

America's Pop Music NEWSpaper

25¢

KRLA

Edition

BEAT

JANUARY 14, 1967

**The Great Gem Take-Over
of
NEIL'S DIAMONDS & MICK'S STONES**



BEAT Photo: Dorie Damewood



BEAT Photo: Robert Young

KRLA BEAT

Volume 2, Number 12

January 14, 1967

Stones—No. One Sellers Of Year

Britain's Rolling Stones have won an honor for their nation by being named the top American record sellers during 1966, according to a tabulation of the leading American trade-paper annual polls.

Results of the polls were released this week with the five Rolling Stones showing up as the number one attraction in each of the three top album polls. In addition, they were voted into three second places in the top singles polls. No other act achieved a comparable combined rating.

Other than these year-end honors, the Stones have managed to come up with four consecutive gold records, with a fifth, "Got Live If You Want It," nearing the million-selling mark.

The four Stones' gold records were "Out Of Our Heads," "December's Children," "Big Hits—High Tide And Green Grass" and "Aftermath." Both "Big Hits" and "Aftermath" were released during 1966.

Their latest album, "Got Live If You Want It," was almost assured of a gold record by advance orders

which totalled close to the necessary million.

On the singles front, the Stones chalked up four number one records, one number three and two number five discs. The four chart-toppers were "Get Off My Cloud," "19th Nervous Breakdown," "Paint It Black" and "Mother's Little Helper" b/w "Lady Jane." The Stones' single which checked into the number three slot was "As Tears Go By" and "Have You Seen Your Mother, Baby, Standing In The Shadow" reached the national number five spot.

All the Stones' hit singles, as well as the majority of their album cuts, were written by group members, Mick Jagger and Keith Richards. In fact, the Jagger/Richard team has been so successful during the past two years that they recently signed a new three-year publishing deal which will guarantee them at least one million dollars.

Meanwhile, there is still no word on whether the Stones will go ahead with their proposed debut film, "Only Lover's Left Alive."



... THE YARDBIRDS AS THEY WERE BEFORE JEFF BECK (CENTER) LEFT THE GROUP.

BEAT EXCLUSIVE

Beck Exits 'Birds

According to a reliable source closely connected with the Yardbirds, *THE BEAT* has learned in an exclusive interview that Jeff Beck is no longer a member of the Yardbirds.

"Jeff Beck is definitely not coming back with the group," reported our source. "The Yardbirds will continue with just the four boys—Keith Relf, Chris Dreya, Jim McCarty and Jimmy Page. In fact, Cary has formed a group of his own."

The official announcement came as no shock since Beck was rumored to have been considering leaving the group for the past six months. He did not appear with the Yardbirds in their last U.S. tour and was not set to fly to America with the group for their current tour.

Simon Napier-Bell indicated last week that Jeff would shortly be leaving the group but refused to give a definite statement to the press until he could return to England and talk to the entire group.

Jeff's split with the Yardbirds was by mutual consent. "The Yardbirds just disagreed with him (Beck) because they felt that while he had mental and physical problems the show must go on. That sort of thing. The other members of the group put their personal problems aside and they felt that Jeff was not holding up his side of it," continued *THE BEAT* source.

"So, they kind of agreed to disagree. Jeff had made up his mind that he was not going back with the group. It's definitely a split." Admittedly, Jeff's guitar work

was an integral part of the total Yardbird sound. His use of the feedback has been widely imitated in the field of pop music. What will happen to the Yardbirds minus the guitar of Jeff Beck?

"I don't think it will make any difference to the success of the group," answered our source. "For the last four months they've been doing their concerts without Jeff. I think it will continue on to bigger and better things for the Yardbirds. They're carrying the name 'Yardbirds' with them and in many ways Jimmy Page is just as good as Jeff. It's ironic that Jeff was instrumental in bringing Jimmy into the group in the first place."

Jeff's new group is, allegedly, far from the recording stage as neither a name nor all the group members have yet been chosen.



... JAGGER AND COHORTS named top U.S. record sellers

BOBBY GOLDSBORO IN ALABAMA HOSPITAL

The BEAT has learned that recording artist, Bobby Goldsboro, succumbed to an enforced rest last week when a strep throat landed him in the hospital in his hometown.

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The BEAT is published weekly by BEAT Publications, Inc., editorial and advertising offices at 6790 Sunset Blvd., Suite 204, Hollywood, California 90028 at 11 hours in Hollywood, San Francisco, New York, Chicago and Memphis, various correspondents in London, Liverpool and Manchester, England. Sub price \$5 cents. Subscription price: U.S. and possessions, \$3 per year; Canada and foreign rates, \$5 per year. Second class postage prepaid at Los Angeles, California.

town, Dothan, Alabama.

At press time, Goldsboro was reported responding well to treatment and is expected to be back in action well before his scheduled engagements next month in Europe. Bobby's European dates include his first appearance at the San Remo Song Festival, preceded by television appearances in England and France.

Bobby's latest single, "Blue Autumn," hit the national charts almost immediately upon its release and appears to be the biggest hit single for Bobby in quite a few months.

Bobby became ill in Nashville and was unable to carry out a scheduled date to produce a debut single for a new group, The Boys Next Door.

Alpert, TJB World Tour

Herb Alpert and his Tijuana Brass, who have made a habit during the past year of smashing attendance records across the nation, are packing their suitcases to break some more!

They're set for a series of appearances which will take them half-way around the world, beginning in Chicago in January and ending up in Hawaii on April 17.

First date is January 12-18 at McCormick Place, Chicago to be followed on January 19 at Cobo Hall, Detroit; January 20, Public Auditorium, Cleveland; January 21, Convention Hall, Philadelphia; February 8, Kiel Auditorium, St. Louis.

Herbie and the TJB will begin a Far Eastern tour on March 26.

Letters

TO
THE
EDITOR

SILENCE THE BRITISHERS!

Dear BEAT:

I'm in complete agreement with John Rose's recent letter which you printed in *THE BEAT*. Now that England's groups have met success, they seem to think that American groups will steal it from them.

The Beatles have continually put down American fans behaving polite while Stateside. Mick Jagger says he "hates America." The Hollies "will not turn the U.S. unless the money's right."

If it wasn't for America, most of these groups wouldn't have made it as they have. There is plenty of U.S. talent in America to put down the English, such as the Byrds, Young Rascals, Standells, Mama's and Papa's, Bob Dylan, the Association, and not to forget the Beach Boys who are drawing a gigantic following in England right now!

