipped to handle Alpert's enterprises. It contains three sound stages, two office buildings, four other buildings for multiple usage, carpentry, electrical and special effects shops, scene docks and a fully equipped power plant.

Moss said that construction of a complete and comprehensive recording studio and a fully equip-

P. & G. Coming

Peter and Gordon are coming back to America on October 1.

Following a four-day tour of Ireland and a string of radio and television dates they'll fly here for a three-week tour.



124 Photos: Chuck Burt

MONEY AND AWARDS

ped photographic gallery and studio will begin shortly.

All existing facilities will be utilized for the Alpert and Moss companies' varied operations. Moss said that all A&M records and Tijuana Brass personnel would be moved into the facility by Nov. 1 of this year.

Well-known TV producer searching for new groups and songwriters. Contact Mr. Desmond (213) 463-6209

Letters To The Editor

(Continued from Page 2)

For Rascals How About Us?

Dear BEAT:

Could you print a fact sheet on the Young Rascals, or give me information as to where I could obtain one?

So far as I know, *The BEAT* is the publication that recognizes the Rascals for the four talented, groovy guys they are. But those recognitions have been few and far between, so . . . how about something new and groovy? More pictures of them, anything!! Please!!!!

A Rascal Fan

Dear Rascal Fan:

For a fact sheet how about looking through the back issues of *BEAT*, such as the Feb. 12, May 21 or Sept. 10 *BEATS*.

The BEAT



ANY BEATLE FRUITS?

Dear BEAT:

John Lennon, a member of the mop-haired foursome, better known as the Beatles, got the gang in during when he expressed his views relating to the popularity of Jesus Christ and Christianity versus the Beatles.

It's too bad his views were exercised in the public print, that his outlook has become cognizant to all. On the other hand, the cat is let out of the bag and the populace does know the true attitude of this self-esteeming group who would elevate themselves to such a lofty position.

Their agent, Brian Epstein, had the unfavorable duty to word wash up the mess and to condition the minds of the public that what John said was twisted, "displayed out of context." Naturally, a public disdain of John's statements could hit hard, where it hurts, in the pocketbook.

The mop-haired clique is really out of hand when such statements would nip and tear at the very foundations of a Christian civilization; one that has given so many benefits to society, despite those who have degenerated, misused it.

Has the Beatle group produced any good fruits that made for a better generation of young people? If the answer is in the positive, what are they? To me, their apparent pseudo-intellect is just as empty as their neurotic, sensual form of bedlam they label "music."

May their popularity go down—where it belongs.

G. B. Moulthrop

Stone Remark

Dear BEAT:

A chance remark by John Lennon—taken wholly out of context and thus given an entirely different meaning—has mushroomed into a terrible thing.

Being a fairly good Christian (and a Beatle fan), I too was quite shocked when I first heard about it. But now that I know what John really meant by what he said, I can't understand all the hullabaloo. Why doesn't all the fuss and ban the Beatles' records die when that John's true meaning is known?

One more point: If this remark—in or out of context—had been made by anyone else, even a Stone, nothing would've come of it. But let a Beatle say it and all heck breaks loose! It makes me angry; why can't we leave those poor guys alone? I guess it really must be open season on the Beatles.

Sylvia DuFrene

John 8:4

Dear BEAT:

I don't think it was a coincidence that John 8:4 appeared after your headline in the August 27 issue of *BEAT*. As you know, John 8 is the chapter in the Bible in which Jesus rebukes the self-righteous accusers of another. He says that whoever is without sin may cast the first stone. When Jesus looks up the accusers are gone. How about it, Tommy Charles and Doug Layton, are you faultless enough to cast stones? Or are you just witch-hunting (with a five month old quote) for your own publicity?

Anne Kohler

P.S. If they were well enough informed to start such a movement, why didn't they know about this quote months ago? I did and I'm just a casual radio listener. I know you won't print this because it would make trouble for Charles and Layton, but after all, haven't they made enough trouble for John?

THANKS

Dear BEAT:

Thank you so much for your great coverage of the Beatles' stay in America. Please keep it up (especially the excerpts from their press conferences.) We luv ya for it.

April Orcutt

Impartial?

Dear BEAT:

I am under the impression that a newspaper is supposed to maintain an impartial view of things, which isn't evident in *The BEAT*. I think that you are printing too much of a private opinion concerning the Beatles. I don't think that you should show so much of an opinion in your articles, which run about 2 to 1—Beatles to Stones.

Recently, *The BEAT* has been building up the Beatles to a peak they can't possibly attain. Their talent has been fading away but *The BEAT* continues to give the opinion that they are as great as they were last year. *The BEAT* would probably be a much better paper if so much of a private viewpoint could be omitted.

Debby Nelson

P.S. I don't really expect you to print this because I probably have the wrong viewpoint to suit you.

Disappointed By Raiders

Dear BEAT:

I would like to address this letter to Paul Revere and his Raiders. I didn't know where to send it, so I'm hoping you'll print it.

Dear Raiders:

Let me explain who I am, I'm one of those girls who you refused to give your autograph to. If that doesn't refresh your memory, it happened when you were at POP with the program "Where The Action Is." I'm not the only one who is disappointed with the Raiders. Out of all those teens in the group I came with (a bus full) not one will say the Raiders were friendly.

You see, this was my first autograph hunt. To my knowledge, I was not being rude in my approach to get a Raider to sign his name. If I was, please accept my apologies. I hope you'll be polite enough to give me a reason for your behavior toward autograph hunters. I'm sure *The BEAT* will be happy to print your reply. Thank you.

Margie

'in' people are talking about...

The Hell's Angels helping the Beatles and wondering if top groups should hire the Angels to assist them in security . . . The Monkees' party and why they've let their hair grow so long . . . Why Sonny & Cher's mail has dropped considerably in the fan magazines' mailrooms . . . What made Carl Wilson decide to admit that he's married to Billy Hincin's (of Dino, Desi & Billy) 16-year old sister, Annie . . . Why Mick was chosen to play Ernie and wondering if the rockers will win and be left alive . . . Why Drake will not be re-joining the Raiders . . . Why we should all hurrah Hazel.

PEOPLE ARE TALKING ABOUT whether or not Spain will be the next "in" country and

if Los Bravos is the start of something big . . . The real story behind the Richard Pryor-Maurice Warfield deal and who is doing all the phoning . . . Joan being acted out by Cass . . . Whether or not Bob Dylan really had his head shaved when he was in the hospital . . . How the Sandpipers are going to sing "Guananamera" on stage when they are minus the girl who sang at their recording session . . . What Epstein would do if someone spelled Cyrkle, circle . . . How many different ways you can spell Eleanor . . . How cherished the Association are going to be in court.

PEOPLE ARE TALKING ABOUT the group which is a little too obvious in its imitation of the

Yardbirds . . . Who got inside to do that Strip story for a national magazine . . . Why John went back to England and re-opened his mouth to the press . . . The changes that hurt in the Turtles . . . Why certain British groups continue to knock the U.S. while pocketing American money . . . Whether or not Jimmy Smith is really the Hoochie Coochie Man and if he isn't how come he's saying he is . . . The Chip who travels a lot . . . Where Renee will walk . . . What the 4 Seasons have under their skin . . . Billy Joe Royal's campfire girls . . . What does become of the broken hearted.

PEOPLE ARE TALKING ABOUT the headline in a national

trade magazine which read: "Beatlemania Turns To 'Beatle-wanania,'" and quoted figures from their recent tour to justify the headline . . . The Jan & Dean discs which continue to flood the market . . . The new image Jackie . . . Johnny Rivers joining Herbie in the Spanish language . . . See See Rider and how many people are going to ride on it before it's never heard from again . . . How much advantage some publicists will take and how long groups are going to put up with it . . . How funny it is that most magazines are just now printing that Jill has joined the Mama's & Papa's's when, in fact, she's just left the group . . . How ironic it is that Diana sings "Money" . . . The return of

McGuire.

PEOPLE ARE TALKING ABOUT N.D. and how he is a tightrope walker but is afraid to fly . . . The star that soothes . . . Leslie wanting to be treated like a lady . . . If Bobby were a carpenter he wouldn't have nearly as much money . . . The German reporter who actually had the nerve to ask Ringo if it would damage his face if Zak threw some spaghetti in it . . . Who is really singing under the name "Grassroots" . . . Cannibal and the Headhunters re-releasing "Land Of A 1,000 Dances" and wondering how many more are going to come our way . . . How close one of the "old" Animals resembles Brian Jones . . .

On the BEAT

By Louise Criscione



The Beatles have gone and the John Lennon controversy should really be over by now. But, of course, it's not. John has apologized repeatedly for "opening my mouth" and chooses to blame only himself "for not thinking what people a million miles away were going to say about it."

John went on to add that he was once an atheist but is now "more of a Christian than I ever was." John is not, and has never been, sorry that he said what he did. He is only sorry that it was so misinterpreted by Statesiders. He was apparently terribly upset over the harm to his quote caused and, in fact, admitted that five years ago he would have simply chuckled it all and refused to tour again.

Created Hate

But now, today, he couldn't do that because "I couldn't go on knowing that I'd created another little piece of hate in the world." So, he came and explained and apologized and let's hope that ends it.

John has already begun filming "How I Won The War" in which he plays a soldier in a platoon of eight men. There is talk that Richard Lester, director of the film, will ask John to film his Beatles tresses a little more for the comedy; however, John has already submitted to the scissors and is unlikely to part with any more of his hair. The movie is being filmed in color and is scheduled for a May release by United Artists.

An ex-Yardbird and an ex-Animal are going to join forces in a new group which has not yet been named. Paul Samwell Smith, the alleged brains behind the Yardbirds, left the group on the grounds that he wanted to concentrate on writing and producing. However, he is now joining the group which will also include ex-Animal, Hilton Valentine. Their records will be independently produced by the group and their first single is due out in October. Oughta be wild—electronic soul, maybe?

A Knicker Mess
The Young Rascals are in the midst of a "knicker" controversy. Seems that the group started out with their knickers, used a knicker shot on the cover of their LP, and then decided to drop them. Fans on the East Coast are a little bit up-in-arms over the missing knickers while those on the West Coast are used to anything and, therefore, are not fazed by Eddie on stage in a combination of gold, turquoise, blue, black and red.

One New York City fan moaned, following a Rascal performance in Central Park, that "they don't look so happy without their knickers." What????? Anyway, it remains to be seen if the Rascals will go back to the knickers or stay in their sort of "come as you are" outfits. I, for one, vote that they get a hit record first and then worry about their clothes.

A hot rumor is flying: Jeff Beck, Yardbird guitarist extraordinaire, is soon to get his walking papers from the group. For one thing, his health is not too fantastic and his tonsils continue to flare up, causing the cancellation of the Yardbirds' San Diego appearance.

Based on Fact

The rumors of Jeff's departure have been making the rounds for several months now, partially based on fact and partially on fiction. However, this current crop is, unfortunately, based heavily on fact—though, groups as well as individuals are known to change their minds.

Wayne Fontana, formerly of "Game Of Love," and lately of only bombs, was married two weeks ago in England to 17-year-old Suzanne Davies who is from Wayne's hometown, Manchester. Ironically enough, Wayne has just finished waxing a song entitled, "Please Stop The Wedding." But no one paid any attention to his plea.

Apparently, Eric Burdon didn't dig this last Animal tour of the U.S. Says it was like a prison. Of course, they toured the South and ran into race riots, bomb threats and the Ku Klux Klan. Can't for the life of me imagine why Eric would want to go back to England, can you?



... JOHN LENNON



... ERIC BURDON

Donovan Is Coming Despite Loss Of His Permanent Visa

Donovan, whose "Sunshine Superman" has topped the American charts, is set for a Stateside visit during the latter part of September.

