

America's Pop Music NEWSpaper

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KRLA

*Edition*

# BEAT

DECEMBER 31, 1966

happy new year!!



## PROPOSED BEATLE FILM 'NOT ABOUT POP GROUP'

Don't look for the Beatles' forthcoming movie to change their new image.

Because, once again, the Beatles won't be acting like Beatles. Film Producer Walter Shenson

arrived in California last week and though reluctant to talk about the long-awaited flick, admitted "it's not about a pop group."

"For over a year I've looked at ideas from distinguished writers

and playwrights, but Owen Hold-er's two-page idea was the only one I—and the boys—liked," Shenson said.

Shenson said filming would "hopefully" begin in February,

# Jagger, Richard Sign For Million STONES' MOVIE OFF?

Individual members of the Rolling Stones scored big financial victories last week but it now appears the group has suffered a final setback on its long-awaited movie.

While Mick Jagger and Keith Richard were signing a new \$1,000,000 American writing deal, London sources were speculating on plans for "Only Love Left Alive" to be junked.

### No Reason

The Stones were due to start work on the film last month, but no one could give an official concrete explanation for the delay. As far as we know," said a spokesman for the British Film Institute, "the film has not gotten past the project stage yet."

Stones manager Andrew Oldham was unavailable for comment last week but a spokesman for Decca Records said: "The whole matter is surrounded by legalities. As far as we know, there have been no new developments."

If the movie has not been scrapped, it will probably be the middle of next year before filming begins.

Jagger and Richard, meanwhile, have continued to remain successful on their own. Their \$1,000,000 contract, negotiated by Allen Klein, ties up the popular song-writing team for the next three years.

The guarantee against royalties was set through the Gideon Music firm in America. The Stones retain their British publishing firm, Mirage Music, which they own with Oldham.

Responsible for the bulk of the Rolling Stones major hits, Jagger and Richard will control all of future copyrights under the new deal. The guaranteed \$1,000,000 comes in the form of advances.

### Contrast

This procedure is in direct contrast to at least one other prominent case in which the writers involved, though obtaining the same guarantee figure of \$1,000,000, actually surrendered the rights to their songs.

Jagger and Richard have been highly successful with material not only for the Stones but for other artists as well.



BEAT Photo Robert Young

MICK JAGGER AND KEITH RICHARDS are obviously happy over just signing a one million dollar writer's deal.

# Beach Boys Lift Beatles' World Crown

Indications of the approach of an entirely new era were revealed when the Beach Boys replaced the Beatles as the world's most outstanding group in an annual poll taken by an English magazine.

The Beach Boys' victory marked the first time in three years the Beatles have failed to win the top position—and furthered America's

claim as the pop citadel of the world.

The Beach Boys drew 5,321 votes compared to the Beatles' 5,221. Despite losing their world crown, the Beatles drew an easy victory over the Rolling Stones for the most outstanding group in England.

The Beach Boys' victory wasn't

entirely unexpected. The reaction they received on their recent tour of England was reminiscent of the furor caused by the Beatles several years ago.

But the Beatles haven't toured England for nearly a year and it has been months since their last release. The Beach Boys, meanwhile, sold more than 300,000

copies of "Good Vibrations" in England alone.

Had their emergence as the world's top group affected the six Californians? "The group was in good shape for what happened to them in England," said leader Brian Wilson, who didn't make the recent English tour.

It is very inspiring," he added. "It's a great lift to the group."

Brian said the award would possibly affect the respect the group commands, but probably would not alter their recording and stage performances.

"But," Brian concluded, "the guys are getting stronger and stronger."

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BEAT Photo: Philip Guttig

BEACH BOYS Mike Love and Carl Wilson meet the 4 Tops in London where both groups were on a smash tour

## Movie Script Big Decision For Monkees

The Monkees were already discussing plans for their first movie last week as they arrived back in California from their smash personal appearance tour of Hawaii.

Still in search of a suitable script, the boys agreed that after their unique TV series they would have to be highly selective.

"We want it to be as different a movie," said Micky Dolenz, "as the series was to TV. And we want to bring back a lot of the old Hollywood glamour and excitement with it."

The foursome first realized their national popularity when they were greeted by a mob scene on their first outing in Hawaii.

Back in California, however, Mike Nesmith admits the Monkees still have a way to go. He was refused admittance at Martini's in Hollywood.

"I agree I looked kinda scruffy in a blue jean jacket and with this long hair," he said. "That's why I asked if we could come in. When they said no, we went to the Villa Capri!"

# Letters

TO  
THE  
EDITOR

## BEATLES RIGHT TO MOVE

Dear BEAT:

Of late, there has been much controversy over the Beatles . . . are they lazy, arrogant, splitting up and so forth *ad nauseum*. I speak in defense of the Beatles and I speak for their right to choose the way of life that will make them happiest.

The impact of the Beatles on our new music has been, to say the least, profound. They ushered in a new sound and helped to pioneer and develop it. They have more than satisfied their fans and followers with one of the finest sets of records ever produced.

It is my belief that their latest album, "Revolver," was truly one of the great musical accomplishments of history, ranking with such as Off's "Carmina Burana," Beethoven's "Ninth Symphony," the Congolese Mass "Missa Lubu" and the glorious achievements of the Baroque and High Renaissance periods. Many people consider the record truly holy and beautiful. Many feel that the only way that the Beatles can excel their performance is with the production of a symphony or an opera.

In order to do this, they must have a chance to work in the media necessary for their own satisfaction. The Beatles have transcended the pop-rock world and have taken to themselves true stature as artists.

While the artist is bound to his public and to the spirit of his times, he is bound just as strongly to his artistic vision. And the truly visionary Beatles have as much right to the development of their art for their own fulfillment as have any of us.

I say that if the Beatles choose to part, to progress in the arts or in their personal lives as they will, the choice is theirs and well-earned.

We owe them much, for they have brought joy and a new vitality to the music and literature of our age, and now is the time to salute them, wishing them well in whatever undertakings they may pursue.

Sebastopol James  
Asst. Director of Festivals

## THAT'S LIFE

Dear BEAT:

I, like everyone else in their right mind, am an Association fan. It was a year ago December that I first saw them. And for all their success I am happy to say that they are today still just as wonderful as they were that Wednesday when I first spoke with them.

Due to circumstances beyond my control, I must sadly state that they wouldn't remember me if they all fell over me at the same time. However, that's life.

I would also appreciate it if you would give a little public recognition to two people that are very close to the magnificent six. They are Gaye Beacom (fan club president) and Pete (their "band boy"). Gaye and Pete were two of the grooviest people in the world and it's about time that tribute was paid to the "behind the scenes" people.

Thank you and keep up the good work.

Maureen Sullivan

## HAPPENINGS

Dear BEAT:

We would just like to let you know how great your paper is. When we hear rumors or stories about anyone (and especially the Beatles) we don't worry—we simply wait until our copy of *The BEAT* arrives. Then we know for sure what's happening.

Although the whole paper is filled with interesting news of the pop world, the best feature is still Robin Boyd. Being that Shirley Poston our congratulations and tell her to keep up the good work.

Teresa & Mary Connor

## P.A.T.A. MONKEES

Dear BEAT:

Once again I take pen in hand (which is certainly better than taking pen in foot) to write you with still more suggestions for P.A.T.A.—Monkee style.

People are talking about how differently people treat Davy from that time he came to California to promote "Pickwick" and only Tom Frandsen noticed him . . . How much Micky's changed since his days as Mike Swain, Missing Link, when he used to be "quiet" and admitted the type of girl he likes (college girl, 5'2", shoulder length blonde hair) . . . Mike's real opinion of wool hats . . . Saving old thread because Peter might have had a part in making it . . . How funny it is that a certain magazine spent four pages telling the world that The Monkees would never be as big as the Beatles ("synthetic") and then had an advice column called "Dear Monkees" in the same issue . . . Other people worrying about whether or not "The Monkees" would be cancelled when the show has sponsors until May and NBC never having been that stupid . . . Whether or not Peter is the real Midnight Skulker. Please keep printing more things on the Monkees. They're groovy.

Linda Decker

## BEAUTIFUL JOB

Dear BEAT:

It's hard for any true Beatle fan to realize and believe that they are really breaking up. I think Shirley Poston did a beautiful job of expressing her, and millions of other fans' feelings, toward them and I'd like to thank her for writing it.

We used to think no one understood us, but I guess they do.

Candy & Friends

## SUMMATION OF PROTEST

Dear BEAT:

I would like to get my two cents in about Simon and Garfunkel's new song, "Seven O'Clock News/ Silent Night." I think this song sums up all of the protest songs. It is not loud and brassy like those of Barry McGuire and Bob Dylan and others. It very calmly places its points on the table, so to speak, so that you can come to your own conclusions. I think people get more out of this than those others.