The list of American talent could go on and on. So, why can't the English, who literally inherited R&B and rock 'n' roll from the U.S., see this and shut up?

Trent Rollow



HERMITS

Dear BEAT:

Why is it that they don't talk about the other Hermits? Why aren't the other Hermits given a chance? They always have articles on Herman, Herman, Herman... but not Karl, Keith, Lek or Barry! Only every now and then they'll have an article on the Hermits but never much. I think the other Hermits work just as hard, as just as well dressed, are just as talented and, last but not least, are just as cute as Herman! Especially Karl. You see, I like him the best.

So, please print more stuff on the other Hermits as well.

Edith Eskridge

DIAMOND PRAISE

Dear BEAT:

I'd like to throw a little praise someone's way. He's one of the most warm-hearted, witty and talented persons I know in show business. He's had three solid hits, written countless songs for others including the Monkees' smash new hit, "I'm A Believer."

There was a benefit show in San Francisco, sponsored by KYA. He flew in all the way from New York at his own expense and did part of the show. This is how I met Neil Diamond.

I was lucky enough to meet Neil again on "Where The Action Is" and do a concert in Houston, Texas with him which enabled me to get to know him better. Fame means nothing to Neil, money means even less. Neil loves people and music and he devotes quantities of time to both. I hope we get to read a lot more about Neil in *THE BEAT*. "I'm A Believer" in Neil Diamond.

John Sharkey
Syndicate of Sound

SPY REPORT

Dear BEAT:

Anonymous spy wishes to inform you of the whereabouts of the now defunct Grassroots. No longer even the Unquenchable Thirst. They cancelled their engagement at the Whiskey and split up.

Lead guitarist Bill Fulton was going to India (to follow G.H.) but he's now got something cooking with Sal Valentino. Rhythm guitarist Denny Ellis is looking for a band or will go to the San Francisco Art Institute. Dave Stensen, bass, is also looking for a band. Joe Larson, former drummer, has signed a new group with A&M. And the more recent drummer, Bill Schoppe, has gone home.

You Are Welcome

P.S. Anyone wanting to get in touch with Dave or Denny can write to 553 Francisco Street, North Beach, San Francisco and they'll get it.

ON THE WAY

Dear BEAT:

This letter is concerning many letters in your December 17 issue. First of all, to Dave T.—you sure are a quack that doesn't know his music. The day that James Brown isn't king of us all, we need today to give and die. James has soul to go away.

Also, to the chicken who signed "A Beastle Fan"—what right do you have to be down on the Monkees? They were new and fresh and everybody liked them. They also have their own sound. As for being a top group, they're already on their way! Besides all of this, they are cute and have a great sense of humor. And they're a bunch of great guys!

Cyndi Patton

THE ENGLISH EYE VIEW

Dear BEAT:

We realize that you won't print this because you receive so many other letters but we've wanted to comment on a few things we've read. You have a great newspaper, yeah great! Very worthwhile reading and buying. The other mags and such seem to be pure rubbish.

We're from Britain and just recently came to the States to look at all that's happening in your pop culture. It's very exciting. San Francisco is an especially beautiful place and the groups there are great, gear, fab and all the rest of those "pimpily hyperboles!" We agree that it's the "Liverpool of America."

But the Monkees? Someone must be joking. They have no talent whatsoever—where's the appeal? They neither write their own music nor play a lot of it. We've even heard that on one side of their album, they couldn't do it so they got another group to do it. They're corny and imitative of the Beatles. We agree with a well-known jazz and pop music critic who says: "They may well be the biggest press agent put-on in the history of entertainment!" Can such a contrived, untalented group with only television, press and money behind them presently have the number one album in the country, on which they neither wrote, played nor sang the songs? Apparently so. And being fellows, we are not impressed by the fact that Dave Jones is cute.

By the way, in a recent issue of *THE BEAT* a girl, apparently from Britain, wrote in and said that the Beatles are "out" in England. This is not so. Despite the fact that we dislike people always saying who and what's "in" or "out" the Beatles are definitely "in" back home. "Revolver" is the greatest. It's a real shame that they are breaking up—they who started it all. But it seems to be true. Things won't be the same without the Beatles and their "filthy Eastern ways."

Shirley Poston is marvelous. We love her dearly. And before we go back to Merry Old England we'd like to see a photo of her—so could you print one? Thank you.

We do love your country in spite of Vietnam and the Monkees.

David Huntington Terrance White
Jeff Hammond Richard Bailey
Keith Chandler Jonathan Campbell
And Others

THREE YEARS FOR DC5

Dear BEAT:

The Dave Clark Five are three years old! After three years and many hits, the DC5 are still the same well-mannered English gentlemen who first came to America in 1964.

In three years they've released 17 songs; all of which were hits. They've made appearances before the Queen, once in '65 and again this year.

All in all it's been a very successful three years for the "Glad All Over" boys. The future is even brighter. They were rated 8th in sales through the month of November 1966 in Britain. They've done even better in the States!

Their continued success is assured by their great talent, unlimited energy and their love of their fans. They've never disappointed their fans without just cause. Consequently, their fans remain loyal.

It's been a great three years filled with joys, tears and excitement—both for the boys and for their fans.

Dawn Lee

LIKE FINE OLD WINE

Dear BEAT:

Ever since the rumor started that the Beatles were breaking up I have been trying to formulate in my mind a letter to *THE BEAT* expressing my feelings about it. Never have had any trouble before when it came to putting it into words but somehow this time the words elude me.

I know the reason why now, after reading the December 3 *Over*. Shirley Poston had all the words I wanted to use. Everything she said about all they have given us in their wonderful music, their movies, the fabulous, thrilling, exciting concerts, this will always be with us and like fine old wine, mellow as the years fade the memory in our hearts.

The thought of never seeing them again in person is a cold, chilling realization, but like the death of a very loved one, we know the grief will subside in time and maybe with the passing of time the Beatles we will have a wonderful surprise in store if they decided to make a "comeback" someday.

All I would add to Shirley's column is that I am thankful that they are still good friends and are finally getting the chance to do what makes them happy. There will never be anyone to equal their impact and they are retiring as a group while they are on top of the world. My heart is heavy because I would they leave me my life will be a long time closing, but I wish them well and end with eternal gratitude for having had them while we did.

"Mom"

P.S. I sign this way because once *THE BEAT* printed one of my letters under the headline "Mom Defends John."