It's to be a rather short tour as the British folk singer will make only six personal appearances.

For a while it was feared that the tour would not materialize at all as Donovan had his permanent entry visa revoked because of a court case he's involved in here.

"But the American Embassy has stated that he can be granted a temporary visa for each visit," his manager Ashley Kozah said.

While in the U.S., Donovan will perform one concert each in Chicago, San Francisco and New York and three in Los Angeles.

Besides the concerts, he will undertake limited television promotion in conjunction with his latest album which is to be released shortly before his tour.

Stateside fans are anxiously awaiting their opportunity to see Donovan's new album which is to be released shortly before his tour.

Stateside fans are anxiously awaiting their opportunity to see Donovan's new "image" which was launched with "Sunshine Superman" and features Donovan in suits and ties rather than the more informal attire he has been noted for.



... WILL DONOVAN LOOK LIKE THIS, or bring along his new image?

Label Dispute Halts Trogg's American Visit

The Trogg's tour of America set for this month is off because of disputes over what label they are on in this country.

Both their first single and their first album have been released on two different labels in the U.S. and it appears that until someone finds out what label they are on they won't be coming over.

Instead they are going on a tour of Scotland.

There is hope they will make it here by the end of the year and their New York agent is negotiating for an appearance on "Ed Sullivan" for them.

Monkees Finish First P.A. Tour

The Monkees have just finished their first public appearance tour and are now back at work on their television show.

The group, created for the TV show "The Monkees," made their first public appearances together in Chicago, Boston and New York, then returned to the West Coast.

A heavy shooting schedule for the show will curtail most performances by the group for a while. Their first record, "Last Train to Clarksville," has been released and appears to be on its way up.

Visas Are Denied Them; 'Dream' Halted In U.S.

After a three month visit in America, Them have left the country and returned to Ireland to get re-organized.

The group had some problems with the immigration authorities trying to get in the country, but with the help of BEAT readers and several lawyers they did enter America late last May.

Since then they have made numerous personal appearances, mostly in California, although they never did receive clearance to appear on television or do any recording.

While they were here their lawyers, both in America and England, successfully got them out of contracts with their old manager, producer and recording label, but could not get an extension of their visas which ran out August 31.

The lawyers also stopped the release of a record titled "Gloria's Dream" under the name Them. The record, actually recorded by several people that were in the group for a short time quite a while ago and sounds like "Gloria" revisited, is being released here under the name The Belfast Gypsies.

Just before Them left, Parrot Records released a single by them, "I Can Only Give You Everything" and "Don't Start Crying Now"—which was cut some years ago.

The guys knew nothing about the release of the record and didn't really think it was the strongest of their material, but didn't complain.

There have been some changes in the group since it first formed and it now consists of Van Morrison, Alan Henderson (the only two members left of the original group), Ray Elliott, Jim Armstrong and David Harvey.

Alan says he doesn't expect anyone to leave the present group but there are slight chances that additions may be made as part of their re-organization.

Before leaving they told *The BEAT* that they wished to express thanks to everyone who had helped them get into and stay in the country and to say how much they enjoyed it here.

They also expressed sincere regret at leaving California, which had become like another home to them, but they promised they'd go home, get organized, produce some more hits like their first ones—"Gloria," "Here Comes the Night," "Mystic Eyes" and "Baby Please Don't Go"—and be back soon, probably the first of next year.

Brown's Beetle Rumors

As Seen By A Beat Reporter After
A Long Layflat Chat With
Tony Barrow

On August 12, 1966, four Beatles arrived in these United States.

It was their fourth visit, but it felt more like their first. They hadn't known what to expect then, and they didn't know now.

The apprehension they felt was understandable. They had heard about the storm of controversy which had broken in our country, but they couldn't appraise the situation until they could see it for themselves.

So, they came and they saw.

At high noon on August 30, they boarded a plane at Los Angeles International Airport and went home smiling. For, once again, they had conquered.

Conquered really isn't the right term, though. This word is synonymous with winning, and it wasn't a question of that. It was more one of finding out how much they'd lost of what they'd already won years ago.

The reply came on fourteen different stages in fourteen different cities. From those platforms, the Beatles saw the same sea of faces and heard the same roar of welcome, and they knew they had lost absolutely nothing.

That answered their big question. Two days after the foursome had flown back to London, Tony Barrow, the Beatles' Senior Press Officer and *The BEAT's* London Correspondent, did his best to answer mine.

Tony had remained in Hollywood to attend to some of the countless post-tour details, among them this interview. When I met him that evening, at the comfortably-quiet restaurant in his hotel, I suppose he figured I was going to ask the question he has surely heard a thousand times these past few weeks, and he was right.

Coming Back?

After the usual pleasantries, my first words were: "Are they coming back next year?"

He didn't say yes, but he didn't say no (which was fortunate be-

cause I was prepared to plunge my pencil into my heart if he had.) What he did say was this: "Nothing is ever set twelve months in advance, but I see no reason why they won't be back."

He went on to say that two offers have already been made to book the Beatles in 1967 (one from Shea Stadium, the other from somewhere he didn't mention), but that there were no commitments as yet.

I then told him about the rumors which had prompted my question. I'd heard the Beatles were tired of touring, tired of performing, and anxious to devote their time to recording and making movies.

"Everyone is tired at the end of a tour," he said. "There's no fun in being jostled about and packing up every hour and riding around in florist's delivery trucks. But afterwards you look back and think of all the thousands of people who got to see you and it seems different then."

(A slight interruption—The Beatles solved a part of the packing-up problem by bringing along just two sets of on-stage costumes. In some cities they wore the forest green outfits we saw in Los Angeles and San Francisco; in others they wore gray-and-pink-striped suits. But they brought along fourteen different sets of matched shirts, and I imagine they had great fun hauling those around, not to mention the clothes they brought to wear off-stage.)

Beatle Movie

The Beatles do plan to devote a lot of time to movies and recording. John's film began shooting the Saturday after he returned home, and the next Beatle movie ought to get underway just after the first of the year.

Tony had this to say regarding: "Recording is a basic, long-term thing with the Beatles, and also the most rewarding and creative. I don't know that the writing of songs takes them longer than it used to, but they're progressing lyrically, they're more profound; they've passed through the I-love-you-and-you-love-me-stage. They

do spend far more time working out how to present a song. They've passed through the three-guitars-and-a-drum stage, too."

The following is a "transcript" of the remainder of our question and answer session. Hopefully, I have Tony's answers word for word. If not, I offer him my humblest apologies in advance. I also promise to learn how to read my own writing one of these days.

Q: At the Hollywood press conference, Paul said that the 'sound effects' in "Tomorrow Never Knows" were created by a series of tape loops. Would you explain what these are?"

A: "Tape loops are short pieces of recording tape joined back to back. For this particular record, they used tapes they'd been recording at home on their own equipment. Paul is the most prolific at this sort of thing."

Q: Why did the Beatles decide to appear at stadiums instead of places like the Hollywood Bowl?

A: Los Angeles is a good example of why. You either repeat the Bowl and disappoint the people who can't get in, or you look for somewhere larger. The Beatles played to more people at one performance in Dodger Stadium than they did with two shows last year at the Bowl.

Bomb Concerts

Q: I understand there weren't many complete sell-outs. Did they have any concerts they considered to bombs?

A: "No—empty seats are nothing to go by. It's all in the way it's reported. You might see a headline that says 10,000 empty seats at *Beatle* concert, but read on and you'll find there were 40,000 seats that weren't empty. Tickets weren't even printed for some seats, you know. The stages had to be put somewhere and it wouldn't have been fair to sell tickets in seating areas behind the stage. But, this kind of reporting isn't necessarily an attempt to knock the Beatles. It's just a turnaround so they'll have something new to say. How many ways can you say *Beatles* a month success?"

Q: Was this year's tour as financially successful as 1965's?

A: "It grossed more, and umpteenth thousands more saw the Beatles."

Q: I read somewhere that only 12,000 attended the Candlestick Park concert in San Francisco. Could this be true?

A: "It must have been a misprint. I don't have the exact attendance, but I'd say there were at least twice as many."

Editors Note: Tony's guess was close. There were, in fact, over 25,000 at Candlestick Park.

Fire On Plane

Q: Was there a fire on the plane during the tour?

A: "Not on the plane, but as we were about to take off from Seattle, one of the engines backfired and flames did shoot out—we were in a panic. Believe, and were used to electrathings where this never happens."

A: Did the incident cause any commotion?

Q: "Two people did get off the plane to find other transportation. One of the Ronettes and the Re-



... TONY BARROW—Beatle press agent and columnist for *The BEAT*.

mains' drummer."

Q: Speaking of Seattle, what was that all about?

A: "We still don't know, and it hardly seems worth further investigation. Four or five days prior to our arrival there, a newsman telephoned me from Seattle—I don't know whether he was from a radio or TV station or from a newspaper, but he was in the news media—and quoted portions of the Paul-Jane rumor to me. Not the whole story, but the basic thing. I said it was absolutely not true. The story broke after an official denial had been made."

Q: Is it true that the bridal suite was reserved and a wedding cake actually ordered?

A: "Yes, the arrangements were made by a mysterious Mr. Bartholomew."

Q: Did a lot of people believe the rumor?

Where's Paul?

A: We left Seattle right after the concert, but even then everyone wasn't convinced. A local disc jockey who came back on the plane with us got on board, looked around and said 'Well, there you are . . .'. When asked what he meant, he said 'Where's Paul?' At this point, Paul emerged from the john.

Q: This incident is mild compared to what happened at the outset of the tour. Do you think the uproar over John's comments ruined the tour for the Beatles?

A: "No. Once John was able to be here and explain himself, the majority of sane, sober people of average intelligence realized that John had made the kind of remark we might all make. That church itself might make and then

say let's do something about this. It wasn't an insult, it was a statement. According to an A.P. reporter, even the Vatican has taken it in the way it was intended."

Q: Were there any signs of anti-Beatle reactions across the country?

A: "Not in any way. Five 'klansmen' did show up in the gear in Washington D.C., but they went home in about fifteen minutes—it was dinner time. They didn't seem to be anti-Beatle. I didn't hear this myself, but I understand second-hand that what they were shouting was 'Don't go in there, there are niggers.'"

Q: Good God—I mean, back to the subject of rumors for a moment. What's all this about the Beatles perhaps not leaving until September 9?

A: "I have no idea how this rumor started or why that particular date. Just yesterday, a reporter refused to believe they had left at all. He challenged me with 'Well, how come you're still here?' I asked 'How come you are?' 'I live here,' he said. And I said 'For the next couple of days, so I do—you mind!'"

Brian Overdue

Q: Something else I've been curious about. The papers made it sound like Brian Epstein rushed to America solely for the purpose of defending John. Isn't it true that Brian was due to arrive in this country, for other reasons, the week previous to that—before the uproar had even started?

A: "Brian was due in New York the week before, but had to cancel his plans because of illness."

Q: Then he didn't come to

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Japanese Editor Tired Of Beatles

One of the members of the press who followed the Beatles on their American tour was Rumiko Hoshika, editor in chief of the Japanese monthly, "Music Life."

Rumiko, who stood quietly next to the bandstand during the Los Angeles concert, said her whole tour was "wonderful!" but added that she, for one, was almost "tired of talking to the Beatles."

Sound impossible? Not really, since Rumiko has followed the foursome both here and in London. "It's so noisy and crowded everywhere," said Rumiko, laughing to show she really enjoyed the whole ordeal.

But even with every imaginable pass in her possession, it took Tony Barrow, the Beatles' senior press officer, to get Rumiko's photographers on the field on Dodger Stadium. The stadium guards had the photographers detained in the dugout until just a few minutes before the Beatles rushed on stage.