Ken Moore

## THANKS FOR...

Dear BEAT:

I love your groovy paper. Thanks for the fab stories and pix on the Association and Herman. Please print some stories about my faves, Paul Revere and the Raiders, Joey Paige, Steve Alamo, the Seeds and how about a feature on the Action Kids?

About the Beatles breaking up: if this is what will make them happy then their fans have no right to expect them to do anything else. Keep up the good work and thanks.

Carl Janowitz

## ASSOCIATION ANNIVERSARY

Dear BEAT:

First, I want to thank you for all of the groovy Association fans who have accumulated over the past year. It all started out approximately one year ago when you printed an article on the Association entitled, "Meet The Association — Agents of G.R.O.O.V.E." This, in my opinion, was a very good feature article, especially when the guys weren't even known, much less discussed!

I'm not on this to praise your paper or to write a bunch of rubbish just to get this printed—as it doesn't work that way. You have to be sincere and dedicated to get anywhere.

I do want to say that if you give a group of hard-working, honest, intelligent and, above all, talented guys (like the Association) a chance they are going to come up and be a group to be looked up to by people instead of looked down upon. You did this and did it by being sincere and dedicated.

They've come a long way since their high school dance and Ice Housing days. They deserve every bit of credit that they are getting. You're doing everything you can to see to this. I'm grateful and can vouch for all the rest of their Associated followers.

We love them for what they are. Their music and talent is just as much a part of them as their inevitably wonderful personalities. They're groovy and, let's face it, there will never be another group to compare with them and their ultra-raw sincerity toward their fans. They've got the integrity, intelligence and class that's going to keep them on top for a long time.

But mostly, I'd like to say to them: Success has changed a lot of people but I've spoken to you since then and it hasn't changed you in the least. Keep on grooving and don't let anything stand in your way. Russ or Terry in particular, if you by some chance happen to read this please remember me, I was at the Goldstreet that nite.

Barbra

## ARE THEY THEM?

Dear BEAT:

Are Them Them or are they the Belfast Gipsies? I would like to know who really sings "Gloria's Dream." It's a very groovy song.

The teenagers here in Hanford had the pleasure of seeing Them perform in person. It was a very exciting show; Jim Armstrong even gave my sister his guitar pick. Van really belted out all the songs, he has real soul in his voice. There was no pushing or shoving—everyone behaved.

At the end of the show the boys were nice enough to give us autographs on pictures of THEMSELVES which were in the *BEAT*. That's one issue of *THE BEAT* that I'll treasure for the rest of my life. Here's hoping that THEM come back again.

Gloria Lopez

Them and the Belfast Gipsies are two different groups. However, three ex-members of Them are featured on "Gloria's Dream."

The Editor

## FOR THE DEFENSE

Dear BEAT:

There have been many times I've wanted to write but I just never got around to it. Now I am mad—I feel I have to say something or I'll blow my mind!

My letter is actually to one Shawn Walker who wrote a letter entitled "Down With Associates." I would like to ask a question—Who is she (he) to judge anyone? I have seen the Association in concert many times and I feel they are fantastically talented.

I would like to ask another question—Did she (he) go into the concert with an open mind or did she dislike them before they even sat down? I think the Association is a great group. Terry Knight and the Pack, that seemed to be endorsing, can't be too swift—I've only heard about them from letters in *THE BEAT*. Their record can't be too fabulous, I've never heard it.

The Association, to my knowledge, has never said or implied that they didn't "do" long hair." If you look closely, Shawn, you'll notice that the members have rather long hair—not terribly long but not short either.

Shawn, I understand the point you tried to make and it's terribly ridiculous. If you've ever met and talked to those six men you'd realize you can't help but love them. You don't feel like a fan, you feel like a friend.

They're very friendly, very talented and very original. Shawn, do you know any other group who has comedy, poetry and wears matching suits in their act—I don't. Also, do you know any group who stays after each and every performance to sign autographs for anyone who wants them? I don't.

Shawn, I sincerely hope that your favorite group, Terry Knight and the Pack, can make it as well as my favorite group, the Association has. But I don't feel that you should judge and ridicule someone else to make your preference seem better.

Thank you, *BEAT*. I hope very much that you'll print this so that people will see my point of view and also in defense of the Association.

Linda Fergus

Linda, you'll be happy to hear that you were one of many who wrote in to defend the Association against Shawn's charge of "unoriginality." However, we do not have the space to print all the letters but we would like to thank you all for writing and assure you that each and every letter received is read.

The Editor



## STILL 'IN'

Dear BEAT:

I hope you print this letter for all the Beatle fans who think they are losing their popularity. I live in England and know for a fact that the Beatles are still the number one "in" group (and I think the stupid bloke that said they aren't should have her head examined).

Shirley Poston's article (For Girls Only) was very touching and she really expressed the same feelings that I have for the fabulous Beatles and their breaking up. When my American pen pal heard how popular the Beach Boys are over here, she said: "How could they be so crazy over those creeps?" I agree.

In my mind, as far as I'm concerned the Beatles will always be the number one group and no one can ever take their place.

Sally Jean Watts  
London, England

# On the BEAT

By Louise Criscione

Well, it finally happened. The Beatles are back together again in a recording studio in St. John's Wood cutting a new single and album! John's hair has grown back, Ringo has done away with his beard and George has shaved off his moustache. However, Paul McCartney is still hanging onto the moustache he picked up while on a safari in Kenya, Africa.

What a sense of humor Bill Cosby has. Disguised as a nun for an "I Spy" segment, Cosby wore the outfit over to the commissary and walked up to Sidney Poitier wearing a sign saying "If Sidney Can Win The Award, So Can I." Of course, Bill was going a step further than Poitier. In "Lilies Of The Field" Poitier only helped the nuns, he didn't dress like one!

Bill has been given a guarantee of \$250,000 for a ten day concert tour and his stint at Harrah's in Lake Tahoe has been extended another week because the first two weeks have already been sold out. Too bad the man's so unpopular.

## Scott "Thinking"

Scott Engle of the Walker Brothers has been having his share of personal problems lately (one of which almost cost him his life) so he checked into a monastery on the Isle of Wight to spend ten days "thinking and sorting out my life."

If all goes as planned, the Monkees will soon be as big in England as they are here in the U.S. At least, Decca Records is set to give them the same kind of build-up they received in the States. The Monkees' television show starts beaming in Britain the first of the year and, if at all possible, Decca hopes to get the English-born Davy Jones over for a British visit.

The quote of the week came from Lou Rawls. Said the man: "Don't worry about Sandy Koufax, he and Gaby (John Roseboro) can write a book called 'Kosher Soul.'" Not a bad idea—if not interesting, at least it would be original.

On the personal appearance side of the Ravens' picture, he's just been signed to play the Cocomat Grove during April. The Grove would like to present the Supremes as well but the contract has not yet been signed.

## Elvis 'Til 1974

Those of you who consider Elvis Presley professionally dead will be interested in hearing that RCA has picked up their option on Elvis as an exclusive recording artist until December 31, 1974. Elvis, who has been recording for the RCA label since 1955, has continued to sell an amazing number of records during those eleven years and, surprisingly enough, his sales reached their peak during 1965.

Though Presley marriage rumors have been making the rounds since Elvis first wriggled his hips on national television, this is the first year that Elvis left himself wide open for rumor-mongers by signing his Christmas cards "Elvis Presley and Family." Of course, you can interpret that to mean his father, step-mother and step-sister but you can bet that those rumor people will have a hey-day with it.

The Spootful and the Association should join forces more often. In a joint appearance in Chicago, the two groups pulled in a neat \$47,000. Not at all bad for one stop on a cross-country tour, is it? It's interesting to track down the performers who were teen idols before the Beatles came along. Frankie Avalon just opened in Vegas, Bobby Rydell just closed in Vegas. Dick Chamberlain is set for a stint on Broadway in the old "Breakfast At Tiffany's" which is now "Holly Golightly" starring Mary Tyler Moore, and Bobby Darin is right back selling singles to teens. What a difference a few years makes.

The Rolling Stones have forsaken Hollywood to cut their latest album in England. It marks the first time in a long while that the Stones have recorded in England and it leaves a nice question mark as to why they've decided to go back to the British studios which they describe as "inferior" to American studios.



... GEORGE HARRISON.



... DICK CHAMBERLAIN.

# On-Home . . . Third Goldie For The Singing Monkees

When the Monkees go panning for gold it doesn't take them long to strike it rich.

They have a sort of ridiculous Midas touch when it comes to million-selling records. Their latest release, "I'm A Believer," has already been awarded a gold disc after only three weeks of sales.

If the Monkees ever release a single that amasses only 900,000 sales—and they haven't so far—it will be a catastrophe. Their first single and album were assured of gold awards with a record brevity.