ASSOCIATION CORNER

Dear BEAT:

In your December 17 issue, you published a letter from one Shawn Walker expressing his dislike (to put it mildly) of the Association. You (the staff) should be commended for allowing the Association non-fans to be heard; it shows that you are not a one-sided operation. So perhaps you will allow me also to air my views to the public and to answer Shawn's opinions with a few of my own.

Shawn states that "Pandora's Golden Heebie Jeebie," written by Gary Alexander of the Association, is a copy of "A Change Is On The Way" by Terry Knight and the Pack. There are two points to be made on this subject: 1) Gary Alexander has enough song-writing talent on his own; he doesn't need to copy from ANY. ONE 2) To quote Shawn's letter: "...A Change Is On The Way" may be reminiscent of Still I'm Sad' but at least it's original." WHAT????

Shawn further states that The Association sounds bad on stage. Recently, *THE BEAT* had an article called "A Daze Worth of Association." This article said that the Association worked all day at a recording session and then had to play a concert that night. Anyone who was at that concert will tell you that the guys sounded absolutely great. Either Shawn caught the Association on one of their bad days, or she caught them on one of HER bad days.

Shawn goes on to say that the Association became popular merely through good press coverage. Anyone with common sense knows that a paper or magazine doesn't back a group unless the group has talent and/or class, as does the Association. Horror of horrors—they are actually singing! Shock of all shocks—they are all accomplished musicians! (Terry plays 23 instruments). Wonder of wonders—they write great songs too! (Their first album is well on its way to becoming a million-seller and eight of the songs on that album were written by the Association. Their new album, "Renaissance," contains only songs written by the Association.) Surprise of all surprises—one can actually see their faces instead of a waterfall of hair, and they actually dress neatly! How's THAT for talent and class? Perhaps talent and class makes the difference between the success of the Association and the success of Terry Knight and the Pack (WHO??????).

Well, this is it from the soapbox. I hope that Shawn Walker will go to see the Association again and this time with an open mind. I'll go to see Terry Knight and the Pack, as soon as I find out who they are.

Gerrie Morgan

On the BEAT

By Louise Criscione



Speculation is running rampant as to what the five Rolling Stones are up to. Since they last departed the U.S. in July, they've cut one album, "Got Live If You Want It," and have done little else. Their debut film, "Only Love's Left Alive," has allegedly been shelved and there has been no word when, or if, the Stones will again tour Stateside.

But what's even more startling is the fact that Mick Jagger, who always has something to say, has not said anything newsworthy in months! Jagger's silence even lead to rumors that the Mighty Mick was dead but the rumors, of course, were totally untrue. What, then, is keeping Jagger from talking? Perhaps he's turned conservative in his old age which, if true, will be a terrible blow to the pop press which has learned to rely on Mick to stir up a large dose of controversy by merely commenting on the state of the weather. Oh well, long live Jagger and may he soon re-open his mouth.

Donovan Surprise

Surprise announcement from Donovan, thus far Britain's number one protester, "I've got nothing very controversial or frank to say. I'm not a rebel any more. All that ban-the-bomb stuff is behind me. These days I don't want to protest or put anybody down. I just want to please." Poor Joan Baez—who is going to march with her in London now that Donovan has left the cause?

BEAT Photo: Robert Young

... MICK JAGGER

It's practically impossible to name all the entertainers who have recorded Dylan material. But the latest tribute to the curly-haired singer/composer/poet has to be the wildest yet. Sebastian Cabot has cut an entire album which includes narratives of Dylan lyrics. The title of the album is "Cabot, Actor, Performs the Works of Bob Dylan, Poet." What else?

QUICK ONES: Add to your list of singers turning actors—the Righteous Brothers guesting on "Please Don't Eat the Daisies" and Bob Goulet appearing in the "Brother Love" segment of "The Big Valley." . . . Bobby Darin is set to direct his first television show for Rediffusion in London. . . . Capitol not overjoyed because the Beatles were unable to furnish them with material for an album in time for the brisk Christmas business. . . . Sonny & Cher's debut movie changed from "Good Times" to "New Times, Happy Times." . . . Young Rascals a smash on their long-planned British visit. . . . Brian Epstein unlikely to accept Sid Bernstein's fabulous offer for the Beatles to play Shea Stadium this year.

Nix On Holly

Sometimes I definitely think the Powers That Be are working diligently against me. I had no sooner finished printing that Dick Chamberlain (alias "Dr. Kildare") was set for Broadway in "Holly Golithly" when David Merrick, the show's producer, announced that the show will close before it ever reaches Broadway. Merrick pronounced the show "Too East" where they were a gigantic smash on their first visit a year ago. Meanwhile, the group's first movie under their new MGM contract, "Mrs. Brown You've Got A Lovely Daughter," is scheduled to go before the cameras in April.

Law suits are the "in" thing of the day and, accordingly, two of the Four Seasons, Bob Gaudio and Nick Massi, have filed a six million dollar suit against Premier and Coronet Records for alleged use of their "name and likenesses" on an album called "At The Hop." The complaint states that in 1962, without written or oral consent, Premier and Coronet used the pictures and name on an album which was recorded by the Four Lovers.

It looks as if Herman and his Hermits may tour the Orient immediately following their American tour which winds up in January. Negotiations are currently underway to send the popular British group to Australia and the Pacific where they were a gigantic smash on their first visit a year ago. Meanwhile, the group's first movie under their new MGM contract, "Mrs. Brown You've Got A Lovely Daughter," is scheduled to go before the cameras in April.



... HERMAN

Sonny And Cher Set For Second Starring Movie

Although Sonny and Cher's first feature film will not be released until May, they've already been signed for their second movie by Steve Brody. Brody, exercising his option on the famous duo under an original two-picture contract, stated that the second film will be a musical-comedy to be filmed in color and scheduled to begin shooting in April.

An Original

The original story, tentatively titled "Ignaz," is being written directly for the screen by Jack Guss, who recently completed the screenplay titled, "Doris Day's Guide to Crime, Gambling and Other Illicit Pleasures." Guss has also written a play, "No Deposit, No Return," which is scheduled for Broadway in May starring Red Buttons and Lee Grant.

Sonny and Cher's film debut, "Good Times," has been pushed back repeatedly and was finally sold to ABC-Paramount who are scheduled to finally release the film through Columbia Pictures sometime in May.

Set Records

On the personal appearance side of the Sonny and Cher picture, they recently set new gross records on their three latest concert dates with figures topping the \$100,000 mark.