Earlier in the tour, Rumiko asked George Harrison to write a note to her readers. George, as a joke, addressed the note to readers of "Music Laugh," rather than "Music Life." Rumiko, who confessed she has "big troubles" with English, didn't say whether she noticed it or not.

Are the Beatles still as popular in Japan as they were before the ill-fated Manila appearance. "Oh yes!" said editor in chief Rumiko.

Beatles Having A Love Affair

"... we pinch just as much as the rest of 'em." —Paul

"... we really don't need them anyway." —George

"... how do you know their legs are ugly?" —Ringo

"... she's great. I'm going to see her tonight." —John

By Louise Criscione

I rather think the Beatles are currently enjoying a two-sided love affair with California. Even when the "Jesus-Lennon" controversy was enjoying its peak and the Beatles were re-considering touring the U.S., George hastened to add that they were still looking forward to their California stop-off.

It's difficult to know why, exactly. It could be the weather, but I doubt it. After all, they could just as easily spend their free days in Miami. Yet, they continue to schedule their time off in California. I tend to think it's the relaxed atmosphere. And the "in" people who populate California. The Mama's and Papa's, Joan Baez, David Crosby. Find the Beatles and you find them.

Cancelled

When the Beatles finally did land in the U.S. this time and John had officially apologized for his "more popular than Jesus" comment, most of the press conferences originally scheduled were cancelled. And it's no small wonder.

They say, what price glory? And indeed the top price paid by the Beatles is having to deal with the press. There is the trade press, which technically is not too bad since they supposedly know what's going on. However, there is, unfortunately, the rest of the press. And "ignorant" is hardly the word.

They know there are four Beatles, they know they came from Liverpool and they know they are named John, Paul, George and Ringo. But more often than not, they still can't seem to fit the name with the face. Therefore, Paul becomes John, John becomes George and George becomes Paul. Only Ringo remains Ringo.

Still Kicks

I imagine the Beatles still get something of a kick-out of being addressed as someone else. It's the irritate questioning which must really irritate them.

Take for instance the press conference held at Capitol Records in Hollywood. You can bet the brilliance of the whole ordeal did not escape the Beatles.

Of course, the first question asked concerned the "comment controversy" and it was quite obvious to everyone that John was sick and tired of explaining. He gave a sigh, made a face and said simply: "I've explained it 800 times and I think it should be clear."

That, naturally, was not enough to suit the reporter. "Well, you made an apology before," persisted the reporter, "can't you say it again?" "No," replied John, "I can't because I can't remember what I said. Look, I could have used television or anything else. I used the Beatles because that's what I know the best."



BEAT Photo: Howard L. Engstrom

I got the distinct impression that the reporter was still not satisfied but was forced to surrender only because the microphone had left his hand.

A Solo John

What made John decide to make "How I Won The War" minus the other Beatles? A relieved sort of smile spread across John's face—something which said "I don't tell me someone is going to ask a new question; something which doesn't concern my quote, our money, or if this is to be the last tour."

"Well, you see, this man simply asked me if I'd like to make this movie," answered John, "and I said 'yes.' That's how it happened. And with both hands up, he added: 'Really!' And the plot? 'I don't know much about it. It's about the last World War,' continued John. Would the other Beatles venture off into solo movies? "I've no idea. It just sort of came to me that quick," he finished up.

One reporter, who said he was hoping to stir up another controversy, asked the Beatles if they thought perhaps "American girls didn't wear mini skirts because their legs were ugly. Ringo shot him down simply and expertly with: "If they don't wear mini skirts, how do you know their legs are ugly?"

How, indeed? Controversy down the drain, the frustrated reporter took to his seat. Actually, the only half-way controversial question was: "It was reported in the July 3 edition of the New York Times that one of you, it didn't say which one, told Maureen Cleave that 'show business is nothing but an extension of the Jewish religion.' Would you like to comment on that?"

Eyes pivoted on the platform holding the Beatles and rather reluctantly John admitted: "I said that one as well. No comment."

"I'm Sorry"

Again the pressure was focused on John, as he was asked if he was really sorry he had made that "Jesus" comment. Definitely tired now, John said: "I am, yes. Even though I didn't mean it that way, I'm sorry I ever opened my mouth."

Another reporter shot up and demanded to know how much money the Beatles make and if they're having trouble with American taxes. "We don't know about that," stated Paul. "We don't do the money side of it. We pay tax and things," he continued, "but we don't know how much. We'd be nervous wrecks by now if we did."

No doubt, the Beatles have learned their lesson. Say just one negative word and it explodes in your face all over the world. So,

George found out when he made his famous "We're going to rest up before going to America to get beaten up again" remark.

Certainly he was asked about it at every single Beatle press conference and this one didn't want to be an exception. "I said that when we arrived back from Manila. We really weren't beaten up. We really just got shoved around a bit. Jousseled."

Don't Need Them

Is it a more enthusiastic fan or actually hostile individuals who attempt to mob them? "I think it's definitely enthusiastic fans," continued George. "The fan thing—I think they proved it themselves. We found out that the ones who can't make up their minds we really don't need anyway."

A truly profound and certainly devastatingly interesting question was next asked Ringo. "Do you carry around pictures of your son?" "No," shot back Ringo, "I don't carry around photographs of anyone."

A reporter did succeed in putting sort of a dubious feather in his cap when he managed to rather irritate the usually calm Paul by asking him to explain the Beatles' image as it stands today in the wake of the current crop of controversies. "I don't know," snapped McCartney, "our image is what we

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ROBERT VAUGHN whispers a few of his spy secrets to the Beatles.



YOLANDA HERNANDEZ, Stephanie Pinter, Debbie Pinter giving the Beatles initialed steak branding irons.

Baez And A Byrd

By Rochelle Reed

"This just stuns me!" said awed Byrd David Crosby, a Beatles mate. He was standing on the field of Dodger Stadium, gazing up at the stands and shaking his head in disbelief. The Los Angeles ballpark was jam-packed that night, and from where David and I stood, it looked like the sky was raining people.

I couldn't have agreed with David more. I was stunned by the Beatles and the audience and by actually standing on the field right next to the bandstand. Guards, posted at every door, stairway, elevator and hall, had challenged anyone who attempted to get access to the dugouts, dressing rooms or field. Clever fans were using every excuse imaginable to get to the Beatles, but not one succeeded.

Bobby Hebb

I almost hadn't made it. Once I'd gotten past the entire contingent of security officials upstairs, I was stopped at the dressing room door by another guard who must have ascertained that I looked too excited to be a member of the press. But about that time Bobby Hebb appeared, having heard of my plight, and convinced the guard that though I was a fan, I was also a reporter. And I was IN!

Bobby, "Sunny" as always, led me into the men's dressing room, stopping at the door to make sure everyone was clothed. It wasn't the Beatles' dressing room (they had their own) but the one for the rest of the acts.

I met the Cyrkle, who were sprawled on the floor playing silent songs with drumsticks or their hands. They were a very quiet group, not talking to each other a great deal. Tom, however, kept making comments about a woman being in the men's dressing room. While he was pulling his suit out of a large case, he kept yelling "EEEEEEEEEE!"

Bobby said the Remains were in the dugout, just about to go on, and that Howard and Chuck, BEAT photographers were there too. He pointed the way and then said he'd lead me instead.

"It's just great, the tour and everything," Bobby said, "and I go on pretty soon." He was excited but if he was nervous, he didn't show it.

I reached the dugout just in time to see the Remains run on stage and launch into their first number. Meanwhile, the road manager for the Ronettes said the girls were in their dressing room and why didn't I go back and say "hi."

I ventured back through the underground tunnel to the dressing room where the Ronettes, the only female act in the show were getting ready for their performance.

Or should I say, trying to. Estelle was sitting on a chair, combing her long black hair. "I went swimming today and my hair is a problem. That's one bad thing about swimming—your hair," she went on. Then, "Who are you?"

I identified myself and she continued chatting about the tour — "It's just been fabulous—and the weather and the Beatles' house."

"It's a beautiful mansion—we had dinner there last night with the rest of the acts," she said. Another Ronette lay on the couch asleep with cotton pads covering her sunburned eyelids. I lowered my voice but Estelle continued at full volume as she combed her long hair.

Promises

With promises of a full length interview later, I headed back to the dugout, where I sat down to watch the show while waiting for an escort across the field and up to the bandstand.

Bobby went onstage, his blue silk outfit almost glowing in the semi-darkness. A BEAT photo-

grapher and I were ushered across the field and into the second dugout, where we were greeted by Tony Barrow, the Beatles' senior press officer and BEAT columnist.

"The Beatles are in their dressing room," he said, gesturing behind him, but added that no one and that meant NO ONE could get to them. Meanwhile I glanced around to see who else was waiting there to see the British stars. I had ridden down to the field level in an elevator with character actor Don Knotts, and there in the dugout, pacing back and forth, was Batman Adam West, without his Batcape and clad in a grey suit with a yellow shirt.

2 Inches Tall

Then I walked out onto the field. From the bandstand, the stadium looked immense and I felt all of two inches tall. It was a fantastic sight and I rather wanted to stop and just stare with my mouth hanging open in awe.

During the time that I had been in both dugouts, I noticed a very slender girl with an olive complexion and barely shoulder length hair. Her short hair threw me off, however, and I kept saying to myself, "It just couldn't be."

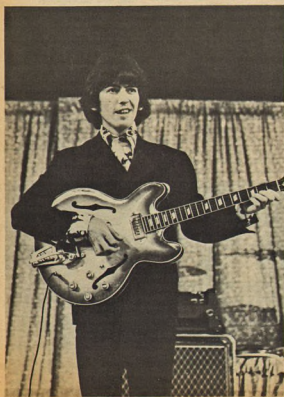
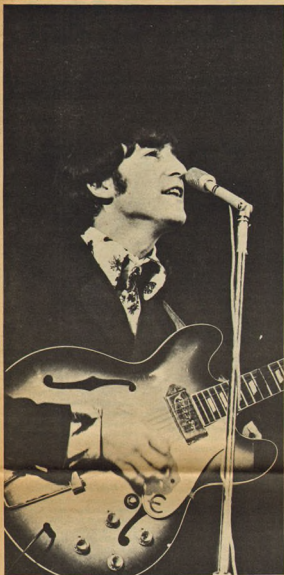
But it was. Now that I was standing on the field, the slender girl in the houndstooth pants-suit walked up and said, "Hi!"

"Oh yes," I answered, thinking to myself, "my gosh! it is!" About that time, someone said, "You know Joan Baez, don't you?"

I almost couldn't believe it. "You cut your hair?" I exclaimed, "I didn't recognize you." She nodded and with a wide sweep of her arm said, "Just look!"

By this time the Ronettes were on stage, looking very delicate in shiny gold dresses. We all knew it was time for the Beatles.

BEAT photographers were



Watch The Beatles

BEAT Photos Howard L. Berggren

stationed strategically—one at the entrance from the dressing room and the other at the stairs to the stage. Luckily, the Beatles were acquainted with our photographers and always greeted them with smiles, waves and friendly comments.

George ran out first, then stopped. He continued on in a slow walk, carrying his guitar in front of him like a Bible. George and Joan Baez are good friends, and George sought out Joan as he walked and waved and smiled, and since I was standing with her, he waved my way too. Then came John, Paul and Ringo. They waved to everyone—the stands and the dugouts and the press people near the stage, even those of us without cameras.

The Beatles stopped to say a few words to the man who was to drive them out of the stadium and then ran on stage. They were dressed in tailored green suits and slim trousers. They wore black boots with their famous Cuban heels, except George, who wore brown suede boots without heels. Their shirts, which apparently looked blue polka-dotted from the stands, were actually cream colored and covered with large blue daisies with green leaves and stems.