Their first album sold so well, in fact, that RCA decided to withdraw all single copies of "Last Train To Clarksville" from the market. It didn't matter, because the disc had already sold 1,000,000 copies and the LP was selling more like a single than an album.

The album, "The Monkees," has been No. 1 in the nation since late October.

The monetary success of The Monkees' initial album prompted RCA to set back the release date on the group's second single. The response to "I'm A Believer" has been the warmest given a RCA disc since the peak of the Elvis Presley era.

And that would make a believer out of anyone.



MONKEES (l. to r.) Peter, Davy, Micky, Mike collect another one!

## Hermits Edge Beach Boys For Top Disc

Herman's Hermits surprised a lot of people when they "No Milk Today" was voted the top pop song of Europe in a six-country pop jury. The Hermits' recording edged the Beach Boys' "Good Vibrations" for top honors.

The poll was taken on a European pop radio program that was broadcast into the six countries. The radio series called 1,200 voters in Britain, Scandinavia, Belgium and Spain.

Each of the participating countries presented several entries for the top award. "No Milk Today," which drew 391 votes, was one of Norway's entries while "Good Vibrations" was submitted by the Beach Boys' stronghold, England.

The top seven winning records were all English-language discs.

## Rascals Take Quick Jaunt To England

The Young Rascals have just returned from a quick trip to England and France, where they performed on television and made several personal appearances.

The group also released their new single, "Too Many Fish In The Sea."

## By Mike Tuck

In the first war between England and the pirates since Lord John Silver terrorized the seas, the British government has won the opening battle.

No ships were sunk and no skull and crossbone flags were taken as souvenirs, but two pirate ships were ordered to exit British waters. The pirates, infuriated, say they'll be back to fight another day.

## Mod Pirates

Modern pirates, as any hip Englishman will tell you, are the independent radio stations that operate from galleons just off the English coast. With only one state radio station in England, pirate stations offer the only pop music presentation in that country.

And that's why the majority of English youths are pulling for the pirates—not the British government—to win the current court battle.

The government holds the pirates operate illegally—that even though they aren't located in England proper they invade England's exclusive territorial broadcasting rights.

The courts took the side of the British government in the opening round of the confrontation. Radio 390 and Radio Essex were fined \$280 each and ordered to shut down operations.

A plea by the prosecution asking for confiscation of the two stations' equipment, however, was denied. The court ruled it would still be too easy for the two sta-

tions to purchase new equipment and resume operations.

Subsequent statements by station officials confirmed the speculation.

Radio 390 station boss Ted Alibury stopped transmissions, but said he will seek a high court order to overrule the first verdict. And even if this fails, he says he will resume alternate plans for broadcasting.

Until now, pirates could escape English jurisdiction by operating in international waters three miles offshore. The court's initial verdict, however, made this illegal.

If the appeals of 390 and Essex fail, the government should have no difficulty banning other ship-based stations operating in territorial waters.

The pirates own a large portion of the English listening audience. Radio 390 claims an audience of 4.8 million, while Essex is estimated to amass three million listeners.

## Listener Response

The immediate court decision will give government officials a chance to see listener response and the effect it has on England's lone legal station, BBC.

The station, long a rub with teens and pop musicians, is based on an easy music format. To lure teens, BBC officials have promised an all-music wave length, primarily pop-oriented, to replace the pirates before Christmas.

But neither the pirates, teens nor the musicians union have endorsed the proposal yet. The war may be only beginning.

# '66 WAS THE



... THE BEATLES ALMOST MADE A MOVIE



... THE STONES THOUGHT ABOUT MAKING A FILM



... THE BEACH BOYS CAME BACK — WITH WIVES



... THE MONKEES WERE CREATED TO THE DELIGHT OF MILLIONS



... ERIC DUMPED THE ANIMALS

# YEAR THAT ...



... THE MAMA'S AND PAPA'S OFFICIALLY ARRIVED ON THE POP SCENE



... SINATRA TURNED TEENY-BOPPER



... GENE CLARK WENT SOLO



... LENNON TALKED ABOUT JESUS



... S/SGT. BARRY SADLER PROTESTED THE ANTI-PROTESTERS



... NOEL HARRISON & STEPHANIE POWERS BECAME SPIES



... LEN ENDED A CAREER



... FREAK OUTS MADE THE POP SCENE

# Band Plays, But Didn't Cut 'Cathedral'



RUDY VALLEE IS MAKING A MUSICAL COMEBACK, thanks to the New Vaudeville Band who have dusted off Vallee's sound. Standing (left to right) are Mick, Hugh, Neil and Henry. Bob "Pops" and Ian are sitting.

By Rochelle Reed

Did you see the New Vaudeville Band on television? Or maybe catch a personal appearance?

If you did, prepare to be heartbroken. The New Vaudeville Band that you saw did not record the number 1 disc, "Winchester Cathedral."

The number was actually cut in Britain by a group of studio musicians assembled by writer, producer and lead singer Geoff Stephens. But when "Winchester Cathedral" became successful, Stephens hastily collected what is now the New Vaudeville Band to take care of appearances and tours.

Actually, the result wasn't too bad and the band is definitely planning to issue their own release. In the meantime, raking in money from their tour isn't exactly unpleasant for the English lads.

Then too, having the nerve to admit you didn't cut a record when you're playing it far and wide is admirable, so maybe the whole "Cathedral" episode will turn out for the best.

## Former Teacher

At least, Geoff Stephens is convinced that it will. A former teacher turned manager-producer, he was at one time manager to Donovan and has written songs for Peter and Gordon, Brenda Lee and the Spencer Davis Group.

Part of the reason for the conception of a song like "Winchester Cathedral" and its old-style "new beat" sound, was Geoff's own personal hang-up with exploring old junk shops. He reportedly has rambled around old record shops for years, seeking out obscure "junk" records from the 1920's and 30's.

His home in Southend, Essex, is also a tribute to his love for the Rudy Vallee era. It is brimming over with his "junk" collection, complete with an old wind-up phonograph from the period.

Stephens explained that when he cut "Winchester Cathedral," he

just thought it was a "good time" sound but the success of the record has proven that his predilections about the musical style have been borne in by public acclaim for the "happy" sound.

Now that he has an actual New Vaudeville Band, Stephens says, "the public seems to like the Vaudeville kind of thing, so we'll probably do more and more of that."

## Good Time

"We are aiming basically to do what I call modern good time numbers and some really old numbers," he added.

The New Vaudeville Band records on Fontana Records. Members are Mick Wiltsher, Hugh Watts, Neil Korr, Henry Harrison, Bob "Pops" Kerr and Ian Green. All hail from England.

## Vaudevilles Strike Gold

Vaudeville may have gone out with high button shoes but you'll have a hard time convincing that to the RIAA, the New Vaudeville Band or more than 1,000,000 people who bought "Winchester Cathedral."

The England export—the first for Geoff Stephens and crew—was certified a gold disc less than two months after it was released here. Fontana Records, which achieved its first million seller with the single, predicts a total sales figure of 1,500,000.

The "Winchester Cathedral" album has passed the 250,000 sales totals, with Fontana manager Lou Dennis optimistically speculating about the album's chances of reaching the \$1,000,000 sales mark.

Dennis flew to Madison, Wis., after hearing of the single sales mark and personally awarded the seven Britons the gold record.

# 'in' people are talking about...

How long it's taken the Beach Boys to earn a Gold Record when groups like the Monkees and 7 and The Mysterians accomplished the feat their first time out... What the signature on Presley's Christmas cards was really supposed to mean... The Jagger rumor which made the rounds last week... Hamburg buttons taking over the world or at least beating out the "Go Naked" buttons... How sick the "Bye Bye Gary" bit was... The Four Tops new one sounding like "Reach Out I'll Be There" revisited but being great anyway.

**PEOPLE ARE TALKING ABOUT** how long it's going to be before Herman says something really controversial and deciding the time is definitely drawing near... Whether or not the Beatles will stick to their "no more personal appearance" decision... How long it will be before England is officially "out" and thinking that, from the looks of things, it will be

soon... Who is buying all those DC's records and why... How well the Association came across on the "Andy Williams" show... The poor quality of some of the discs being released and wondering if the pendulum is finally beginning to swing the other way.

**PEOPLE ARE TALKING ABOUT** Mitch Ryder's offer to play the famous Apollo and how unfortunate it was that he couldn't do it... Why the Chairman thinks he must stick that trivia onto the end of every otherwise groovy record he puts out and trying to decide if he's insulting the teens or trying to pick up the adults... How much alike Mame and Dolly are... The communication breakdown with Roy and the Emperor's karate chop... Don Ho being suddenly "in" on the Mainland and Hawaiians are wondering what took us so long... Bringing Lou all their heartaches since he's on record asking for them... How

much a full measure really means to the Spoonful... Tommy's recent obsession with the snow... Finally catching the knack and deciding it was a pleasant surprise except for the remark about Lee which was definitely in the poorest of taste... The family dog and wondering when there are going to be nationwide puppies.