Sonny and Cher found themselves smack in the middle of a new controversy a couple of weeks ago when the city council of Monterey Park, California voted to revoke their invitation to the duo to



DESPITE FACT that their first movie has not been released, Sonny and Cher have already been signed for their second movie.

appear on that city's float in the New Year's Rose Parade. The action came about after the city council members saw a newspaper picture of Sonny and Cher amid teens on the troubled Sunset Strip.

At a press conference, Sonny said, "I am hurt and shocked but not angry. We went down to the Strip to observe the teenagers. This, primarily, is my business. The youngsters are my business. The Strip is the breeding ground of the new sounds. If the alleged brutality is there I want to know it, although I am opposed to violence in any form. I do sympathize

with what is going on up at the Strip and I am surprised at the apathy of many people."

Sonny did admit that while on the Strip the night the photo was taken he did speak to a group of teens but he said that there were also ministers and many adults present.

Sonny declared that while police brutality is one of the issues on the Strip, he "did not witness any police brutality there and I never have witnessed it."

Cher remained relatively quiet throughout the press conference because "Sonny has said it all."

GENE PITNEY TO LAUNCH FILM CAREER

Gene Pitney, who hasn't had much success lately on this side of the Atlantic but who is a gigantic international star, has announced plans to produce a 90 minute film in Italy immediately following his appearance there in January at the San Remo Festival.

Pitney's appearance at San Remo marks his return after three recent consecutive monthly television engagements in Italy. Last January Pitney's performance earned him second prize which, to date, has been the highest finish accomplished by an American performer in the Festival.

M&P's Notch Gold Album

The Mama's and Papa's collected their second gold album last week when the Record Industry Association of America certified "The Mama's And The Papa's" as a million seller.

SENATOR DIRKSEN—THE NEXT RECORDING IDOL?

"Gallant Men," the first album recorded by Senator Everett Dirksen (R., Ill.) and the first album ever recorded by a United States Senator, has proven itself a pre-release smash by passing the million dollar mark in sales to retailers prior to its general release to the public.

W.B. Tallant, Jr., Capitol Records Vice President and National Sales Manager, revealed that the company has already received orders for over a million dollars' worth of the album, plus more than 300,000 copies of the singles, "Gallant Men/The Colossus," which was taken from the album.

"We haven't seen anything like the demand for the Dirksen LP since we introduced the first Beatles album in January, 1964," stated Tallant. "Airplay on the single record has been very heavy in almost all parts of the country and the Senator's appearance on Johnny Carson's 'Tonight' show has produced a phenomenal deluge of phone calls and orders. Our biggest problem now is to supply stock on the LP. Five different manufacturing plants are pressing the LP and we hope to supply most of the demand within the next two weeks."

The Senator's album is an historical/documentary, which chronicles the "American Adventure"—from the Pilgrim's arrival and the signing of the Declaration of Independence to the War of 1812 and the arrival of the Statue of Liberty.

Senator Dirksen narrates throughout the album and recites such historic works as "Lincoln's Gettysburg Address," "The Pledge of Allegiance," "The Mayflower Compact" and "The Star Spangled Banner."

It's only fair that a politician is making a huge splash in the entertainment industry what with the state of California owning a Governor who is a former actor and a U.S. Senator who was once a song and dance man as well as an actor. About the only thing left now is for Mrs. Miller to run for the presidency in '68.



Petula Named Top Female Vocalist

Petula Clark, who has won more awards than just about any female vocalist on the pop scene, was named Number One Female Vocalist of 1966 by *Cash Box*. The award was presented to Petula at Caesars Palace where she was making her Las Vegas debut. Immediately following her stint at Caesars, Pet moved on to Harold's Club in Reno for a SRO stand at the famed night spot.

Petula holds the distinction of being a top recording artist and

box office draw not only in the U.S. but all over Europe as well. The British born artist, who now makes her home in France, will return to America in March for a tour of Eastern and Western universities and colleges. She will also spend most of her summer "vacation" in the U.S. headlining a series of state fairs.

Petula will also make return guest appearances on practically every major variety show on the air.

Dave Clark Five: 14 Gold Discs, Fine Future

By Rochelle Reed

The Dave Clark Five, easily recognizable by their neatly cropped hair, immaculate suits and cheery smiles, have emerged as the true princes of pop. The reason? Fourteen—that's right—fourteen gold records!

In other words, the number of gold discs held by the Five are equal to the number of performances they've made on the Ed Sullivan Show—another whopping fourteen!

Started Trend

"Glad All Over" started the trend for the DC Five, who were then busy trying to raise money so Dave's soccer team could travel to Holland for competition. But once it became obvious that Dave could compete much better in the music business, he shelved his white socks and grabbed his drumsticks for good.

As originators of the "Tottenham Sound" and contemporaries of the Beatles, the DC Five started traveling all over the world and still do. But starting this month, they will limit their appearances to a total of three months per year.

Dave, unlike many pop singers,

is the true "brain" behind the group. He retains complete control of his career as manager, producer, director, designer, inventor, actor, and owner of many varied properties including apartments and stores.

Dave has an infallible sense of timing for personal appearances, keeping tight control of both under and over-exposure of the group. He produces almost all masters of DC Five's recordings, then leases them to record companies.

But Dave does much more—and most of it unknown to his fans.

He's an actor—often seen as an extra in well-known films (one was "The VIPs"). These appearances in over 30 movies have taught him much about film-making, which leads to Dave's next enterprise.

He's recently formed a company to produce films like those seen on the Ed Sullivan show where the guys drove their XKE's and rode horseback. He has more of these shorts in the works, as well as a color special to be shown on both American and English television sometime this spring.

Plus, Dave has film rights on several books and scripts, which

he hopes to produce as full length movies.

Dave is also an inventor, with a patent on a microphone which attached to a saxophone eliminates feedback.

Many of the fashions currently displayed on Carnaby Street were designed by Dave, but he refuses to have his name on them simply for commercial value. (The shirts worn by the Monkees are very reminiscent of those originally worn by the DC Five.)

The rest of the group—Rick, Lenno, Dennis and Mike—are also sharp businessmen, each owning their own corporations plus a wealth of commercial properties.

More Exposure

Though the DC Five are indeed limiting personal appearances to three months a year, the move is designed in order to work on films and projects which will give fans more exposure to the group as personalities, or "as themselves" as Dave says.

The DC Five, which have silently stayed at the top of the record industry the past four years, are emerging, under Dave's leadership, as much more than just a pop group.



DAVE CLARK has formed his own production company and is seen here directing one of the shorts he has filmed on the DC Five. More movies are set for the near future as well as a color television special for TV.