'It's Great'

The roar of the crowd was deafening but I heard every word of every Beatle song. I was surprised to look around and see members of the press, who weren't madly shooting pictures, bouncing up and down with every beat. Joan Baez was dancing and kept saying "It's just great, just great!"

The Beatles waved while they played and John stamped his foot for a *BEAT* photographer, while Ringo smiled broadly for another.

Throughout the show, the Beatles traded comments with the people standing around the stage. Stars, press, anyone who could get a pass, crowded at the foot of the

stage to watch the Beatles, who seemed to be standing on a pedestal rather than a bandstand.

Suddenly our single-minded devotion was shattered when fans at the far end of the stadium broke through police lines and attempted to rush across the field to the stage. The Beatles, who had just finished a song, stopped and stood very still. A chill went through the people standing around the stage. The Beatles hesitated a moment more, letting the screams sink in. John nodded, Paul shrugged his shoulders and they launched into "Baby's In Black." George, playing all the time, kept asking Joan Baez, "What's happening?"

A Useless Try

It was useless to try and explain. Besides, when the Beatles began playing, it calmed the nerves of almost everyone, most of whom weren't used to the idea that the Beatles could actually be in danger.

Thoughts began to turn to how the Beatles would get out of the ballpark. The press had learned that inside the tent labeled "dressing room" were actually two automobiles in which the Beatles would make their getaway. Everyone was anxious to see just precisely how this would work out.

Soon the Beatles launched into their last song. Paul looked down to where I was standing, yelled "Whooppee!!," rolled his eyes and continued belting out "Long Tall Sally." John stamped his foot and George waved. Ringo just beamed from ear to ear.

No sooner had they hit their last note than they bowed low and ran for it. Under the edge of the canvases, I could see Beatle boots and George's brown shoes. Then they disappeared and a gold Lincoln Continental, followed by a grey Ford filled with officials, roared out of the tent and towards the far gate. John and Ringo triumphantly waved white towels out of the back windows.

But just after they've gone through the blue gate at the far end of the field, the Beatles' car was engulfed by fans. I had wandered over there expecting to see the cars driving down the hill. Instead, I saw fans streaming down over a second wire fence and swarming onto the Continental. All I could see were the tail lights. The police began pulling over-excited girls from the car while a second set of officers closed the outside wire gates. This left the car between the two sets of gates. The car began to back up and I stood there almost frozen as a few girls, who seemed to have lost all reason completely, kept throwing themselves against the car.

The Beatles were frightened for those few moments. As the car backed up to where I was standing, I could see that John was biting his cuff while Ringo, who had moments before been waving his white towel, had a corner of it in his mouth and was biting down hard.

John's Side

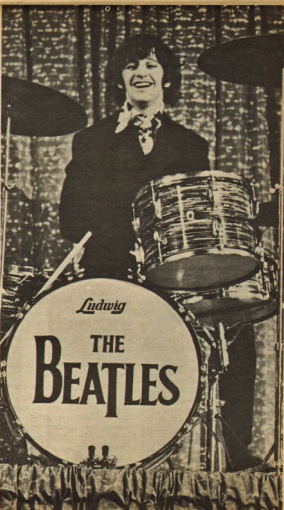
I was standing on John's side of the car, less than two feet from him. Apparently recognizing that I was press he waved in recognition and then widened his eyes and motioned as if to ask, "Is everything all right?"

I waved a victory sign to him and the rest of the Beatles saw and smiled. The car peeled back through the fence, made a half turn and sped back to the dugout, where the Beatles ran to their dressing room.

They left not long afterwards in an armored truck after an attempted getaway in an ambulance failed.

They spent the night in their Hollywood hillside home and flew to San Francisco the next day. The day after, they left the U.S. for England, where John Lennon will make a movie and the other Beatles will relax.

The remainder of us will be busy speculating as to whether or not they'll be back next year.



The Adventures of Robin Boyd



©1996 By Shirley Poston

It was a pleasantly uneventful day in the Boyd household.

Ringo Boyd (of 12-year-old sturdy frame and fame) was in her room banging contentedly away at her set of drums. (Actually, it was a collection of empty oatmeal cartons, but why blow the poor kid's cool?)

The Boyd dog lay nearby. Although Ringo had thoughtfully stuffed it's ears with several vile-tasting caramels she'd bitten into while consuming another box of bon bons, the dog moaned plaintively after each "number."

Mrs. Boyd was in the kitchen preparing a nutritious luncheon of poached eggs and spinach (which she would pretend to eat and grab a cheeseburger later on her way to the market.)

Hole For Lunch

Mr. Boyd had ventured home for the weekend (he travels a lot, and considering that this was the first pleasantly uneventful day in the history of the Boyd household, he wouldn't have it any other way.) He was out in the back yard digging a hole under the rose bushes. (He would later bury his portion of the aforementioned nutritious luncheon in same and grab a cheeseburger.)

This then was the Boyd family, minus one. And all of them were curiously undisturbed by what was causing this to be a pleasantly uneventful day. Namely, the mysterious absence of the fourth member of the family (fifth, if you count the dog) (and considering the size of those teeth, it would be advisable.)

Re-namely, Robin Irene Boyd. Thanks to a temporary magic spell which had been cast over (as in net) the lot of them by four of Robin's friends (as in fiends), the family was blissfully unaware of her disappearance, not to mention her predicament.

Robin's Nest

And it was just as well.

It would be impossible to tell just what they might say if they knew that at this very moment, their one and only (thank Gwedd) R.I.B. was trapped in the tea pot on the living room mantel. At any rate, it would surely be impossible to mention.

Meaning, of course, that she was squalling at the top of her lungs.

"Ratzafrazz!" she shrieked, poking savagely at the ceiling with the remains of a pole lamb. But she was nowhere at supersonic speeds (also faster than Usual.)

When she'd first discovered that

her three genies and one angel (George, John, Pauley and Ringo, respectively) (the utter twits) had trapped her in their am-day tea pot so they could go off on a special assignment concerning the real Beatles (pounce), she had flown into a rage.

Lid Flipper

Then she had come to her senses (a long trip, I tell you), and realized there was a way out of this dilemma. So what if the inside of the aforementioned A-D-T.P. was an exact replica of the Beatle domicile in "Help." It was still a tea pot, which meant it had a lid! And if Robin Irene Boyd wasn't the champion lid-flipper of all time, who was? (You might well ask.)

She had since made every possible attempt to dislodge said lid, and had succeeded only in flipping her own. And, after her having flung every lifable (hah!) object in the room at the ceiling, the place was right back to what it had been before stupid) enough to clean it up.

All was now lost. The pole lamb had been her last resort. It hadn't worked as a pogo stick (which particularly galled her because she was positive George would make her replace the spring she'd extracted from the couch), and it wasn't going to work as a battering ram either.

It was, however, very effective for bashing oneself over the bean, so she did this several times before stumbling into the kitchen to blither over a cuppa.

Snarling viciously, Robin shook and rattled pots and pans and rolled hysterically on the floor while she was waiting for the water to boil.

"Boy, are they gonna get it," she vowed in gangster-type tones, plotting a series of horrifying deaths for her (unfaithful) companions (especially George, who had had it (this is new)).

Finally she got up and hurled a handful of something she hoped was tea into a nearby pot. Under any other circumstances, the tea-pot-within-a-tea-pot bit would have at least caused her mouth to curl at the corners. But not today. Today, her mouth wouldn't curl at the corners if she put it up on rollers!

Slamming a cup on the table, Robin tilted the pot and poured a stream of tea from the spout. Then she slammed the pot on the table. Then she slammed her head on the table!

Of course! Those utter wretches had probably glued the lid on so she wouldn't be able to escape. However, details did not number among the things George had a passion for (cough), and the chances were excellent that the spout had escaped his (alleged) mind!

It was then that Robin knew what she must do.

Drawing herself up to her full height (an awe-inspiring five-foot-two), she bellowed "Liverpool!"

At the very mention of the magic word, she immediately turned into a real robin and began winging wildly about. (About what?) (Get serious, Kiddo.)

Nowhere Spout

She searched every inch of the abode, only to find that all was still lost. The spout was nowhere about.

At last she perched disgustedly atop a dart board (which featured a well-worn photo of two deejays from Alabama.)

Then it happened. When she tried to re-wing wildly, she couldn't budge an inch!

"Oh," she quipped cleverly, seeing what the trouble was. Her tail feathers were caught in a small hole in the wall just behind the dart board.

Removing her tailfeathers (from the small hole in the wall just behind the dart board, that is) (more repetition remain the fungus amongus 4-ever), she flapped furiously away for another spout hunt.

Suddenly, she fluttered to the floor. A small hole in the wall just behind the dart board?? How dumb could she be? (Stick around and you may have the misfortune to find out.)

"That was the spout, you lout!" she shouted poetically. Then she went into action.

First she screeched "Ketchup," turned back into her sixteen-year-old self, and snatched the dart board off the wall. Then she re-"Liverpool!"-ed and squeezed through the small hole.

That is to say, she sure as heck tried. But, after an exhausting explosion of grunting, cramming and cursing her worthless self for all the double orders of chips she'd about the truth. She was bigger about than the spout.

Greasy Robin

However, being the sort of person who does not give up easily, Robin refused to give up easily. Instead she careened to Ringo's automat, pecked the door open and wallowed in a peanut butter sandwich.

When she was thoroughly greased (not to mention nauseated), she tried the spout route again. And this time she made it up the olde tube (which was a nice change because she was used to going down it.)

She did have one moment of sheer panic just as she was about to emerge. What if someone was in the living room? She'd never be able to explain this one.

She thought of saying a quick prayer, but decided against it. Somehow it just didn't seem proper to address Higher Beings when

one was covered with peanut butter in the spout of a tea pot.

Oh, well, she'd just have to chance it.

Hoping for the best, she gave a final squirm and plopped onto the mantel. Then she gave a sigh of relief. The living room was empty. (All except for the furniture, but that rather goes without saying, doesn't it?) (Not around here, baby.)

Happy that the Someone up there who had scarcely even been tolerating her of late was starting to like her again, Robin dashed through an open window and took to the sky like a bat out of the opposite direction.

For a change, Robin knew exactly where she was going. She remembered, to the letter, what had been etched upon the glowing piece of parchment she'd found in John's bookcase.

She only hoped that she would make it to the chosen city in time, which was doubtful because the coating of peanut butter was cutting her speed down to a mere 4,500 miles per hour. Which was also just as well, because she was still trying to forget a most unpleasant incident when she had been picked up (I'll say) by an officer of the dread bird patrol (a blue jay with a silver helmet and a tendency to leer) for exceeding the 5,000 m.p.h. limit.

Special Assignment

Streaking toward her destination, Robin began to wonder what on earth she was going to do when she got there. The special assignment was a plan whereby her Beatle look-alikes would double for the far fabber foursome, thereby allowing the latter to get away in one (make that four) (yeah, yeah, yeah) piece. And where she fit into the action was an A-D good question.

But she was certain of one thing. She was going to have nothing to do with those imposters. After what those miserable clods had done to her, she was going to concentrate her efforts on the *realsies*!

When Robin finally arrived on and then hovered above the scene, her face - or - beak felt (fortunately, it had a parachute.) The concert was over. She could tell from the scramble below, as fans raved hysterically toward the backstage area.

From her vantage point, she also had a birds-eye view (clever, no?) (no) of what was happening on the other side of the fence.

And, as she saw four Beatles running towards a long black limousine parked at backstage left, she grinned fensively and prepared to follow that car!