**PEOPLE ARE TALKING ABOUT** what a renaissance the Association just turned out and how sweet it is... Now that we have Mustang Sally when we're going to get Camaro Sue... Peanut, Snoopy and the sunshine Superman and thinking it's about time Beetle Bailey got into the act... How many groups are going to split before '68 makes its appearance... Blocked being the British term for the American high... Ray thinking that he doesn't need a doctor but the court thinking that he does... Trying to get some questions and answers... When

the Happenings are going to record some new material and coming to the conclusion that as long as they continue to sell the old ones why should they turn hippy... What it takes to get a hit single nowadays and deciding that from some of the records on the charts today it doesn't take a whole heck of a lot.

**PEOPLE ARE TALKING ABOUT** how many promotion men are billing their up-and-coming groups as "the next Beatles" and how hilarious their cheek is... When the Grammy people are going to decide that rock 'n' roll is music... Georgy not catching on like the Seekers hoped she would... What would happen if Arthur, Dirk, Banana and an Electric Purple joined forces... Who the girl was who stood behind Bobby when he checked into the mirror yesterday... Money making the rounds yet again... What performer is finally going to make the break that he's been rumored

to have made six months ago... Otis mixing in a little tenderness with his soul and possibly getting a smash... Monkees fans being, above all, believers.

**PEOPLE ARE TALKING ABOUT** what the Stones will pull to get back in the news—perhaps a new studio album, a swimming contest?... Question Mark and the Mysterians admitting that they need somebody... Whether or not Mark would lose his power if someone cut off his hair and deciding that it might be worth the risk... Knocking on wood and getting a hit record... Whether or not Tom Jones will join Motown and how groovy it will be if he does... Dylan making his presence known within the next month or giving it up altogether... What the hold-up is with Johnny... The Mama's and Papa's losing a bit of their instant impact and wondering if they'll come out in full force or move to the Caribbean again.

# The Beat Predicts

## In 1967



FINAL DEATH for the Byrds



A MARRIAGE for Paul?



THE BEGINNING or the end?



STILL NO RECOGNITION from America for the Everly Brothers

• Sonny and Cher's movie, "Good Times," will finally be released and will spell either the beginning of a new phase or the end for the duo.

• The Beach Boys will continue to be influential.

• The Beatles will make no personal appearances in 1967, not even the fabulous offer from Sid Bernstein to play Shea Stadium.

• The psychedelic music fad will end but will be replaced by something almost as ridiculous.

• The new TV season will include at least a dozen imitations of "The Monkees," which will be dropped.

• Eric Burdon will change members of his group several more times before he finally realizes that he's a solo artist.

• Paul McCartney will reveal that he's married.

• There'll be personnel changes in the Yardbirds and Turtles.

• Dylan will come out of hiding and begin a new phase in his career.

• Motown will go towards good music, particularly with the Supremes and Stevie Wonder.

• Groups will start thinning out and solo artists will return.

• Rhythm and Blues will be the one big influence on pop music.

• The following groups will disappear from the scene after a short-lived success: Seeds, Music Machine, ? & Mysteries, Buffalo Springfield, Love, and the Count Five.

• Longer-lived groups who will vanish include the Byrds and Mamas and Papas.

• 1966 will be the last year of personal appearances by Herman's Hermits.

• Major hits will be put out by Mitch Ryder, Johnny Rivers, Eric Burdon, the Association, Sam the Sham and at least one all-girl group.

• The Sunset Strip in Hollywood will die for teenagers and will go back to an over-21 hang-out.

• The real story behind Bobby Fuls's death will not be revealed, this year or any.

• Paul Simon will get married as will one of the Raiders.

• A tragic death will spell the end for one popular group and the draft will catch many American groups.

• Lennon-McCartney, Burt Bacharach, Bob Lind, Paul Simon, Neil Diamond and, of course, Dylan will be the major writing influences of the year.

• A member of a top female singing group will want to get married but won't.

• The Stones will severely cut back the number of personal appearances they do but will find some way of staying in the news.

• The Walker Brothers will return to America as they left — broke and unnoticed.

• And America will continue to ignore the great talents of the Everly Brothers, Roy Orbison and Gene Pitney.



IS THIS THE YEAR that Paul reveals that he's married?



ANOTHER COMEBACK and another new phase for Dylan in '67



THE MIGHTY RIVERS will go on and on making hit records.

# Top 40 Requests

1	I'M A BELIEVER/STEPPING STONE	Monkees
2	SNOOPY VS. THE RED BARON	Royal Guardsmen
3	THERE'S GOT TO BE A WORD	Innocents
4	BORN FREE	Roger Williams
5	LADY GOODIVA	Peter and Gordon
6	I WANTA BE FREE	Monkees
7	FULL MEASURE	Lovin' Spoonful
8	GOOD THING	Paul Revere & Raiders
9	HELP ME GIRL	Eric Burdon & Animals
10	S.O.S.	Terry Randall
11	GOOD VIBRATIONS	Beach Boys
12	ECHOES	Gene Clark
13	PANDORA'S GOLDEN HEEBEE JEEBES	Association
14	PUSHING TOO HARD	Seeds
15	DEVIL WITH THE BLUE DRESS ON	Mitch Ryder & Detroit Wheels
16	96 TEARS	? & Mysterians
17	HAPPENINGS 10 YEARS TIME AGO	Yardbirds
18	MELLOW YELLOW	Donovan
19	SMASHED, BLOCKED	John's Children
20	I NEED SOMEBODY	? & Mysterians
21	WINCHESTER CATHEDRAL	New Vaudeville Band
22	KNOCK ON WOOD	Eddie Floyd
23	YOU KEEP ME HANGING ON	Supremes
24	BUT IT'S ALRIGHT	J. J. Jackson
25	I GOT A FEELING	Neil Diamond
26	I'M YOUR PUPPET	James and Bobby Purify
27	HEAVEN MUST HAVE SENT YOU	Elgins
28	B-A-B-Y	Carla Thomas
29	THAT'S LIFE	Frank Sinatra
30	COME ROUND, I'M THE ONE YOU NEED	Miracles
31	NAME	Herb Alpert & Tijuana Brass
32	TOGETHER FOREVER	Viola Wills
33	I'LL MAKE IT EASY	Incredibles
34	STANDING IN THE SHADOW OF LOVE	Four Tops
35	TELL IT LIKE IT IS	Aaron Neville
36	EAST, WEST	Herman's Hermits
37	I KNOW I'M LOSING YOU	Temptations
38	WHERE DID ROBINSON CRUSOE GO?	Ian Whitcomb
39	WEDDING BELL BLUES	Laura Nyro
40	COMING ON STRONG	Brenda Lee

# Inside KRLA

By Eden

Happy New Year, everyone, and may this year be the very best year ever for everyone in all of KRLA Land.

Everyone here at the station has been busy making resolutions for this brand new year, in addition to wishing their friends a Happy, and some of them are pretty impressive. The resolutions, that is.

Pat Moore resolved to get out into the sun a little more often, and maybe come up with a tan by January 7; Charlio resolved to be the Number One Blues Shouter and Soul Singer in all of the Land of 1110.

Bob Eubanks has resolved to give up potato chips and take up bare-backed bull riding, while the Caser has promised to go into toothpaste commercials as the All-American smile.

The Scuzzabaloos have resolved to toot on key from now on, and Johnny Hayes has sworn to have a fire in his fireplace at least five nights out of seven.

And Dick Biondi? Well, he's resolved to stay out of the glove compartments of Camaro's from now on! Happy New Year fellas!

There have been many guests to the station in recent weeks, including Sonny and Cher and Ian Whitcomb. Sonny and Cher have a brand new hit record out—written and produced by Sonny, as usual—and sung by Cher. Entitled "Mama" it is one of the most beautiful, and touching songs on the pop charts right now, and certainly one of the best ever from the sensational duo.

Speaking of Cher, by the way, I would like to ease your fears and reassure you that the station's management has definitely decided not to place a "Cher Wig" atop the proud head of KRLA.

Instead, we have succeeded in turning our "Sonny Bono Page Boy" into a "Bob Dylan Fright Wig" and everyone seems quite pleased with the results thus far. Predictions for this Brand New Year Ahead? Well, I'll stick my neck out and say that it'll probably be pretty long (as years go!) at least 365 days' worth, anyway.

Charlio will sign an agreement to paint a fresco of the Beatles on the inside ceiling of the DJ booth. And our favorite Bat Manager, John-John, will get a cape and

learn to fly.