'in' people are talking about...

Sonny and Cher's latest controversy... How banana wonderful got in with all those top-dawls and how funny it is that no one noticed it... Tommy's painting and how he made sure it was worth something by smearing paint over the money... Paul McCartney catching the Young Rascals in London—not once but twice... Now that Herman has the East and West if he could only get the North and South he'd have a world monopoly... Why they're making such a fuss over Gary doing his duty.

PEOPLE ARE TALKING ABOUT Georgy getting to be a really popular girl and wondering what took so long... The Bagdad Blues which turned into a Kaleidoscope... How there has to be a word for the innocence... That eggplant which devoured Chicago and threatens to eat the rest of the country too... How come Sandy was born a woman to remain a single girl and deciding it was probably so she could have two

hits in a row... How the Monkees could have three records on the nation's charts and not pick up huge ratings for their television show... How Time can't be all bad since it put a picture of Keith Richard between its covers.

PEOPLE ARE TALKING ABOUT Screaming Chicken being a Midwestern happening—at least, that's what Russ says while Zolzie proclaims he's "the world's skinniest and greatest blues singer"; we thought it was a new way of fixing chicken... The dry hole singers possibly getting another hit even though it is very reminiscent of the We Five who have long since vanished... Lee Mallory's potential and wondering how he manages to stay so skinny when he eats plenty and deciding that it's that key which weighs him down... Which "Action" group will disappear since Don and the Goodtimes have been signed as regulars on the show.

PEOPLE ARE TALKING ABOUT how ironic it would be

if Drake outsells his former group mates... Black really being black for the Los Bravos... How Neil must really be cool if even his fellow entertainers think so... The cat in a new group who sounds like Dylan with a voice... Sinatra possibly getting a number one despite the ending... Whatever happened to the Ronettes... Whether or not Sen. Dirksen will be the next Dylan and deciding that he definitely has the hair for it... How Bobby Vinton could be a coming home soldier... When the Mighty Mike is going to re-open his mouth and hoping that it's soon because theirs are becoming unbearably dull.

PEOPLE ARE TALKING ABOUT why Teddy's dad had to get into the act and mess things up like that... Blue turning to grey and how long it's been in the can... Which group the girl is going to help... Animals or Outsiders... How ironic the title on Ray's single is... Stevie finally finding his place in the sun... Aron telling

it like it is and Ronnie crying... Rodney being the stand-in for Davy... How long the Supremes are going to keep hanging on and conservatively estimating another 25 years... Why Gene can't come up with a smash in his own native country... Ditto for the Everly Brothers.

PEOPLE ARE TALKING ABOUT whether or not the Beatles will ever make that ill-fated third movie and deciding that if they haven't found a script in all this time they probably won't ever find one... The Association joining forces with the Smothers Brothers and what a happening that's going to be... How the Hollies should put out a record called "Stop The Stop Stop"... The farce of a trade paper's announcement that Gary Lewis is the top male vocalist of the year... Getting a lot like his butters... By—elusive... Fans forcing Scott out of the monastery... Paul finishing up the score for Haley's movie without any help from John

... How the Monkees are making believers out of quite a few skeptics.

PEOPLE ARE TALKING ABOUT how the New Vaudeville Band got away with it when the T-Bones didn't... When Mitch is going to settle for one song on each side and deciding that maybe he's trying to bring back EP's... Laura howling that swingingest blue for record in a long time and wondering why it isn't happening coast to coast... How Terry can be original when he's reminiscent of the Yardbirds... Tommy Roe using "Mickey Mouse" to describe his sound... How had nothing to do with it... When the Peanut Butter Conspiracy is going to spread 'round the country... How certain property owners figure that it's better to have heavies on the Strip than long-haired kids and deciding that swingingest blue for gotten what it was like to have Mickey Cohen sitting in a restaurant with bullets flying through the windows.



The Seekers Set Tri-Country Gigs

The Seekers have waited a long time for another smash on the U.S. charts and it looks as if "Georgy Girl" just might be lucky number two for the group which set the pop world on its ears with "I'll Never Find Another You."

The Seekers are originally from Australia but have spent most of their time in England where they've met with considerable chart success. However, they're set to leave England in March for what could be termed a world tour since they will tour in Australia, America and Canada.

"We're looking forward to go-

ing home," admits the group's lone female, Judith. "It's been a year since we were last there. We're going to do a huge charity concert in Melbourne called 'Music For The People.' We played it last year to an audience of 110,000 which was tremendously thrilling."

While in Australia, the Seekers will also make a documentary and will then journey to Canada to appear in the "Expo-67" world fair. "We're very proud because it's the first time we've been asked to represent our country and this is a great honor," said Judith in regard to their Canadian appearance.

ANOTHER ONE FOR DONOVAN

Donovan has received his second gold record for his chart-topping "Mellow Yellow," on which Paul McCartney allegedly provided some of the background. Donovan's first goldie was for his equally successful "Sunshine Superman."

New Deal

England's answer to our Bob Dylan has also signed a new writer's deal with Southern Music whereby Donovan will receive substantially increased earnings over his former contract. Donovan and Southern are now equal partners in a new publishing firm, Donovan Ltd., which already includes his two most recent hit singles as well as all of his former songs, such as "Catch The Wind." Donovan will receive all writer's royalties and 50 percent of the publisher's share of royalties.

Problems Resolved

The problems which developed in Britain over the release of Donovan's "Sunshine Superman" have now been resolved and the disc is in current release in England. Donovan will return to the U.S. in February for a tour and an appearance on "Ed Sullivan."



... DONOVAN WINS number two

Cosby And Diller Chosen Golden Apples By Press

Bill Cosby, winner of four gold records and star of the popular "I Spy" television series, and Phyllis Diller, perfectly coiffured star of TV's "Fruits Of Southhampton," were named winners of this year's Golden Apple awards given annually by the Hollywood Women's Press Club.

Elvis Presley and Natalie Wood received the dubious honor of being chosen the Sour Apples of 1966.

The Golden Apples are given to the two stars who have proven themselves to be highly cooperative with the members of the press while the Sour Apples go to the entertainers who have, in the opinion of the Hollywood Women's Press Club, been most unco-operative with the press.

Our congratulations to Bill and Phyllis and better luck next year to Mr. Presley and Miss Wood!



ELVIS WAS CHOSEN SOUR APPLE



... BILL COSBY named a Golden Apple by Hollywood Women's Press.



... PHYLLIS DILLER registers surprise at winning Golden Apple.