Suddenly, she stopped so short, she almost lost her balance and landed in the esophagus (I flaked some spout) of a mouthed Beatlemaniac far below. On account of because she also saw four more Beatles running toward a long black limousine parked at backstage right!

When she saw that her Byrd glances (which had been smashed to smithereens the time she was locked in the glove compartment of Cher's speeding auto), she couldn't tell which was which. Not to mention which end was up.

(To Be Continued Next Issue)

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... YES, THAT IS SONNY & CHER flanking Atlantic Records vice president, Nesuhi Ertegun, on the set of their "Good Times" which is now rescheduled for release in November.

Sonny: 'I Did What I Wanted To Do'

They stand close together beneath the glowing stage lights, each of them clasping a microphone tightly in one hand; both of them dressed very much alike; both of them watching the huge gathering of fans before them from beneath their long, shiny hair. And then, they sing: "I got you, babe!"

Sonny and Cher are the first to admit it, and their fans will offer enthusiastic support: they really do have one another. The most famous married couple in all of popdom, there are those who might say that Sonny and Cher really have it all.

Have It All

The money, the fame, the bright lights, the fans, the glamour which follows closely behind success. Indeed, perhaps they do have it all—but if they do, then they are certainly sharing a vast majority of it with the people all around them.

They share the warmth and love and consideration which they have for one another with their many fans. Although it has at times caused them great inconvenience, Sonny and Cher have frequently flung wide-open the doors to their hilltop home, welcoming their curious, visiting fans inside.

More than once Sonny has cooked up one of his famous Ital-

ian feasts for a large number of "unexpected guests" who stopped by the Bono residence.

After an appearance in concert, or in a night club, both Sonny and Cher have always taken the time to try and speak with as many of their fans as possible, to sign the autographs which are requested, to pose patiently for the cameras which surround them from all sides.

Just recently Sonny and Cher put on a huge benefit concert at the Hollywood Bowl and succeeded in raising thousands of dollars for the American Braille Institute, one of their favorite charities.

On August 21, Sonny and Cher boarded a plane and began a month-long tour of Europe—a tour which should prove to be one of the most unusual ever.

People To People

The tour, which encompasses more than 20 personal appearances, and includes concerts, television appearances, radio shows, and people-to-people and press conferences, will be made in its entirety on a no-fee basis.

The itinerary lists nine cities in seven different countries, including England, France, Germany, Sweden, and Italy, and at no time will there be an artist

charge incurred.

The main reason for the tour is to enable Sonny and Cher to meet their many European fans in person, and to keep their promise of eventually coming to these countries in person which they made in their first trip to England last year.

The couple will also promote their first motion picture, "Good Times," as well as the brand new album about to be released by Cher which will include a very secret single recording.

Charity Concerts

Once again, Sonny and Cher will be sharing with their friends, giving of their own time and efforts. And one of the most important appearances of their tour will be a gigantic charity concert given at the Astoria Theatre, Finsbury Park, in London.

They will give two complete performances in the same evening, and all proceeds of the huge concert will be given to the Braille Institute and to underprivileged children in that country.

They will duplicate this even with a similar concert to be given in the Olympia Theatre in Paris, also for the benefit of the French Braille Institute and underprivileged French children.

At a huge press conference held

in one of the most elegant hotels in Hollywood just two days before they began their tour, Sonny and Cher greeted over one hundred members of the press, including a large representation of the foreign press, in an attempt to answer personally as many of their questions as possible.

Unfortunately, too many of the "senior citizens" of the press community could not respect the couple's choice in apparel, or appreciate their perceptive to make that choice, and were much more concerned with pointing accusing fingers at the two, and making pathetic and unkind "jokes" about them.

Throughout the entire conference, Sonny and Cher remained polite, smiling, and cooperative, and attempted to answer all of questions, no matter how ridiculous they were.

Questioned at length about their "crazy clothing," one gentleman continually attacked Sonny with questions about the sort of clothes which the couple might wear to a "black tie affair."

Sonny simply smiled understandingly and explained, "We have dress 'crazy outfits' too!"

Later, in regard to the forthcoming movie, Sonny explained

to the large gathering: "I'm very proud of the picture. I did what I wanted to do—I wanted to give a picture to the kids that didn't insult their intelligence; something that was equal to their intelligence."

Always Change

Again they were questioned about their unique style of dress, and asked if they would ever change? And again Sonny rose above the question with his honest, intelligent answer: "You always change as a person. As you do anything in life, your thoughts, and opinions are going to change with you."

And finally, they were asked if they would "condescend" to stop and see Princess Meg in London (the question was asked chidingly in reference to their unpleasant experiences after giving a Command Performance for the Royal Couple in Hollywood several months ago), and Sonny simply smiled and replied: "That's up to her—if she'd like to see us, we'll stop by and see her!"

Yes, Sonny and Cher are quite willing to share themselves with everyone—even people who don't have a decent pair of bell-bottoms to their name!!!

Top 40 Requests

1	HERE, THERE AND EVERYWHERE	The Beatles
2	FORTUNE TELLER	Rolling Stones
3	GOT TO GET YOU INTO MY LIFE	The Beatles
4	ELEANOR RIGBY	The Beatles
5	CHERISH	The Association
6	YELLOW SUBMARINE	The Beatles
7	FOR NO ONE	The Beatles
8	PSYCHOTIC REACTION	The Count Five
9	GOD ONLY KNOWS	Beach Boys
10	GOOD DAY SUNSHINE	The Beatles
11	RED RUBBER BALL	The Cyrkle
12	YOU CAN'T HURRY LOVE	The Supremes
13	LAST TRAIN TO CLARKSVILLE	The Monkees
14	SUNNY	Bobby Hebb
15	SOMETIMES GOOD GUYS DON'T WEAR WHITE	The Standells
16	SUNSHINE SUPERMAN	Donovan
17	JUST LIKE A WOMAN	Bob Dylan
18	BLACK IS BLACK	John Los Brown
19	THE JOKER WENT WILD	Brian Hyland
20	I'VE GOT HER UNDER MY SKIN	Paul Simon
21	SUMMERTIME	Billy Stewart
22	SEE YOU IN SEPTEMBER	The Happenings
23	SUNNY AFTERNOON	The Kinks
24	SUMMER IN THE CITY	Louie Armstrong
25	SOMEWHERE MY LOVE	Ray Conniff
26	GUANTANAMERA	The Sandpipers
27	MAKE ME BELONG TO YOU	Barbara Lewis
28	LAND OF 1,000 DANCES	The Temptations
29	BEAUTY IS ONLY SKIN DEEP	Sam The Sham
30	LIL' RED RIDING HOOD	Jimmy Ruffin
31	WHAT BECOMES OF THE BROKEN HEARTED	Louie Armstrong
32	SEVEN AND SEVEN IS	Petula Clark
33	I COULDN'T LIVE WITHOUT YOUR LOVE	Jr. Walker
34	HOW SWEET IT IS	Simon & Garfunkel
35	DANGLING CONVERSATION	The Righteous Bros.
36	GO AHEAD AND CRY	The Cyrkle
37	TURN DOWN DAY	Stevie Wonder
38	BLOWIN' IN THE WIND	Lee Dorsey
39	WORKIN' IN A COAL MINE	Surfers
40	WIPE OUT	

Hair Cut For John

"Alas, John Lennon's locks must go. Part of them, at least. Lennon, preparing for the first solo film role for any of the Beatles, will have to undergo a hair trimming before appearing in "How I Won The War."

The hair cut, however, isn't expected to be a severe one.

"We have to do something about John's hair before every film," explained Dick Lester, who worked on both Beatle films and who will direct this one.

"But it will only be a trim," John will play the part of Private Grippedge, a soldier in an imaginary British regiment during the second world war.

The movie, taken from the novel of the same name by Patrick Ryan,



is expected to be premiered next summer.

"We may ask John and Paul to help with the sound track music later," said Lester. "But that depends on how the film shooting turns out."

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Inside KRLA

By Eden

Okay—so you're hip to the fact that there just ain't no way we're gonna talk about anything but *Beatles* this column, right? Well, after all—what did you expect after the fantastic concert which the Beatles and KRLA presented at "Beatle Stadium" August 28 last?

All of the DJ's joined the thousands and thousands of Beatle-maniacs in KRLA-land who were able to attend the concert in agreeing that the Fabulous Foursome put on one of the best performances ever!

Lots of excitement in the last couple of weeks with Beatles in town, and the happiness and confusion at KRLA didn't die even when the Phenomenal Four left our town. 'Cause as they winged their way homeward, the Mama's and Papa's landed just long enough to answer our Request Lines and to give out some of their fantastic new LP's.

Remember, your votes on the Request Lines were responsible for the choice of the new single, and if you haven't heard the album in its entirety yet—run out and get several copies. It's really a groovel!

Next day, Leslie Gore stopped in and shortly afterwards Gary Lewis and Company invaded our Happy Haunting Grounds.

Oh well—keep your requests coming in!

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KRLA'S BOB EUBANKS and Tony Barrow, Beatles' senior press officer, confer on the field of Dodger Stadium during the Beatles' performance.



PAUL MCCARTNEY, in the midst of one of their numbers, stands in front of marquee which spells out "KRLA Proudly Present The Beatles."



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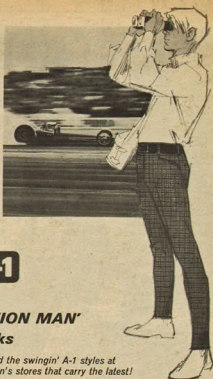
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FOUR WOODEN LETTERS, each over six feet tall, spell out KRLA on the front of the "Beatle Stadium" stage.



THE KRLA DISC JOCKEYS pose in front of the tent that held the get-a-way cars. l-r, Charlie O'Donnell, Dick Moreland, Casey Kasem, Bob Eubanks (promoter of the show), Dick Biondi and Dave Hull with his horn.



JERRY PAM, publicist, pauses for one quick quiet moment while the Beatles were on stage.

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PICTURES in the NEWS



BEAT Photo: Chuck Boyd

JEFF BECK poses with girlfriend, Mary Hughes, under the skies of Catalina Island. Sources close to the Yardbirds are afraid that Jeff will soon be forced to leave the group due to ill health as well as a certain amount of undependability. However, the Yardbirds themselves are not talking and neither is Jeff—he's too busy squiring Mary around town.



BEAT Photo: Carl Kessel

BEACH BOYS enjoy that pause that refreshes before taking off for a rather short tour of England. It will be their first British tour and the Beach Boys will hit Finsbury Park Astoria, Totting Granada, Leicester de Montfort, Leeds Odeon, Manchester Odeon, Cardiff Capitol and Birmingham Theatre. Other European stop-offs for the Beach Boys will be in France, Germany, Austria, Denmark, Sweden and Holland.



MANFRED MANN as they stand today with (top) Tom McGuinness, (center) Klaus Voorman, Michael d'Abo, Mike Hugg and (bottom) Manfred Mann. Michael is replacing the Manfred's former lead singer, Paul Jones, and Klaus left the trio of Paddy, Klaus and Gibson to join the Manfred. He's also the one responsible for the cover of the Beatles' "Revolver" album. Latest disc is Dylan penned, "Just Like A Woman."



FOUR SEASONS (l. to r.) Frankie Valli, Tommy DeVito, Bob Gaudio and Joe Long smile as they hear the good news. Their "The 4 Seasons' Gold Vault of Hits" has been certified for a Gold Record, signifying sales of one million dollars for the LP. This makes the second 4 Seasons' Goldie for album sales; their first being for their "Rag Doll" album. On the singles scene, the Seasons' unique version of the Cole Porter oldie, "I've Got You Under My Skin," is smashing up the nation's charts — but then the 4 Seasons seldom miss!