This year will probably see the wane and final death of the Byrds, along with at least a dozen groups of far lesser name and stature. Topping the talent and popularity polls by the end of the year will be The Beatles, The Stones, and The Yardbirds. On this side of the foam, Top Spots will be filled by the Beach Boys (watch out for the fabulous quintet; '67 is said to be "their year"), Paul Revere and the Raiders (no stopping these talented nuts now!), and the Lovin' Spoonful.

Contemporary music will continue to grow and expand in scope and value during this next year, and so will the artists and performers involved in its creation.

In the very near future, for those of you who are sports-minded, the KRLAps will travel to John Glenn High School on January 4, at 8:00, and to Thousand Oaks High School on January 11, at 8:30. See you there.

For everyone in the Land of 1110 (and even those who are "out of it")—thank you for making 1966 such a great year for all of us on the BEAT staff, and may 1967 return the gift to you tenfold. HAPPY NEW YEAR EVERYONE!!!



CHER—In, not on KRLA



WHAT A CRAZY WORLD—The Lovin' Spoonful's "Full Measure" is a large side hit in Los Angeles, but most of the rest of the world, including England, is playing the other side, "Nashville Cats," which hasn't even been heard much here. "Nashville Cats" is the side that's on the national charts too. If you've got the record, flip it over and hear what everyone else is listening to.

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# Strip Of No Man's Land

The following is the first half of an opinion poll where teenagers give their views on the Sunset Strip controversy. Part II of this series will appear in the next issue.

The BEAT wishes to thank all of the teens who expressed their feelings on our roving reporter.

★ ★ ★

S.M. (17)—"The whole thing is stupid, and most people don't even know why it's happening. They think it all started because of the traffic problem. Well, most of the kids who hang around the Strip regularly don't even have cars. If there was a traffic problem, any more so than there is any place else on week-end nights, it was caused by kids coming in from other towns to cruise up and down—the way they used to on Hollywood Blvd. That and the droves of adults who came to have a peek at the freaks. It's happening because the big powerful property-owners on the Strip don't want the kids around any more, and figured that police harassment would get rid of them."

## Invited

T.W. (15)—"Kids didn't 'take over the Strip.' It died because adults stopped going to the high-priced clubs. So the club-owners tried something new and turned their places into teenage spots, and kids started going to the Strip. But, they were 'invited' to do so, and at first they were welcomed with open arms. The trouble didn't start until people realized these kids didn't have a lot of money to spend. I don't blame them for revolting against the way they've been treated. It's a pretty revolting situation."

R.B. (19)—"If the public knew some of the things the police or sheriffs or whatever they are have done to teenagers who've been picked up on the Strip, everyone

would be out there carrying signs. The kids shouldn't have had to do the protesting. Their parents should have done it for them."

F.L. (19)—"Every time there's a controversy involving teenagers, the same thing happens. The whole thing is blown out of proportion and pretty soon the real issues get lost in the shuffle. This is what's happened with the Strip. The cops and the papers are trying to make it look like 'long hair' and 'narcotics' are the issues, and they aren't. You have to be up there to know what's really going on, and why it's going on. But if you are up there, you're automatically branded a kook and what you have to say doesn't matter. I could tell you a lot of things, but what good would it do? Who'd listen?"

H.K. (16)—"I think all this is proving something important. The police on the Strip are armed, and the kids aren't, but little by little, the kids are winning. This proves that words and non-violence are stronger weapons than guns and night-sticks. It takes longer to win that way, but it's worth it."

C.M. (15)—"I really don't know what I think about all the commotion. My folks won't let me go near the Strip, so I only know what I've read in the paper and seen on TV. I've only seen one side of the story. I'd have to hear the other side from the kids before I'd feel qualified to arrive at an opinion."

S.A. (18)—"The teenagers on the Strip are just being used as pawns in a power play. And public officials are using the situation to create more powerful images for themselves. If someone could only get all the kids together and show them how they could use the situation to their advantage for a change. The best thing they could do would be to say 'forget it' and completely boycott the Strip. That

would sure leave a lot of people standing around with egg on their faces."

E.F. (17)—"Teenagers have every right to be on the Strip, and I'm glad they're standing up to anyone who tries to take away that right. But I think they're going about it the wrong way. Demonstrations and marches don't help, because the American middle class, otherwise known as the majority, equates demonstrations and marches with nuts and kooks. They should protest in some way that might have a chance of swaying public opinion to their side. What way that would be, I don't know. I can't think of one. But as long as public opinion is on the side of the cops, the kids don't have a chance. And the more people the cops have behind them, the more carried away they'll get."

R.E. (14)—"These teenagers are acting ridiculous, but I don't much blame them. The other side is just as out of hand."

T.J. (17)—"Police harassment on the Strip has been going on for months. I went there with my older sister quite a few times, and we were asked for I.D.'s every three steps. I got a kick out of it though, because my sister looks about 18 and is actually 24. Most of the times she was stopped, she was older than the deputy who'd stopped her. I think there are two reasons why everything erupted. The police went too far, and instead of trying to calm things down, certain people just stirred it up worse for their own personal gains. Don't forget, it isn't that long until the next election."

## Ignorance?

R.V. (18)—"The 'controversy' is mostly just a lot of people talking about something they know very little about, which is usually the case with controversies. It's not really their fault, though. They should go and look for themselves, so they would know the facts, but most people either can't or won't do that. All they see are biased accounts in the papers. Very few writers are reporting the scene objectively."

T.H. (17)—"I was in a restaurant the other night and a guy at the next table was spouting off about the Strip and how they should lock up all the kids and throw away the key. He kept saying how different teenagers were in his day, and how much smarter and better, etc. Well, when he said 'We had gentle things in our lives,' I just couldn't resist. I leaned over and said 'yes, and we're celebrating the 25th anniversary of one of them tonight.' That sure shut him up. The date was December 7th."



**VIOLENCE DOES SOMETIMES** break out between teenagers and police officers when teens feel their rights are being taken away.

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**THINGS ARE NOT ALL BAD**—There are times when law enforcement officers and teenagers are on friendly terms as shown by this photo.

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... JIM, RICHARD AND MIKE

# The Sandpipers Are Following Herb Alpert's Good Example

By Carol Deck

1966 was a big year for three young men who are a rarity in the entertainment world, particularly the pop portion of that world.

Jim Brady, Mike Piano and Richard Schoff all have rather short hair, dress in suits, sports jackets or maybe a sharp sweater at their casuals, can carry a tune in 11 different languages and (or should I say but, in spite of all this) have had two hit records.

To look at them you'd never even place them in show business much less the top 40 field, but they are the Sandpipers.

They have a sort of novelty act—they can sing very well and have proven it with their first hit, "Guantanamera," an album by the same name and their second release, that highly unusual arrangement of "Louie Louie."

The three have known each other for over 10 years. They met in the Mitchell Boys Choir, to which they attribute all they have learned about singing, discipline, poise and every other phase of entertaining.

## Sopranos?

All three were boy sopranos in The Mitchell choir but as their voices deepened they began singing harmony and finally had to leave the choir in 1960 when they were all 16 and had developed their present voices.

A year after leaving the choir they joined together with a friend

Nick Richard, a songwriter named Nick Cahegners, and decided to record some of Nick's songs under the name "The Four Seasons."

"But then the present Four Seasons came out with a few hits and that ended that," recalls Mike.

Nick decided to stick to songwriting then and Mike, Jim and Richard became the Grads.

## Almost

They remained the Grads for almost five years and came close to having a hit with a song called "Their Hearts Were Full of Spring" in 1963.

In November of 1965 they decided to go back and visit Herb Alpert who had been interested in the group before but at that time his A&M records was just getting started and wasn't really ready to sign the Grads.

Herb was ready this time. He signed the boys and a search for material began. Their first recording for the label, like many first recordings, wasn't exactly a hit. It was titled "Everything in the Garden."

But A&M's producer, Tommy Li Puma, found a thing called "Guantanamera" on an album that Pete Seeger cut live at Carnegie Hall that Tommy thought might be right for the group.

The song was written in 1891 in Cuba and is of the Guahira type—songs workers sing in the fields.

But A&M then decided the group needed a new name. "How

would it look if 10 years from now we're still the Grads," said Mike.

"About 15 minutes before the record went to the printing firm we picked the Sandpipers," they remember.

If you've seen them lip syncing the song on TV you realize that something is missing—like the female voices on the record.

There were four girls on the record and the guys now carry two girls with them on the road so they can reproduce the sound.

"They followed 'Guantanamera' with 'Louie Louie,' an old R&B standard, but they did it a new way—slow and pretty."

"We did it as a joke but everyone took it as just a nice pretty song," says Mike.

"Yeah, a lot of people don't know what we're singing when we sing it," adds Jim.

## New Single

They're cutting a new single this week that should be out sometime this month or next.