Bobby's 'Sunny' Marks 46

It's small wonder that Bobby Hebb has a "Satisfied Mind." His chart-topping, million-selling, self-penned "Sunny" now boasts 46 cover versions! "At least, there were that many versions we knew of a week ago," explained Bobby. "Of course, that's the version I know of. There could be some more versions we haven't heard about yet!"

Bobby, who is currently on the Dick Clark national tour, received a gold record for his "Sunny" which sold more than a million singles by the first of October and which reached the coveted number one spot in the nation.

Twenty-five year old Bobby, who has been composing since 1958 and has more than 3,000 songs to his credit said that he has no objections to artists covering his songs.

"Cover versions of my record? Why should I mind? It draws attention to my own version of 'Sunny' and don't forget I'm the composer too. So, the more people that sing it, the more satisfying it is to me."

Bobby recently completed a smash tour of England (which is now in the throes of an R&B revolution) and his current Stateside single is "Love Me."



BEAT Photo: Howard L. Bingham

... BOBBY DOESN'T MIND the 46 cover versions of 'Sunny.'

PICTURES *in the* NEWS



THE DAVE CLARK FIVE pose happily with the fourteen gold records which the group has earned during their three successful years in show business. The latest million-seller for the DC5 was "The Dave Clark Five's Greatest Hits." The boys set another sort of record by appearing on the "Ed Sullivan Show" fourteen times.



ROY ORBISON recently flew to London to star in the first show of the New Year for British television's "Sunday At The Palladium." Orbison will return to England in late February for another appearance on "Palladium" and will remain in England for a five-week series of personal appearances. Between his "Palladium" dates, Roy will venture to Australia and New Zealand.



BOBBY RYDELL just might start a whole new trend in hair styles. He's pictured above in his "Wilde Californian" hair style which was created by the gentleman to his right in the above photo, Darrell Wilde. Wilde created it for Rydell to enable Bobby to go as long as three weeks between hair cuts. Wilde believes the hair style will "become a popular cut for entertainers because of its quiet elegance and ease of handling." But Bobby's ears and part of his forehead show.



SENATOR EVERETT DIRKSEN is shown here with his disc producing team during a reception in Washington, D.C. Background music for the Senator's "Gallant Men" was composed, arranged and conducted by John Cacavas (left) while Arch Lustberg (right) produced the Senator's readings of the text. The single is moving rapidly up the nation's charts and the album is already assured of a million dollars worth of sales.

Strictly Neil in The Diamond Bag

By Louise Criscione

For one reason or another, most people tend to throw Neil Diamond into the "serious, loner, angry young man" bag. Which is something like terming President Johnson an introvert. Neil is, admittedly, serious about a lot of things—his music and writing in particular—and he is something of a loner—he moves without the aid of five publicists, three managers, two road managers and a photographer—but an angry young man? Not on your life.

Writers are a curious breed, a breed which divides itself into two parts. Those who follow trends and those who remain, for the most part, original. Although Neil is probably opposed to classification, he fits neatly into the latter category. But it's not easy. "It's very difficult to have a certain amount of individuality in writing and I will go out of my way to avoid trends. If you're creative, you can write creative songs."

"If I wanted to go along with trends, I would've made the Monkees' song just like 'Last Train To Clarksville.' But I just wrote a song I liked that I felt the Monkees could do a good job on."

Ironic

The fact that Neil wrote "I'm A Believer" for the Monkees was in itself rather ironic since Neil started out in the music business by writing songs for other artists. At the time he said he felt "like a speech-writer" having his songs, the things he believed in, recorded by other artists. And, yet, today with three consecutive hit records of his own he turns around and writes a song for the Monkees. A change of heart?

"It's only when you're writing strictly for other people that it gets on you but occasionally I will write for other artists. Right now I'm writing a song for Jay and the Americans because I like their sound. Before, everything was for other people. Now it's comfortable for me to let other people use my songs."

"The range I can write in is much greater than what I can perform in and, so, I couldn't perform all the songs I've written. All the people I know thought I was crazy to let the Monkees have 'I'm A Believer' but I felt it was more for the Monkees than for myself. It might've been a hit record if I had recorded it but it wouldn't have sold two million!"

Two At Once

"I'm A Believer" is, naturally, one of the biggest singles currently on the market. It was assured of a gold record before it was even released and, therefore, went almost immediately to the top of the nation's charts by-passing Neil's own "I've Got The Feeling," on its way to number one.

How did Neil feel when a song he wrote, but which was recorded by someone else, leap-frogged over his own disc? "Let's see, how did I feel? I felt kinda good because it was selling so well and I had written it."

No one can deny the fact that Neil is a highly successful pop

writer but, true to form, he's not satisfied with remaining in one place. "I'd like to write movie themes," admitted Neil. "It's very difficult because if you approach a movie producer and tell him you'll write him a theme which will be a big hit as a single, he'll look at you and then take Sam Shultz. It's funny, they cry that there isn't any freshness but on the other hand while they say that they deny pop writers their chance to show freshness. But just as the Beatles opened up a whole new image for pop music, I think pop writers will open up a whole new world by writing movie themes."

There are certain entertainers who enjoy the respect of their fellow performers. Others do not—they claim it's unnecessary because it is the fans who buy records, not people already in the business. Neil is one man who possesses the respect of just about everyone in the music business but how important does he honestly feel this respect is?

"It's definitely important because the people in any business are more aware of what's happening in that business. The kids know who recorded what song but they're probably not as hip to what's actually going on within the business, so when people in the business offer opinions it means that much more because what they say holds more weight. It's very nice to get that kind of criticism. But, of course, if it's bad criticism, it means nothing!" laughed Neil.

Pop In Russia

When he first walked into our offices, some seven months ago, Neil admitted that his big ambition was to take a rock show to Russia. He still holds that ambition. "I sent out about half a dozen letters to just about everybody but they probably ended up in wastebaskets all over the country!"

"People get into ruts. They'd much rather send Louis Armstrong, who is great, to Russia than some pop singer. But pop is big business, so why deny it? It's like a whole new world over there (Russia). They keep people in their own pegs; they don't want them to move. They want to keep the status quo. Sending a pop show over to Russia for the kids would be like getting a foot in the door which is probably why the Russian government wouldn't be too happy to let a pop artist in. But the sad thing is that I've never gotten a serious reply to any of my letters."

Controversial is a word usually reserved for foreign pop artists. For some reason, the American artists tend to stay on the safe side of the fence, probably because their publicity man is always there to make sure of it. Neil Diamond, however, says exactly what he pleases—and managers per se do not think him.