... MICK JAGGER AND HIS STEADY GIRLFRIEND, Chrissie Shrimpton, point happily at the camera which caught them shopping at Hollywood's Devos.

Mick's Chrissie On Her Own



... WHO IS MICK TALKING TO so intently on the phone?

By Kimmi Kobashigawa

She is very tall—five feet, eight inches—very pretty, just 21 years old, the younger sister of Britain's top fashion model, and the girl friend of the lead singer of one of Britain's top pop groups. Her name is Chrissie Shrimpton.

Just recently, Chrissie flew into Los Angeles from London to join Mick as he and the Stones completed their latest American tour, and began an extensive series of recording sessions for the soundtrack of their upcoming motion picture.

On one of their leisure days, Mick and Chrissie decided to stroll into one of Hollywood's most "in" clothes spots for guys, and went on a shopping spree at DeVoss. Also in the hip haberdasherie that day were the Mama's and Papa's, and *THE BEAT*'s own trusty photographer who brought these fab pix back for you.

Chrissie Shrimpton is one of the most envied young girls in all the pop world—and yet, there was a long period of time when she might have traded her "position" with just about anyone. It isn't easy to have to live in the shadows of two very famous people, especially

when they are the two people who mean the most to you.

But Chrissie seems finally to have adjusted to her "vicarious fame," and is now quite well-known as a personality in her own right. Of her former years of "overshadowing," Chrissie now says: "It doesn't mean much to me any more—about Mick and Jean. Being Mick Jagger's girlfriend and top model Jean Shrimpton's sister was awful for ages. I felt like a sort of non-person, with no personality of my own. Sometimes I wondered if I existed!"

But Chrissie has done a lot of growing up in the last couple of years, and she now admits that, "I no longer like or dislike being referred to as Mick's girl or Jean's sister. Now I take it as fact. It's true, after all."

Although she was acting as secretary to Stone's manager, Andrew Oldham, Chrissie now divides her time between some infrequent modeling sessions (unlike her sister, Chrissie doesn't really enjoy modeling, and explains that "I haven't much patience for photographs."), writing gossip columns for a number of teen magazines around the world, beginning a career in acting,

and—of course—dating Mick.

While she was visiting Mick in Hollywood, Chrissie made quite a number of new friends in the American pop colony and it is possible that she might return for another visit, perhaps the next time that Mick is in town. And it seems quite certain that when she does, her friends will call her "Chrissie"—instead of "Mick's girl"—you know, Jean's younger sister.



WOULD YOU BELIEVE it's Chrissie?



John is a tall, thin, gaunt person who takes everything very seriously. He has played and sung his way around Greenwich Village and other areas with and without the other Mama's and Papa's. He has an unusually creative mind which is evident in the songs he has written.



There Are Four of Them

BEAT Photo: Chuck Boyd



Cass loves antiques, talks freely about art and Bob Dylan and has travelled the country in satirical revues. She occasionally wears gold-rimmed glasses and like the other Mama's and Papa's, lives for today. She is large and lovely, beneficial and broad-minded.

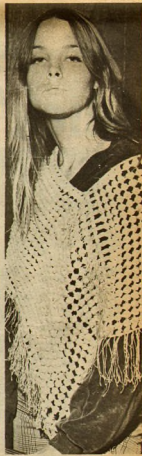
What else . . . who knows?



Denny is a handsome young Canadian who is a nonconformist. He was originally clean-shaven but wore black leather. Now he wears expensive sports clothes—and a beard. Talking in terms of pin-ups and potential Lennons, Denny could play the role.



Michelle is certainly a mysterious but lovely Mama. She is a blonde vision-with-a-voice who doesn't say very much but just looks at you in a waif-like manner. She was once a model and in her own way still is.



the M A M A S



a n d P A P A S

BEAT Photos: Chuck Boyd

By Jamie McCluskey III

Okay, gang—can ya picture this?? The scene is the NBC television studios where the Rodgers and Hart television special is being filmed (the show will be aired next March.) We are seated in a huge dressing room downstairs which belongs to Dennis Dougherty, of the Mama's and Papa's.

Scattered recklessly all around the long make-up table is the largest selection of food you have ever seen. Super double-deck hamburgers, complete chicken dinners, steak sandwiches, several bags of French fries, about a dozen cokes and several cups of coffee, some potato chips, a few empty candy wrappers, and a large, gooey chocolate cream pie. And that's just the table!!

Scattered all around the room are the four Mama's and Papa's, several beards (of various colors, lengths, and styles), a few Papa John hats—both on and off of various heads!—and a large selection of guitars and other instruments which are strewn all over the floor.

Okay, you've got the picture now, right? Right! Now we're going to do an interview, right? Wrong! Nobody, but nobody interviews a Mama or a Papa. At best—if you're lucky—they interview you!!!

Being basically foolish, we are going to attempt the first interview with Papa Denny, the handsome, irresistible, irrepressible, unbelievably insane, thoroughly irrational, and highly talented member of the group. At this point, the other human inhabitants of the room disappear, leaving us alone in the confusion.

Ready? Okay, we'll turn on the tape recorder and fire a few questions at Papa Denny. First we'll ask about the time and place of Denny's birth. Forget it! Cass immediately sticks her head in the doorway with the sage advice: "Don't tell her! It'll be all over the papers!"

"I was born in the year 1940, in a small city called Halifax—in the Province of Nova Scotia—in the Dominion of Canada—which is North—of this fair country of yours—which I have grown to love and know so well—in the few years that I have been here!"

He paused briefly, considered his words, and exclaimed: "I'm not in Canada now—I'm in California. I'm going to go to the States soon!!!"

Okay—next question. What sort of education did you have, Denny? "Well, I didn't finish High School—but I started school!" Mmmmmmm! Well, aside from your obvious talents with the guitar, do you play any other instruments? "I played trombone for four years in a police boys' club band." Oh? Did you ever study music?

"Yes, for four years in a police boys' club band one time when I played trombone for four years!!" Oh!!

Denny then proceeded to grab the microphone and loudly explain into it: "That's me licking chicken off of my fingers." At which point Michelle stuck her head in the door to ask if everything was okay.

"That was just me screaming for help," I loudly explained off of the microphone. "Oh," she nodded, as though it happened all the time, and vanished. "Oh!!" I moaned in sheer disbelief!

Momentarily, three other M's and P's trooped back into the food-ridden room, threw themselves over, around, on top of, and beneath the existing furniture, and began to harmonize an East Indian melody, sounding very much like a three-part, human-style Siar.

For the next fifteen minutes, the Fanatic Foursome proceeded to put one another on utilizing their own distinctive brand of humor which can be described in only one of two ways: Just "Mama's and Papa's" or absolute insanity!!

A shriek outside the dressing room alerted us that the now-frantic stage manager (who also couldn't quite "believe his eyes and ears!!") wanted the four onstage for a taping. And as quickly as they had come—they were gone... I think!

However, their voices live on in a brand new album entitled "Mama's and Papa's." It's great—but then, so are they... "If you can believe your eyes and ears!!!! (If not—they're still pretty great!)"



For Girls only

by Shirley poston

I thought I'd do something different in this column. (Like speak English, for instance.) I thought it would be too utterly neat for words to write "For Gawd's Sake" - up - "For Girls Only" at a real live *Beatle* concert!

You know, while sitting in the grandstand, waiting for the marvelous, stupendous things to begin. So, in addition to the usual goodies I drag to Beatle concerts (binoculars, telescopes, tape records, eight boxes of Kleenex and three bottles of tranquilizers), I packed along a notebook and clutched an assortment of pencils in my trembling paw.

Well, I am in that aforementioned grandstand at this very moment, and I can see right now that my idea just isn't going to work. Because, so far, I've done everything in the world but *sit*. And I've discovered that it's very difficult to write while leaping several feet into the air every few seconds.

Too Early

I know it's too early for *THEM* (make that *HIM*) (make that *GEORGE*) (dove to) (sorry about that, folks) ... where was I? Oh yes, I know it's too early for them to arrive, but that doesn't stop me from losing consciousness every time someone so much as *coughs* anywhere in the stadium.

I guess that seeing someone you dig (a kind and gentle way of putting it, don't you think?) is the most exciting thing in the entire world, but, in a way, it's even more exciting *before* you see them.

You know what I mean. That one feeling of being tied up in millions of knots and not being able to breathe properly and all that.

That's the way I feel right now, which may be the reason why all this gibberish doesn't make a whit of sense. (Make that one of the many reasons.)

Two Of Many

Although, I must say I came well prepared, thanks to two of both of my many readers. A few weeks ago, this groovy-looking package arrived at *The BEAT* office, addressed to your's truly.

Thinking perhaps it was George (GASP ... he is somewhere breathing at this very moment and will soon be HERE breathing) (RE-gasp) (I can't stand it, I can't stand it) (down, girl and/or Shirl, in rippin').

You'll never guess what it was! Which is too bad because someone just screamed over by the dug-out and I can't remember a thing!

Oh yes, it was a "Star Kit." In it were six goodies that Mary Lou Robbins and Mary Erwin felt

would come in handy, and were they correct!

First there was a *GEORGEUS* (ahem) (I can't stand it, I tell you) (he's coming here!) (re-down) picture of *George*, with a note that read: "For your courage, confidence and cool." (None of which I have at the moment.) (Would you believe ever?)

Ban Spray

Second was a can of Ban spray deodorant, with another note that said: "*Shirley Poston Asks A Question*: If I use new Ban spray, will *George Harrison* make me his bride? *Answer*: No, but if you don't, your father might give you away anyway." (When I showed it to him, he muttered something I didn't quite catch, but it sounded a lot like "an excellent suggestion.")

Then there was a tiny address book "For *George's* address and phone number so you can always get in touch with him." (I fear this is not the time to be thinking about the word *touch*.) (I'm just touched enough to make a mad dash for the stage if I don't keep myself firmly under control.) (Which would certainly be a first.)

Next came a really enormous pencil "for dear *George* to sign his valuable 'George Harrison' with." (Yes, yes, yes, and I get to say where.)

Prezzies?

The fifth and sixth prezzies were my special favorites. One was a bottle of smelling salts (which I have with me tonight) (you had better believe it), and the other was a pillow with a note that said: "This is for you to land on next time you shake hands with *George* (Pant) Harrison (Amen). Try not to miss ... we know you always fall hard for him and we can't afford another earthquake."

SPEAKING OF EARTHQUAKES, oh Gawd, Gawd, Gawd. They've just flashed on a sign! The Beatles are *HERE*! I can't write any more (I ever could!) I can't even think! He's in his dressing room, *dressing*! Oh, stomp, stomp, stomp, and forget it. I'll have to continue this after I get home tonight. Providing, of course, that I live.

Until then ...

It is now just after midnight, and it's all over, I'm still not home, but a whole blithering gang of us have house to talk about the concert (not to mention gnash our teeth).

I've just read over what I scribbled at the concert, and it sounds like it was written by a monkey. (*Welllllllll!*) And here I'd really wanted to say something. You know, capture the magic of the

moment on paper and all that rot. And all I did was rave. (They don't call me *Tower of Babel* for nothing.)

Well, if you think the first part of this mess is nothing but a lot of hysteria, wait until you read the rest! For, you see, I am no longer hysterical. I am now **PANIC-STRICKEN**.

I saw him, out there in that adorable green suit. And besides getting all the expected feelings, I suddenly came down with the weirdest sensation. I think a lot of you will understand exactly what I mean.

All of a sudden I just couldn't stand the distance another *second*. Him being so far away from me, I mean.