The Sandpipers have worked hard at training their voices and learning the ropes of show business. They've had some great teachers and you can be sure these guys aren't just one or two hit wonders. They're talented guys and they're going to be around for a while.

"We're just following the good example of Herb," says Jim.

# The Adventures of Ruff and Reddy

©1965 By Shirley Poston

"George!" screeched Robin, as before Budgie's horrified eyes, the luvley (not to mention livid) Liverpool giant yanked his master—er—mistress—urp—client out of her trundle. "What are you doing here?" she added, retrieving her ex-self from the rug.

George glowered handsomely. "To coin a phrase, YOU MIGHT WELL ARSK!"

## Snowbank!

With this, he gave an angry snap of the olde finger and the next thing Robin knew, the two of them were standing up to their respective eyebrows in a snowbank.

"George!" Robin repeated repetitiously (guess who knows what still rules), her teeth clacking out the finale of Ringo's (as was to George) fave droom solo. "I'm freezin'!"

George snarled, re-snapped, and they were immediately swathed in Indian blankets which featured the Crazy Horse design (not to mention aroma).

"Hey!" Robin gasped. "I thought your magic powers didn't work in South Dakota! Did you get your transfer already? Didyah, huh? Didyah?"

George re-yanked. "I had to get another power loan, you twit-nit! And what's more, I had to take a bus from the border."

Robin suddenly fell senseless

into the aforementioned snowbank. George was really here! Her George! But, where being without him had been a terrible problem, being with him was going to make things even worse. On account of because his arrival hadn't exactly gone what one might call un-noticed.

"The Budget!" Robin wailed hysterically. "The Budget saw you! How will I ever explain it?"

George hauled her to her feet (not to mention his, "Robin Irene Boyd! Forget about explaining it to The Budget... the whattit?... and worry about explaining it to me!")

But Robin wasn't listening. "A dream, that's it, a dream," she rattled. "I'll say it was only a dream. No... she'll never buy that one."

"What did you just say?" George thundered. (Shortly thereafter, a nearby clump of cottonwoods was struck by lightning.)

(Robin failed to pale as she was used to George's tantrums by now, but the situation sure shook the ell-ah out of the Lone Ranger and Tonto.)

"I said 'a dream, that's it, a dream,'" Robin replied patiently. "Then I said 'I'll say it was only a dream.' After that, I went on to say no..."

"SHURUPPPPP!" George interrupted. "I mean did you say SHE?"

Robin shrugged. "Sure, why?" "Do you mean to tell me that person is a girl?"

Robin puffed up defensively (not to mention offensively). "Of course she's a girl. What did you think she was, a... a..."

But she never got to finish the sentence (which was just as well because she couldn't think of anything clever to say) because she was too busy trying to pick up George (this is a newsflash!) who was now taking his turn in the snowbank.

Suddenly, Robin saw the light and flang her larking genie back into same. "You wretch!" she shrieked. "You thought... you had the audacity to think... what kind of a girl do you think I am?"

## Hysterical

Fortunately, George was still too hysterical to answer her question with a rousing "I don't think, I KNOW!" But that didn't stop Robin from pouncing on him furiously (for those interested, him furiously is located very near him... oh, never mind.)

"I couldn't see you clearly because this am-day place is so far away," he panted as Robin rolled around the clumpy snow. "So I made a mistake! So kill me!"

"An excellent suggestion," Robin seethed, flinging flakes down the back of his former neck. Then

something stopped her short. (Or was it her long?) (Whatever.)

"Lots of people make that same mistake," she admitted grudgingly. "It's because of the way The Budget dresses, and her being sort of skinny and flaggy-chagested... that's Liverpool buckling," she added helpfully.

"No kidding." (George did not say this kindly.) (Nor, if the truth were known, did he say kidding.)

"Oh, George," Robin simpered. "Even if you did spy on me like a suspicious sneak, and even if you do have a thoroughly evil mind, I'm sooooo glad to see you!"

George gave her one of his (in famous looks). "How glad?"

Robin returned the look. "This glad," she answered, re-pouncing, and, within seconds, the snowbank had melted.

When Robin got back to her trundle, which was all too soon because George had to return to California before his power loan ran out, The Budget was snoring blissfully. But Robin didn't join her friend in Sand-Man-Land (oh comma burf) for quite some time. Instead, she stayed awake thinking about something George had come up with.

When she'd told him of the problem in Pitchfork (as in square is not the word) and belloved that the town didn't even have one

single rock-and-roll band, George hadn't been the slightest bit sympathetic and had made this simple suggestion: "So, start your own."

Well, simple WAS the word. Not only was Robin's musical talent somewhat limited. (There were times when she had trouble playing the radio.) So was the supply of music instruments. (Would you believe Ringo's collection of oatmeal cartons?) (Whoops... set of drums, set of drums.)

## Ripping Ideas

Still, aside from these minor details, it was a positively ripping idea! And when Robin finally did drift off, she dreamed she was the star performer in a huge band.

Suddenly, it was morning, and someone was shaking her.

"Oh, Robin." Budgie sing-songed, not without a trace of sarcasm. "Wake up and tell me I dreamed it!"

Robin groggily opened one eye. "You dreamed it," she groaned. Then she fell back to sleep.

"Oh, Robin-in." Budgie re-sing-songed (re-sing-sang?) (re-sing-songed?) (get the nets). "Now wake up and tell me I'm dreaming that too!"

Robin groggily opened another eye. "You're dreaming that, too," she re-groaned obligingly. Then she fell out of bed.

(To Be Continued Next Issue)

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## DISCUSSION

By Eden

One of the prettiest records to date from Cher is her newest, "Mama." This one is another Sonny Bono composition, and it really is a tear-jerker.

The consensus of opinion nowadays seems to indicate that Sonny will be doing a lot more behind-the-scenes work and letting his beautiful wife hold the spotlight alone from now on.

Gene Clark has gone from group (Byrds) to group (Gene Clark) to solo singer (himself.) His first solo effort is a beautiful ballad entitled "Echoes."

A beautiful, thought-provoking lyric and a lush string arrangement add up to a possible First Hit Total for Gene.

Written in about ten minutes, recorded almost immediately, and now well on its way up the charts is the Buffalo Springfield's second release, "For What It's Worth." You'll have to listen to this one for a while before you really feel it, but it is definitely "worthy" of the Top 20 lists.

One of the best records to be released this week has been "Georgy Girl," by the Seekers. This talented trio has always had a beautiful vocal blend, and they use it to its best advantage in their discing of this sparkling movie theme.

The Lovin' Spoonful have yet to release two records which sound at all alike—or even slightly *re-fered*! And that's not the easiest feat to accomplish in this Popsy Turvy Record World!

The latest release from the Spoonful is "Full Measure," and though it might not seem as "revolutionary" or inventive as some of their others at first, listen a little more closely.

The arrangement, production, and use of lyrics in this record are excellent and succeed in blending together in a beautiful tapestry of sound. Another hit for the "Spoons."

On the brand new Animal's album, "Animalization," there is a cut entitled "Hey, Gyp," written by Donovan and "souled" by Eric Burdon. It is one of the greatest ever from Eric and should definitely be released as a single.

## Sen. Dirksen Next Beatle?

One of the best selling Christmas albums for 1966 was cut by someone whose hair style resembles Bob Dylan's but whose era dates back farther than the New Vaudeville Band.

U.S. Sen. Dirksen's first LP, "Gallant Men," had as many advance orders as the first Beatle album, and Sen. Dirksen doesn't even sing!

Does this mean Sen. Dirksen may replace the Beatles? "I sort of doubt that, but he's making a good start," said one Capitol records official.

Can you imagine Sen. Dirksen and Mrs. Miller on the same bill?



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# Bill Cosby Shocks 'Em With Ad Libbed Humor

By Louise Criscione

If Bill Cosby is not the naturally funniest man alive, he runs a very close second. Listen to his million-selling albums, watch him on "I Spy" and the image he projects is not an image at all—it's the man himself. An intelligent, friendly, funny guy—period. No put on, no phoniness. Just Bill Cosby, person, and you can take him or leave him.

Last night the people upstairs at Martoni's were taking him—gladly. Warner Brothers Records hosted a party for Bill in honor of the certification of his four albums as million sellers.

He and his beautiful wife, Camille, arrived early and Bill, who has to be the extrovert of all time, strolled up to every single guest, shook hands and introduced himself. Those who had never before met Bill found themselves with mouths open and eyes bugging out. A person of Bill's stature being that friendly—must be a mirage.

## Stands Alone

And the biggest shock was still to come. It's a well-known fact that many comedians are not naturally funny. They rely on writers to come up with jokes that will make people laugh. The technique is their own but the words are borrowed. And that's where Bill Cosby stands alone. He himself is funny. Not physically funny, not standard catch-line funny. You might call it creatively funny for lack of a better definition because he writes all of his own material. But ironically enough, Bill doesn't even have to write down his material—he can ad lib like no other personality alive!