"I think most managers don't know what they're talking about but they get away with it because the talent is so young today that it's easier to hand them a line and get away with it. Everyone from taxi cab drivers to salesmen are



... NEIL DIAMOND: "All the people I know thought I was crazy to let the Monkees have 'I'm A Believer'."

trying to become managers and they just don't belong."

"The sad thing is that these kids are so very intense and sincere about their music—they want so much to be successful—that they're very easy pickings for people. I was signed for a seven year contract for 50% of my earnings only because I wanted so much to be successful and have people record my songs that it ended up that my father had to take most of his earnings, which weren't much, out of the bank to get me out of my contract. It was a very bitter experience," recalled Neil shaking his head.

"Of course, there are good managers and the good ones are great. And the kids who can get a good manager are lucky. But I'd say 99.9% of the people who are managers today don't know what they're doing. The point I made was that there is good and bad in everything but the bad managers are like leeches. They sign a half-

dozen acts a night.

"This is probably the only one single topic I could get into a fight, a fist fight, over."

The news leaked out that Neil was up for a lead in a motion picture and also a possible television series for next season. "We have secret," admitted Neil. "I have a number of things that are coming through but they don't want me to say anything about them. I'd definitely like to go into acting. But I'd never give up my writing and singing—it's so much a part of me."

Up front for Neil is a possible tour of England with Herman in February. "It's there if I want it," said Neil, "but I haven't decided yet if I'll go."

For sure, Neil will move into an area where he's never traveled before—the world of colleges. It's a strange world, devoid of screaming and hysterical crowds. It's a world where your audience sits silently and listens to what you're saying—applause comes only if you're ac-

cepted and you're only accepted if you have something to say.

The college circuit literally "scars the hell" out of many entertainers. But Neil is looking forward to it. "It's where I belong," he says. "When you do nothing but rock 'n' roll concerts it's kind of like having shortcake with every meal. I want to get to people. But I hope that my music and what I'd like to say has a broad appeal. Which means that it appeals to a lot of broads," he laughed.

And on the record scene? "I should be cutting a new album next month, mostly of new things I've written and some old ones. But I love. I'd like to use only my own material on this album."

Strolling towards the door, Neil turned to make one final comment.

"Love — there should be much more of it."

Neil Diamond—there should be at least ten more of him. One is not nearly enough to go around.

Top 40 Requests

1. I'M A BELIEVER The Monkees
2. THE BEAT GOES ON Sonny & Cher
3. SNOOPY VS. THE RED BARON Royal Guardsmen
4. GEORGY GIRL The Seekers
5. THERE'S GOT TO BE A WORD The Innocence
6. KNIGHT IN RUSTY ARMOR Peter & Gordon
7. HELLO, HELLO Sopwith Camel
8. FOR WHAT IT'S WORTH Buffalo Springfield
9. FULL MEASURE Lovin' Spoonful
10. BORN FREE Roger Williams
11. EAST WEST Herman's Hermits
12. PUSHIN' TOO HARD The Seeds
13. GOOD THING Paul Revere & Raiders
14. LADY GODIVA Peter & Gordon
15. HELP ME, GIRL Eric Burdon & The Animals
16. I WANNA BE FREE The Monkees
17. THE EGGPLANT THAT
ATE CHICAGO Dr. West's Medicine Show & Junk Band
18. PLEASE The Kaleidoscope
19. ECHOES Gene Clark
20. GOOD VIBRATIONS The Beach Boys
21. WEDDING BELL BLUES Laura Nyro
22. TELL IT LIKE IT IS Aaron Neville
23. WINCHESTER CATHEDRAL New Vaudeville Band
24. IT MAY BE WINTER Felice Taylor
25. WORDS OF LOVE Mama's & Papa's
26. STANDING IN THE SHADOWS OF LOVE 4 Tops
27. DEVIL WITH A BLUE DRESS ON/GOOD
GOLLY MISS MOLLY Mitch Ryder
28. SMASHED, BLOCKED John's Children
29. THAT'S LIFE Frank Sinatra
30. KNOCK ON WOOD Eddie Floyd
31. I NEED SOMEBODY ? And The Mysterians
32. SUGAR TOWN Nancy Sinatra
33. LOOK WHAT YOU'VE DONE The Pozo Seco Singers
34. SINGLE GIRL Sandy Posey
35. TOGETHER FOREVER Viola Wills
36. CRY Ronnie Dove
37. 96.8 Keith
38. TELL IT TO THE RAIN Four Seasons
39. MUSIC TO WATCH GIRLS BY The Bob Crewe Generation
40. WHACK, WHACK The Young-Holt Trio



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Strip Of No Man's Land

This is the second half of *The BEAT*'s opinion poll where teens express their feelings about the Sunset Strip controversy. Part I appeared in the last issue.

Only ages and initials appear with the opinions, which were gathered by a roving *BEAT* reporter, to ensure the privacy of the teenagers who exercised their freedom of speech.

Q.O. (18)—“There was no trouble on the Strip until the cops started it. No more trouble than there is any other place in the city. It was crowded, but there wasn't any trouble. Everything got started when the cops started. It got so you couldn't walk five steps without getting stopped.”

R.W. (16)—“It burns me to hear people asking why the kids keep going to the Strip when they know they'll just get in trouble. That's why they keep going. You go up there and you can find yourself in jail for no reason, when you haven't done one thing wrong. Teenagers' rights are being violated, and they go back for more because they're mad. If they stopped going, the other side would have won, and it doesn't deserve to. We at least have to fight back that much, by continuing to be on the Strip.”

A.V. (16)—“Why doesn't anyone print what's going on in other parts of Los Angeles? Police getting after teenagers isn't confined to the Strip. It's starting to happen all over town. Getting after them when they aren't doing anything

wrong, I mean. I should know. I was stopped on the way out of a movie theater. It was just after ten o'clock, and they made me show them my I.D. When they saw how old I was, they said I'd better get home fast. I admire the kids on the Strip for not taking this kind of treatment.”

E.L. (15)—“We didn't get violent until the cops got violent. If they can do it, why can't we? We have a right to defend ourselves, don't we?”

W.S. (19)—“It's about time someone found out why they want the kids out of the Strip area so bad. It's almost like someone ordered the police to get rid of the teenage element no matter what they had to do to accomplish this. There's more to this than we know about. I think they want to convert the Strip into something that wouldn't be successful unless they were able to keep kids out of the area. But first they have to get them out.”