Olde Throat

I can see what makes people risk their lives and endanger their favorites just to get close for a minute. It shouldn't happen, but I can see why it does. Something just takes hold of you right by the olde throat.

Well, I managed to keep from throwing myself at his feet, but I am not making any promises about what may happen during the next couple of days.

I cannot **STAND** for *George* (Moan) Harrison to be in this country without my at least talking to him or something. I don't know what I'm going to do, but I'm not going to just sit here. I just can't!

Don't worry, I won't do anything drastic.

I may be the retarded type, but underneath it all, I am extraordinarily sneaky.

Hmmmm. Come to think of it, the litter is even worse than the former. But like I always say, no one is perfect.

Stay tuned for the further adventures of Shirley and *George* (stoke), and look out, G.P.H., because here I come!

Music-Not Name-4 Seasons' Secret

The Four Seasons are what their name implies—perennial. For a decade they have not only defied fate, but have also ignored the traditional crash to earth pop groups experience after a couple of hits.

The music of the Four Seasons has a sort of timeless interchangeability to it. "Sherry," for instance, would probably be as well received today as it was six years ago.

And "I've Got You Under My Skin," their latest release, would likely have enjoyed the same success in the early 1960's.

To understand the formula of the Four Seasons' unyielding success, you have to understand them as musicians. Dick Clark offers this explanation for their staying power with a variety of audiences: "They're not a teenage group fresh up from the ranks. They have a good solid, well rehearsed act and sound which will be able to take them through night clubs and concert dates in both the teen and adult field."

Another secret of the Seasons is that they're not satisfied to be just a name—continuing to sell records on the basis of what they have done in the past.

So, to make sure this wasn't the case, early this year they released a single under the pseudonym "The Wonder Who."

The group already occupied the number one spot on the charts with "Let's Hang On," but "Don't Think Twice," released under the pseudonym, came very close to replacing it.

Another factor in the success of the group is their high degree of professionalism.

Bob Gaudio, who has written the majority of the Seasons' material, says the group's schedule only allows them to record every three months.

This is particularly true because the Seasons, hearty perfectionists, spend a lot of time working on new material. "We never cut a song without a full scale conference first," said Bob.

There has been only one major change in the Seasons during their 11 year history as a group. And that came when 25-year-old Joe Long replaced retiring Nick Massi with the quartet.

Otherwise, the Seasons' lineup has remained the same with Tommy de Vito, Bob Gaudio, and Frankie Valli—the high pitched "sound" of the group that gives it a unique quality.

The group has been so close knit it came as a big surprise to most people last year when Frankie recorded without the other three Seasons.

Rumors immediately began to circulate that the group was about to split, but Frankie was the first to deny this speculation.

"You see," Frankie explained, "the Four Seasons are a corporation ... a corporate body. We split everything into equal shares. So I make a hit single and it makes a lot of loot and ... well, we all share in it."

I figure that anything that can help the Seasons is just fine and dandy with me."

And with this kind of attitude, it's not hard to understand why they've weathered 11 years together. They will probably last 11 more.



GOING OVER AN ARRANGEMENT together during the latest 4 Seasons' recording session are (l. to r.) Joe Long, Frankie Valli, Bob Gaudio, producer Bob Crewe, conductor Arnie Schroek and Tommy de Vito. The result? "I've Got You Under My Skin," naturally!!

BEAT SHOWCASE

(spotlighting new talent on the pop scene)



... a true beauty.
MARIA COLE

A year and a half after her husband's death, Maria Cole is once again launching the singing career she left behind 18 years ago to marry King Nat. Now, she says, it's a matter of "personal fulfillment." Her first album contains a large collection of ballads, which will surely renew the career of the former Duke Ellington songstress, and lend Maria a "great sense of accomplishment."



(l. to r.) Paul, Jorgen and Torben ... handsome Danishmen.

THE LOLLIPOPS

Two brothers (Jorgen and Torben) and an uncle (Paul) might well be the next big sensation to hit the U.S. It stands to reason, since the handsome Danish boys have already swept the Scandinavian countries—Sweden, Denmark, Finland and Norway. So many Americans have heard the group abroad that soon their records will be released Stateside. Though young in years (Paul, 18; Torben, 16; Jorgen, 15), the group are accomplished songwriters and speak, write and sing in English much of the time. If the boys are as charming as their picture, they'll be a hit indeed!



... first group signed to the newly formed Round Records.

CAPE OF GOOD HOPE

On the strength of their first single, "Shades" b/w "Lady Margaret," which is receiving enthusiastic reception, the Chicago-based Capes of Good Hope have high hopes of becoming one of the nation's hottest recording groups. From left they are: Mike Horn, Dick Toops, Yogi Landem (guess why?), Mike Jacobson and Joel Cory.

Beatle Tour — 'Like Playing In A Closet'

By Rochelle Reed

"Playing the Beatle tour was like performing in a closet with the lights off," confessed Briggs, one of the Remains who wandered out to The BEAT office the day after their last performance.

"It was a matter of an instrument being on or off," chimed in their road manager, "with no room for subtleties. Either the crowds could hear or they couldn't."

Apparently U.S. crowds could hear the group, because The Remains' admitted reaction "was better than we'd thought it would be."

The BEAT was surprised to see The Remains at all, considering that they had just concluded 24 performances that at best could be described as "hedge."

Actually, we didn't see all The Remains. Briggs, Barry and Vern showed up, but N.D., their drummer, was somewhere between Hollywood and San Francisco. "He didn't make it back," said Barry. "He got on the plane in San Francisco and then got off and said he just couldn't do it."

Flying Phobia

N.D. has a phobia about flying and left the plane once before when the craft threw sparks over Seattle. But N.D. used to be an acrobat and walk tightropes 300 feet off the ground. "Oh well," said Briggs, "that's N.D."

The three Remains, although tired, were almost radiating with new ideas for their act. "It's like closing a chapter in our careers," Barry said. "We're thinking about different directions we can take musically," Vern added. "Maybe we won't even play for awhile, just for a kick," chimed in Briggs. "We need time to think the whole thing out."

Vern admitted that the tour has made the group "hungrier for fame" than ever before. "It opened our eyes where they had been closed before," added Barry, and Briggs continued, "We learned that what's honest, both musically and personally, is best."

How did the Remains get on the tour in the first place? "A few people up there like us a lot," according to Briggs.

The Remains, who are noted for the true hard rock that they play, opened all the Beatle shows and then backed up Bobby Hebb and the Ronettes.

Never Back

"Backing was something we told ourselves we'd never do," Barry said, and said they almost refused the tour before deciding maybe the excitement and fame was worth it all.

"But we only had an hour and a half to practice with the other groups before we had to back them in our first show," Barry said, so they decided to not even try to simulate the backup sound that Bobby and the Ronettes use on their records.

Rather than sound like a poor imitation, Briggs explained, "we played our way and Bobby and the Ronettes liked it. At San Francisco, it turned into a way-out jazz session in the middle of 'Sunny.'"

The largest welcome for the tour, the group decided after much debate, was in Chicago, whereas Detroit holds the distinction of having the most junk thrown on-stage. Memphis was infamous, the group said, because someone threw a cherry bomb at the platform.

But The Remains came through without any major hang ups and are now eagerly looking to the



THE REMAINS — N.D., Vern, Briggs and Barry.

future and the "embellishments" they will make on their sound.

The group has a new album coming out, which they consider the best of what they used to do. It's called "Don't Look Back" after their hit single.

"Major diversity" is planned for their sound. Once known only as a hard rock blues band, they will now go softer and do the songs that they've always wanted to include in their repertoire.

"Right now our audience is growing up," says Briggs, "and

also calming down. They will appreciate talent even more than before."

So The Remains plan a search into who they really are, musically and personally. They credit the Beatles with giving them "a better insight in our search."

"They were everything I'd hoped they'd be," Barry said. "It's nice to know that the people who seem to be right think the way you do and like the things you like."

Barry became good friends with George Harrison, and the two

spent many hours listening to sitar music that George brought over on tape. In Los Angeles, the two slipped out one night and visited many of the pop groups who call L.A. their home.

"It was great, really finding where these people are at," Barry said.

Though New England, mainly Boston, is home for the Remains, they hope to become more popular in other parts of the country. Until now, they have concentrated on college tours and large clubs in the East.

Barry Tashian, lead guitar player, has often been called "the white James Brown." William Briggs, or just Briggs as he is known, is a tall, sandy blond organist with the group. A talkative, bright-eyed musician, he would like to live in Balboa for awhile "without any shoes and not play at all, just for kicks."

"Crazy Things"

Vern Miller, the smallest of the Remains, was once a classical musician and plays just about everything, including guitar. He would like to branch out into electronic music. N.D. Smart II is the drummer for the group and as yet unmet by the BEAT staff. "He used to want to jump off bridges in Boston," the group explains, "and he does crazy, incredible things."

Anyway, N.D. is the most recent member of the group and used to play for Paul of Peter, Paul and Mary when he recorded alone.

The Remains now stand where many groups would like to — they have received the widest exposure any group could possibly hope for and "learned a lot." Though they are "hungrier for fame," they are also humbled a little. They are eager to attack their music and remake it to fit what they have become. Then, with minor embellishments and major diversity, they will put it to work.



AFTER THEIR ACT, The Remains backed Bobby Hebb and the Ronettes.

BEAT Photos, Howard L. Bingham

Taping A Television Special

The *BEAT* recently watched the filming of a Rogers and Hart Television Special scheduled for airing next March and featuring the Mama's and Papa's, Supremes, Petula Clark and Bobby Darin.

In sharp contrast to the casual funkiness of the Mama's and Papa's was the sleek elegance of the Supremes, who changed outfits and wigs between practically

every number, and the always sharp looking Petula.

Since the show won't be aired until next year, the participants chosen were those who, in the estimation of the producers, would definitely still be stars at that time and *THE BEAT* agrees—these are four of the top acts in the business and we see no downfall ahead for any of them.



THE TWO SOLO ARTISTS on the show, Bobby Darin and Petula Clark, get together on a large box to sing a duet of Rogers and Hart songs.



THE SUPREMES, attired in full length, sequined, multi-colored gowns are the stand-outs in the finale. The three beautiful Motown artists appear on the show in several different outfits—all absolutely gorgeous.



BOBBY DARIN JOINS THE SUPREMES in just one of the show's many great numbers. The entire program is a tribute to Rogers and Hart, who have composed and arranged so many of the great American standards.



OUR PET PETULA wows the audience on one of her solo numbers. Be sure to catch the show on NBC-TV shown sometime early next Spring.

Jerry Naylor's Learned A New Recipe For Success

Recipe of the week: take a large portion of a big beat sound, blend in a healthy amount of jazz and blues, flavor with a sprinkling of western sound... and serve.

The final product of this somewhat offbeat concoction will be one Jerry Naylor—and one of the most unique and original sounds he's dishied out by the record industry in some time.

Handsome, soft-spoken Jerry Naylor, currently hitting the charts hard with his "Almost Persuaded," had been doing standard, time-worn arrangements of rock 'n' roll for some time before he came up with his new twist.

The Hard Way

"Last year I recorded a couple of unsuccessful records with the standard rock sound," said Jerry. "I found, the hard way, that no identity was shown in these records and no one knew if I could sing or not."

"I still sounded like a 'group' on these records. I want identity and the only way to get that is to sing like Jerry Naylor." And for Jerry Naylor, identity does not consist of the current Liverpool sound.

But don't fool yourself by thinking that just because Jerry Naylor's songs have a slight western orientation he is out of the groove or in a different field than pop.

"Many people are recording country and western material today and doing it very successfully," he said. "Gene Pitney, Johnny Tillotson, Dean Martin, Al Martino, Vic Dana and Bobby Vinton are a few of them."