Dressed in sort of a semi-Mod suit, Bill mounted the small platform while the President of Warner Brothers Records, J.K. Maitland, attempted to make the presentation. "I think this is the first time that four albums have been certified as million sellers within the span of 30 days," began Mr. Maitland. "Yes, I think it is," quipped Bill, perfectly deadpan. "And this is the first time in the history of the record business that a comedian has won four Gold records," continued Maitland. "I believe it is," piped Bill. "I got a look at Shelly Berman's and his are mostly silver. Mine are all silver!"

## Wrong Places

"Bill Cosby Is A Very Funny Fellow, Right?" was Bill's first album," said Maitland, handing the Gold mounted disc to Cosby. "Bill Cosby Is A Very Funny Fellow, Right?" was my first album," repeated Bill, "which was cut live at the Bitter End in New York. Then we handed the tapes to 'em, all nice and wrinkled, and they put the canned laughter in... all the wrong places. That way, people listen to the album and hear 'em laughing, so they laugh too and then they say: 'Wait a minute, what's so funny?' It's beautiful."

"Anyway, my first record sold

three... copies. They walked me all over New York to introduce me. 'Course, we didn't go into any record stores or radio stations—just into people's homes. They'd say: 'This is Bill Cosby!' 'Yeah, right, Bill who???' Why don't you try singing, Bill?"

"Then there was the time I first met Lou Rawls. He looked down and saw the album and he said: 'Hey, man, did you write all those songs?' I tried to sell Lou Rawls and the Mama's and Papa's to Moe Austin but he told me to take a hike. So, I brought him Lena Horne, Diahann Carroll and Nancy Wilson as The New Supremes!"

## Right

"Bill's next album was 'I Started Out As A Child,'" continued Maitland, passing along the second Goldie to Bill. "Right," confirmed Bill, "I Started Out As A Child" was my second album. It was cut 'live' at Mr. Kelly's in Chicago and then we handed them the tapes and they put in the canned laughter," and Bill was off and running on the "history" of his second album.

Five minutes later, history lesson on L.P. number two completed, Bill was handed his third Gold Record along with the question, "Why Is There Air?" "Why Is There Air?" mimicked Bill. "You know, that one was funny because we handed them the tapes and they said: 'What's this? A fifteen minute cut!' The disc jockeys will never play that, it's too long." But they did. They liked it. They'd play part of it and then

say: "Tune in next week, folks, to find out why there is air."

Bill's fourth Gold Record was for his "Wonderfulness" album. "Yes, we took the picture for this one and went through the whole bit. Ed Thrasher spends weeks hunting me down and then we go out and take the picture and stick it on the album and old Ed's never won an award. So, for my next album, 'Take A Hike,' I'm gonna stand against a wall like you do in high school, you know with the whole graduation outfit, and maybe Ed'll get an award for that!"

"I'd like to thank you all for showing up tonight. The food was bad but you got freebies on the booze. I'd like to thank all the disc jockeys for playing my records. They're wonderful. They come on: 'This is Bill Cosby' (uttered in a deep baritone) and then I come on: 'I started out as a child' (mimic in a high alto). It's wonderful."

"And I'd like to have you thank your children. I love the children for introducing me to the parents. You know, it's the kids, man, they come home with my record, put it on the record player and the parents hear it and say: 'That guy's funny.' I love the kids; they're beautiful."

The thing about Bill Cosby is that he's so natural. And in the age of the great phonies, that's rare. He's strictly himself. And himself smokes cigars, wears glasses and makes jokes which aren't really jokes but are hilarious anyway because he says it like it is. Himself is about as genuinely nice and down to earth as a person can be. And what else is there?

# Why Mitch Ryder Sells His 'Soul'

(Editor's note: Mitch Ryder is probably the foremost American exponent of white soul. Rhythm 'n blues is one of the toughest musical fields for a Caucasian to enter and succeed in. And yet, Mitch Ryder and his Detroit Wheels have managed to do just that. So, we've asked Mitch to explain why he chose soul and what makes him tick when he's on stage.)

## By Mitch Ryder

One of the most difficult things to do is to try to explain my philosophy of life or of work. It always seems to come out stuffy and phony. I usually like to think that my work explains itself—but anyway, here goes.

In America, there are, we might say, two "sounds." One we call "soul" music; the other is smoother, slicker. I prefer soul music because it is more personal and more rewarding. It is difficult and really calls for self-discipline because it expresses emotion and you can't fake it—at least I can't.

I think there is nothing more easily spotted than a false emotion and performers who try to create

this false emotion and excitement are only kidding themselves. A performer who breaks a guitar string or splits his trousers purposely every performance is just taking the easy way out and isn't kidding his audience. I believe that if a performer really feels what he is saying or doing, then this feeling communicates itself without resorting to tricks.

I think that the exciting thing about the present day scene is the excitement itself. It is marvelous to be on stage and feel the audience reacting. I can't understand the performer who is satisfied with polite applause. The greatest thing in the world is to have the audience right there every step of the way. There has to be this give and take so that the performer and the audience experience the same things at the same time. That's why they are in the same place.

The big thing is to understand yourself. You can't express an emotion you never felt. The Detroit Wheels and I are working hard at this and we hope we are growing with this knowledge.



... BILL COSBY — NO IMAGE, JUST HIMSELF



... BRIAN EVEN DIGS CALIFORNIA AIR!

# Brian Joins The Hip Set And Things Are A 'Gas'

By Tom Tully

"We're going mountain climbing tomorrow," Brian Hyland announced, glancing out the window of his fifth floor suite and inspecting the hills surrounding Hollywood.

"Ya know," he concluded, "California is a gas."

A heavy rain the previous day had washed the atmosphere of all smog and now the late afternoon sun painted deep red patches on the hills. The colorful spectrum had a sedate effect as Brian reflected on his new home in Southern California.

"I even like the way the air smells out here," he said. "It's terrible in New York."

## Domination

"New York used to be the center of things but I think California is now. What I really like about California is the way young people dominate everything... fashions, trends, and especially the record industry. Young people just seem to have more to say."

"New York has gotten kind of stagnant. The older generation is still in control there."

Lately, Brian has taken control himself. By leaving New York's jet set and joining California's hip set, he has come up with his first two hit records in nearly four years.

Although he only reached legal

voting age this year, "The Joker Went Wild" and "Run Run, Look and See" marks the biggest "comeback" since teenagers re-discovered Frank Sinatra.

"I wasn't having too much recording success in New York," he admitted. "I wanted to work with Snuff Garrett, who is a great producer, so I came to California. The idea of moving out here appealed to me anyway."

Today, Brian Hyland is a big name again. "Last week Jimmy Clanton recorded one of my songs and this morning Rudy Vallee shook my hand," he laughed.

Brian's career has been on a crazy roller coaster ride since it began in 1960. He has produced everything from novelty songs to pretty ballads to medium-paced rockers, and his own classification of "young music" is about the only label you can put on his recordings.

He first hit it big in 1960 with "Itsy Bitsy Teeny Weeny Yellow Polka Dot Bikini," a song that sold nearly two million copies despite the fact that the lyrics were as unfortunate as the title. It should have come as no surprise to Brian when the RIAA, after suffering through the tongue twisting title, misspelled his first name on the gold record.

His songs could only get better after that, and they did. "Let Me Belong To You," "Ginny Come

Lately" and "Sealed With A Kiss," all big successes, followed.

After 1962, however, a long drought began.

"Even when I didn't have a hit record I continued to tour a lot," Brian said. "I suppose the response was pretty good. I went on several tours with Dick Clark here, but I spent a lot of my time touring abroad."

"I got the best receptions in places like Buenos Aires. A lot of times a record doesn't break in other countries for two or three years after it's released here."

## "Gratifying"

"Lately, the response I've been getting in the U.S. has really been gratifying. It makes a lot of difference if you've had a record on the charts recently. I guess U.S. fans are kind of fickle in that way, but that's the way it should be. It inspires you to put out better records."

Brian has made it back to the top even though he had a lot against him. He dresses with a collegiate flair, has relatively short hair and is a socialist.

He has made one concession—he is in the process of forming a back-up group. "They'll be called the Jokers," he said. "I'm only forming a group for convenience. It gets hectic playing with a different group every day and rehearsing the same things over and over."



I'd like to say a few (thousand) words about vespers.

Rather than try to explain (in my own inimitable — thank Gawd — fashion) what I mean by that, I shall quote from a letter which was sent to me by one of both of my many readers.

"I started reading your column as soon as it started. It was amusing and I enjoyed your cute stories, I noticed an odd similarity too. You sounded just like me! And you sort of let on that you were a Beate fan (duh!)