"And even the Beatles' last year had a big hit with Buck Owens' "

"Act Naturally." So did Ray Charles when he did two other of Buck's compositions, "Crying Time" and "Together Again."

Jerry's contributions to the music world haven't gone unnoticed—or unappreciated. Since last January he has been touring throughout the United States, and his audience response and reviews have been what he calls "enthusiastically encouraging."

After a particularly commanding performance in San Francisco recently, several columnists even went so far as to compare him to Roger Miller, Bobby Darin, Jimmy Dean and Wayne Newton.

Actually, Jerry Naylor is a little bit of all of these entertainers. His act is surprisingly polished and he has a profound effect on live audiences.

Jerry's tour with Jimmy Dean last year can partially account for his tremendous on-stage show. The tour covered ten cities from New Mexico to Iowa—with the climax coming when the two taped a television spectacular before 7,000 people.

Chart Fight

Jerry's version of "Almost Persuaded" is catching on all across the nation—but not without a struggle. David Houston also has a version of the same song out and both artists are battling for pop markets throughout the country.

Even if Jerry's version of the song doesn't make it he still need not worry. The flip side of the record contains his own composition, "I'll Get My Lie The Way I Want To," which is picked to become a hit by many of the nation's top trade magazines and radio stations.



... JERRY NAYLOR



It's been a long, long time for the young man who started out singing a song called "Spish, Splash"—but Bobby Darin has come up with another giant-sized hit. His latest release is a tune entitled "If I Were A Carpenter." The words are really great—simply stated and to the point—and the haunting melody ties it up to present a musical package which is hard to forget. Hope that pop people will remember to make this one a big hit.

Herb Alpert and the TJ What-ers have returned to pay their monthly greetings to the top of the charts with their latest, "Flamingo." It really is a good disc, and just different enough to be another hit for the group.

"Only When You're Lonely" is the latest single by the Grass Roots. If you like this one—and many people do already—you may also have cast a positive vote for their previous hit, "Where Were You When I Needed You."

That's not at all unusual, considering that both records are very good—this last one being the better of the two musically. But what

is unusual is the story behind these two bits of wax, and it will probably surprise a lot of people.

Keep your ear on this one for the Top Ten—keep your eyes on the label, which lists the writers as Sloan-Barri, and the producers as Sloan-Barri—and tune into this column next issue around for a little surprise about the singers.

Mr. Frank Sinatra, in spite of his recent marriage, hasn't forgotten his duties as "Chairman of the Board," and has returned with a follow-up smash to his "Strangers in the Night," entitled "Summer Wind."

This one's a beauty, but unlike the first disc—it will probably be much larger on the "good music" stations.

Top teen fave-rave of the week—Len Barry—has returned to the pop race with "I Struck It Rich." Hmmmm—wonder if he means with the 35-and-above-over? Certainly couldn't be any of us scruffy "long-hair" types!

Two pretty new ballads have arrived this week from two consistent chart-toppers in Britain.

One is by a talented young American who has been a huge star in Britain for several years while we have failed to fully recognize his talents on this side of the foam.

Gene Pitney's newest self-penned release is "Cold Light of Day." Listen for it, British subjects, Gerry and the Pacemakers, are back in the American chart-race in an attempt to dispel their one-hit wonder image, and they have a strong vehicle with their newest, "Girl on a Swing."

Do you remember the M.F.Q.? If so, you might remember a talented young man by the name of Chip Taylor (sometimes known as Chip Douglas), now a member of the Gene Clark Group—the leader of which used to be a member of the Byrds.

At any rate, Chip has written a great new song called "I Can Make It With You," which has been recorded by a girl named Jackie De Shannon who used to have a lot of hits, and was never in any group.

Unfortunately, Jackie's last two or three discs haven't been up to her usual high performance, and her rendition of this song isn't the best. The track is just a little bit obscure, and the sentiment seems almost affected. The record might get into the Top 20, but it will take a while.

New ones in the 45 RPM race this week include "What A Party," by Tom Jones; "I Really Don't Want to Know" by Ronnie Dove; "San Francisco Woman," by Bob Lind; and—believe it or not—"Tarzan's Dance," by the Markets.

Brand new record on the move this week is the latest by Tommy Roe—"Hooray for Hazel." Wild idea for an unusual lyric, and it even has a good beat! Hitsville for this one.

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Beatles' Love Affair

(Continued from Page 7)
read in the papers. You people make up our image. We know what our real image is and it's nothing like our 'image'.



Back to John again and "did you meet Cass of the Mama's and Papa's?" "Yes," replied John with that fantastically teasing grin of his, "and she's great. I'm going to see her tonight."

Along about this time, a female reporter stood up and asked John if it was true he was going to make a movie without the other Beatles. And it was then that my opinion of John flew up a neat one hundred notches. Because rather than inform her that question had already been asked and answered a mere five minutes ago, he simply said, "yes."

Security?

Positively one of the most brilliant questions was concerning whether or not the Beatles really needed the tight security which seems to follow them everywhere. "Where do you think?" thundered John. Silence soared all around the room until the man admitted he didn't think the Beatles could make it without security. Nodding, John answered: "We wouldn't make it. We couldn't make it."

"Sometimes we could," argued Paul. "But today we couldn't have made it," he continued in reference to the fans who stood outside Capitol and rushed the armored truck when it came into view.

Someone else wanted to know if the Beatles would draw an equal share of John's salary for "How I Won the War." "No," replied John. "We only share when we use the name 'Beatles.' If the name 'Beatles' is on a record then we all share but they don't make anything on my books."

Finally, the inevitable question of whether the Beatles would be back next year was asked. It's asked every year, and every year the Beatles give approximately the same answer. This time John did the honors: "We have no idea. We'll probably be back."

Then, of course, someone insisted on asking Paul the same question they've been asking ever since Walter Winchell made the premature announcement that Paul and Jane Asher were in fact married.

And, so once again, Paul answered: "I'll probably get married but I've no plans now."

Shot Down

During the rest of the press conference, the Beatles informed the world that the final script of their third movie had not yet been finished but when it is, and if they still like it, they will begin filming in January, that Lennon-McCart-

ney write most of their songs and that "it's an amicable arrangement" and finally Paul shot down a reporter for saying that other artists have stolen Beatles material. "They don't steal them," stated Paul. "No, I know they don't," replied the reporter. "But you just said they did," answered Paul, "and, besides, we pinch just as much as the rest of 'em."

Another question of magnitude—who are John's favorite groups? "There are so many," said the Chief. "The Mama's & Papa's, the Spoonful, the Byrds, the Beach Boys."

Following the official press conference, the Beatles were presented with their 20th Gold Record by Capitol Records President, Alan Livingston, for their "Revolver" album.

Mr. Livingston made the announcement and then the huge curtains behind the Beatles parted, revealing a gigantic blow-up of the "Revolver" cover and four shining Gold Records.

The Beatles were notably as surprised as the rest of us when the records were presented and it was made known that with this 20th Gold Record they had received more Goldies than any other artist in the history of the recording industry.

Ringo aptly summed up the group's feelings by saying: "It's such a lovely surprise."

Three lucky guys who head up the Dallas Beatles' Fan Club were next on the agenda. They presented the four Beatles with initialed steak branding irons. About meeting the Beatles, Yolanda, Stelmie and Debbie chorused that "it was fantastic!" The Beatles themselves seemed to think it was rather fantastic too, as they busily set about branding each other with the steak iron. On a whole, the Beatle press conference '66 style was very similar to the '64 and '65 editions. Probably a drag in the extreme for John, Paul, George and Ringo as the majority of reporters continue to ask the same monotonous questions as regularly as they collect their pay checks each week.

Humor—Tolerance

For their part, the Beatles handled the press as they would a small child—with humor, tolerance and an occasional question asked where it was deserved.

And now they're back in England. Their third Stateside tour a success. Despite the bannings and burnings, they scored again. It is true that the wild, hysterical, follow-the-crowd Beatlemania which was born in '64 and ripened in '65 is a little tarnished in '66. There were fewer sell-outs but as George put it "we don't really need them anyway."

However, even with the not-so-true fans gone the Beatles are still very much in the driver's seat, still the owners of the Pop Throne. Still the heads of their special world.

Will they be back again? Despite the trade talk that they will not, I think we'll see them next year. Not in a major tour but rather in a few key cities. It's only a hunch, naturally, as no one knows what next year will bring. But I expect it to bring the Beatles back to California. After all, they wouldn't want to kill a love affair, would they?



... THE ALAN PRICE SET (l. to r.) Roy, Steve, John, Boots, Clive and Alan Price (center) have finally come up with a long awaited hit single here in America with their fantastic "I Put A Spell on You." Be sure to see the next issue of BEAT for an in-depth interview with the group written exclusively for THE BEAT.

Tony Barrow Kils The Beatle Rumors Law Suit

(Continued from Page 6)

America for the reason stated in the papers, which I thought made the situation sound even more serious.

A: "He was concerned, of course, and did want to see what was going on, but you can look at his time of arrival one of two ways—five days late or three days early."

Q: One last subject. Was there a press conference in every city?

A: "The Beatles saw the press in each of the fourteen cities they visited. In some cities, we were able to hold full-scale press conferences. In others, we were able to see only area newsmen due to time or space problems, etc."

Q: How did the press conferences go this year, and which did you consider the best of the lot?

New York Best

A: "Some were better than others—New York was the best. But an interesting thing happened around the country. Many newspapers used to just assign a reporter, but this year they sent along people with a more mature outlook. A number of drama and music critics attended. They seem to be accepting the Beatles on a more mature level. The Beatles themselves are far more mature. In experience, age, and intellectually as well."

Q: weren't there two press conferences in New York?

A: "One was the regular confer-

ence, and the other was a junior press conference. It was held at the Beatles' request—they wanted to hear the fans' questions for a change—and they thoroughly enjoyed it. The reporters were picked at random from the New York chapter of the official Beatles' fan club and listeners of WMCA."

Q: Did they scream during the press conference?

A: "They were a bit rowdy at first, but they settled down and it was a good conference. The idea worked, and it will definitely be repeated."

Q: Do you think it bothers the Beatles when they're asked at a press conference, what their music is trying to say? Creative people are often very sensitive about having their work questioned, even if they don't show it.

A: "The Beatles accept questions as they come. At a standard press conference, you get the standard range of writers. There are people like ourselves, who know all about pop music because it's our business. There are others who know very little about it, but are still some of the best journalists in the country. The Beatles take this into consideration, and don't let it bother them."

Plane To Catch

A: At this point, I noticed that Tony was looking rather nervously at his watch. He was leaving for London that same evening, and had a plane to catch, and when he

Cyrkle In Million \$ Law Suit

A one million dollar lawsuit has been filed against the Cyrkle and managers Brian Epstein and Nathan Weiss.

Jerry Ross, whose Sheryl Records, Inc., formerly had the group under contract, is the plaintiff. He claims he still has the legal recording rights on the Cyrkle.

The group had recorded under the name "Rondells" for Sheryl and their records had previously been released on ABC.

The group's contract with Sheryl was dated Nov. 7, 1964, with renewal rights through 1969. The terms of the contract called for the group to record for Sheryl exclusively.

Ross claimed the group's contract had been renewed for at least one more year through November, 1966.

Weiss and Epstein became interested in the group early this year and signed as its managers. Epstein insisted the group's name be changed, and by courtesy of John Lennon, Cyrkle was decided upon.

Since that time the group has had two hit records, "Red Rubber Ball" and "Turn Down Day." saw what time it was, he had to say goodbye.

I stayed at the table for awhile after he'd gone, hoping that my final words to him would turn out to be the truest ever spoken.

They were, of course, "see you next August."



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