## Spooky Deals

"Well, time went on and it got worse. My friends and I would be on some kick one week, and the next week we'd read it in your column!! Talk about spooky deals and E.S.P.! We also noticed it in Robin Boyd.

"Anyroad, the vespers (spooky deals) were getting worse all the time, and they weren't just coincidences!"

"One day, I was reading Robin quietly on the couch amidst my mates who were watching TV. I was squirming in excitement as it was one of the chapters where she was 'attacking' him, Anyroad, I read the sentence where you said he held her closely and then went on to add that the closely is located just beneath the farley.

"DEAD, DEAD, DEAD!! I was literally DEAD all over the room! You see, farley is one of our fave

descriptions of a certain part of the bod!

"It's even been worse lately. One other major vesper is you and I are APE (you bet!!!!!!) over GEORGE + PANT - MOAN HARRISON!"

At this point in the letter, she related a perfectly marxvastic (spoken like a true spaz, Shir!) story about the time her pen pal journeyed to the Harrison (gasp) abode in Surrey and met George (rasp!) Hopefully, I will have both the good sense and the room to elaborate on that subject next column (I get tired of saying pillar.)

Howlever (huh?), for the mar-mot, let's get back to vespers-ville. Shortly before I read the thingy I just quoted, I swore (no doubt) that the next time I received that kind of letter, I was going to crouch in the nearest corner and twitch.

Not that I don't like getting said sort of letter. It's just that I've been getting so many of them lately, I was beginning to fear for my sanity. Not just letters that say "we sound like each other." Letters citing actual examples of things I've written about that I couldn't possibly have known about it.

Not only that, either. Also letters where you tell me about stuff you've done that I've done too, and not even mentioned in my ravings.

# For Girls Only

By Shirley Poston

I was honestly beginning to wonder if I was a witch (as in Wanda) or something! Or if maybe I was writing all those letters to myself? (Stranger things haven't happened yet, but stick around, because in this crowd, they're bound to.)

Well, needless to say, the aforementioned letter really set me off (as in the straw that broke the chicken's back) (no... that isn't quite it) and true to my word, I crouched in the nearest corner and twitched.

## "Why Is..."

Unfortunately (I bargy your pardon), we had company at the time (a friend of me dad's), and it wasn't long before said friend got under to asking: "Why is that poor girl crouched in a corner twitching?"

Much to my parents' dismay, I was only too happy to tell him. The whole story. And I shall now relate his opinion of same.

First of all, he poo-pooed the witch-E.S.P. theory. "Pure coincidence," said he.

"Impossible," said I (and I usually am).

"You're crazy," he replied (as my folks nodded fervently.) "Coincidences happen because people have a great deal in common. But, generally, people don't like to communicate outside of

their own circle, so they never discover the similarities."

Well, after I'd disagreed some more (I kind of like the thought of being a witch) (spelled with an e-bay), he went on to say that this vesper-type-thingy is typical of the younger generation. Irrationality and fantasy are a big part of every person's life, but heretofore, people wouldn't admit to having a zany side, except to close friends, for fear of having others think they'd dropped one or two.

He thinks we're just the opposite, and that we don't give a ding-dong-ay what people think. Therefore, we're not only able to be more our real selves, but are able to communicate said self to others, even people we don't even know.

I've just read all this over, and I see that I've explained this in my usual dull, boring way. Sorry about that. And I really mean that, because it's a fascinating subject.

## Anyyeorge

Anyyeorge (salivate), he ended the conversation with a remark that made me want to fling myself at his feet and rain kisses upon his upturned nose (my sense of direction leaves something to be desired) (it should join the crowd). It not only proved he'd seen "Help." It was also a mouthful.

First he stared at me. Then he stared at the batch of letters I was

clutching. Then he laughed and said: "One of these days, you characters are going to — dare I say it — rule the world. I wonder if you won't do a better job than we did."

Fling, fling, and kissie-kissies! That really made me feel good. Course, it still doesn't completely answer the vesper question as far as I'm concerned, but I do think he's right about the communication bit. And we just probably will do a better job of — dare I say it — ruling the world (our generation, I mean, not us) because we won't be constantly bent out of shape from trying to be someone on the outside that we aren't on the inside.

I swear to God, I am really blithering about it — dare I say it — giving up writing (it gave me long ago) and take up taxidermy. Say, that's not a bad idea. I could start by stuffing George. (Into the back seat of a car headed in the direction of Mexico, that is.)

In closing (my timesome yap), I'll let you in on my dad's P.S. to the conversation. Said he, after a long and very wary look in my direction: "Of course, we mustn't disregard the possibility that all of you are hopelessly insane."

I refrained from saying that this sort of thing has been known to run in the family. But I intend to mention said possibility (would you believe probability?) soon.

Would you believe the day after Christmas?



## EPSTEIN BOOKS TOUR

# Four Tops Spin Thru Britain

By Rochelle Reed  
 "You've GOT to be kidding!" everyone usually says borrowing the phrase from Monkee Davy Jones for the occasion.

But it really is true. Four guys far on the other side of their teens can sing louder than the Yardbirds, smile more than Herman and jump around more than the Raiders. In fact, they do it all the time, here and abroad, in clubs and concert, for both fun and profit.

The "older" foursome is the Four Tops, currently sitting se-

curely on the musical charts with "Standing In The Shadow Of Love," a sound-alike to "Reach Out, I'll Be There!"

Though firmly implanted in the Motown corporation for all their U.S. musical needs, the Tops are being booked in England by Brian Epstein. He handled their SRO November tour and was reportedly negotiating a Christmas tour for them with the Beatles until the "no more personal appearances" edict by the pop kings.

To prove there were no hard

feelings, both John and Paul showed up at the party Epstein threw for the Tops, which also featured noted guests such as Mick Jagger, Keith Richard, Donovan, Eric Burdon, Charlie Watts, and Georgie Fame.

Later that night the party moved to the Saville Theatre, were Mick Jagger reportedly jumped around like a teeny bopper fan while the Tops were onstage.

In fact, Jagger's reaction mirrored all of England's feelings towards the Tops—they want more,

more, more. Levi, Lawrence, Renaldo and Abdul were plastered throughout the English trades in features, columns, record reviews, critiques, and appeared on magazine covers and television shows.

The American apostles of rhythm and blues are being worshiped by the English record buying set. It took a Beach Boys' disc, "Good Vibrations" to displace "Reach Out" from its number one spot on the charts.

A new disc by the Tops—or any Motown artist—is awaited with almost the same excitement the U.S. reserves for Beatle albums. Britain is in the throes of an R & B period, which should get even more powerful according to English sources.

Some of the most ardent fans of American Negro jazz hail from the U.K., as well as fans of little known American R & B singers. Even the Beatles and Stones admit that they stole their ideas from people like Chuck Berry, John Hurt and Fats Domino. Eric Burdon, in fact, penned an article for the latest edition of Ebony mentioning how he had been influenced by R & B and blues singers.

The English are counting off the days until the January tour of the Tops, when concert halls will be filled with sell-out audiences crying for just one more number. This is a dramatic change from the



BEAT Photo: Howard L. Bingham

## ... LEVI STUBBS

earlier tour of the Supremes, when the British trades panned their performance and their sound. At the time, the opinion was that the Supremes were too polished, too restrained and too well-produced to call themselves R & B artists.

But this can't, and indeed isn't said, about the Tops. Devastating is the word more usually applied to their wild, gyrating performance. Among all the concert reviews run in England, not one nixed the group.

The Tops have been together since 1954, when they all lived in the same town but attended different high schools. They signed with Motown in 1964 and since then have issued a number of best-selling discs on both rock 'n roll and R & B charts.



BEAT Photo: Howard L. Bingham

THREE TOPS (L TO R) Lawrence Payton, Abdul Fakir and Renaldo Benson tell Levi what they think when he suggests they stand in the shadows.

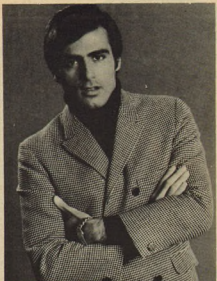
# BEAT SHOWCASE

(spotlighting new talent on the pop scene)



## THE PURPLE GANG

The Purple Gang's first booking was at a Southern California gas station, where they were supposed to "make lots of noise and attract people." Among what the Gang attracted was an MGM recording contract, resulting in their first disc, "Bring Your Own Self Down."



## JOHN D'ANDREA & THE YOUNG GYANTS

This group is beginning the big way—an album called "John D'Andrea and The Young Gyants at the Chez." A mixture of the big band sound and pop, the seven Young Gyants are led, naturally, by John D'Andrea pictured above.



## THE MANDALA

The Mandala hail from Canada but take their name from the ancient Hindu-Buddhist culture (Mandala means universe.) The group puts on a stirring "soul" show complete with a headlong dive into the audience by leader George Oliver.

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