If this is true, and it could be, they probably want to make the Strip into something controversial, or they'd come out and say what their plan is.”

D.K. (17)—“I don't get any of this, especially the part about the National Guard being on alert. *The National Guard*? Someone has got to be kidding. No, they aren't kidding, they're trying to make the situation sound like a full-scale riot. It isn't that way at all. Something is going on in this town.”

O.C. (16)—“I was there the

night things got kind of wild and the bit happened with the buses. It wasn't written up in the paper the way it happened. It was made to sound like there were thousands of dollars worth of damage. The total damage done was a hundred and fifty-eight dollars, including towing charges for the buses. I'm against violence, but when somebody pushes you too far for too long, you get too mad to think clearly.”

F.L. (18)—“You wouldn't believe some of the people who have been arrested on the Strip, just because they happened to be there. People everyone knows. The police really change their tune when they find out they've dragged in somebody important for no reason. I think the whole thing is a big game, not being played by the kids, being played with them.”

M.M. (18)—“More and more people are coming over to the kids' side. Quite a few adults were beaten up by police a few Saturday nights ago. They were yelling across the street at the kids at Pandora's and the police moved in on them instead of the kids. That wasn't in the paper. I don't know why it wasn't, but I never saw it. It should have been printed. Even more people might realize it isn't just teenagers who are getting kicked around. They talk about kids taking drugs. The police are the ones who are acting like they're on something.”

J.H. (16)—“It's unbelievable. All of it. That thing about Sonny



... HERE THEY COME—for better or worse they're on their way

& Cher not getting to be in the Rose Parade because they happened to be on the Strip and a photographer took a picture of them. I live in the town (Monterey Park) that voted not to let them be in the parade. I'm ashamed to live there. Why are people so narrow? I just can't believe any of this could happen in this country.”

B.N. (15)—“I think the whole

business is hilarious. It shows how dumb most kids are. The Strip is no big deal. It isn't even fun. But they're putting up this big fight to stay there, and that's giving the cops an excuse to have a field day. These kids are either too young or too dumb to know where the real fun is. They'd rather march and carry signs instead of picking up on the action in places the cops don't even know about.”

John's Children At \$3⁰⁰ A Minute

By Rochelle Reed

The ingredients for a typical day of work at *The BEAT* usually consist of six jabbering PR men, five screaming reporters, four clicking typewriters, three ringing telephones, two playful poodles, one blaring radio and no composure what-so-ever.

Consequently, it came as no surprise when I picked up the phone to hear a nasal voice announce, "London, England calling," followed by "Hello, Hallo, Heiloooooooo, Hi!"

John's Children had met Alexander Graham Bell.

First In Line

First on the line was manager Simon Napier-Bell, who does similar duties for the Yardbirds. There was a peculiar time to his speech, as though he'd just finished devouring his air mail edition of the paper, stamps and all. Diabolical delight does that to some people.

"Here's Chris," he said innocently.

After a momentary pause, drummer Chris plugged into the line.

"Hello!"

"Hi!"

"Hi!"

"Hello!"

"This is Chris..."

After we finished introducing ourselves, I got down to business.

"How did John's Children first get together?"

"Well... I don't know... we

just sort of... had a group... and..."

Leapfrogging through my head, I remembered that the group had just finished a tour in France. So, I switched to Method #2.

"How did Paris audiences react to your performances?"

"Paris audiences? They like wild stuff... we let ourselves go. Sometimes we were half carried off the stage!"

About this time, bass guitarist John broke into the conversation.

"What's happening on the pop scene in England?" I questioned.

"I think it's died down a lot," John answered.

"We've completely broken with the scene. We're very unconventional."

"How did you arrive at that?"

"We just started doing it. We never followed anyone or anything else... we just started realizing it."

Which is precisely how it all happened for the British lads who, for once, weren't born poor and footloose.

John's Children have had very good educations at private schools and universities before turning to music fulltime. Simon Napier-Bell describes their personal performances a message of the "English new wave generation." "Andrew, who sings lead on 'Smashed! Blocked!', usually gets into a trance, as if he were at a seance," he says.

Other members of John's Chil-



DESPITE THE USUAL VISA TROUBLE, John's Children are hoping to hit the U.S. later this month. Seen from left to right are, John Hewlett, Chris Townson, and Andrew Ellison and Geoffrey McClelland.

dren—John, Chris and Geoffrey—often work on lead singer Andrew to provoke him into a state of submission or manipulate him like a puppet. Eventually, Andrew is hyped into a state of sublimity to the point where he collapses on stage before the set is complete.

"When are you coming to the U.S.?" I asked Andrew, knowing full well that the date is set for sometime this month. "And by the way," I asked innocently, "How's the weather?"

"COOOOOOOOLD!" boomed through the receiver, as though London was only six blocks, rather than six thousand miles away.

I leaned back in my chair, opened the curtains, and described California weather. "It's about 80 degrees," I said for a starter.

"Ohhhhhhh..."

"And we can see all the way to the ocean."

"AHHHHHHHHHH..."

"There's a girl walking down Vine Street in shorts."

"You're kidding?????"

"How do you feel about coming to the U.S.?"

"We're looking forward to it!" exclaimed Andy excitedly.

Not to leave out Geoffrey, lead guitarist, I asked to talk to him.

"Describe the rest of the guys," I ordered him.

Description?

He gulped several times and launched into his version of John's Children.

"Well, John's very ugly. He's sort of short, has three legs and walks on his head. Chris, well, he's a big egotist, always trying to boost his personality. Andy? Andy's lovely and has blond hair..."

The five-way connection sud-

denly exploded: "Egotist? Egotist? Ugly? Short!... wait a minute! What do you look like?"

"Me?" I asked.

"Yes, you. We're doing a little article on you for an English paper, you see, and the weather here is cold and it's just fine and there's people walking down the street in swimsuits but there's snow on the mountains and they have three legs and John, well, he wears a white crew neck sweater and sometimes they have to pull Andrew off the stage and it has snow on it and you sound far away and hello? hello? hi? Well, hi there and you don't say and quite and you have long hair? and say, my name's Andrew, I'm Chris, say George, now the weather..."

I spent the rest of the day playing with the two poodles. It wasn't as much fun as talking to John's Children, but it was much safer.

Irene Boresures of Robin Boyd

©1965 By Shirley Poston

Robin's jaw dropped a distance of approximately seven feet, revealing not only her surprise, but the fact that her group hadn't had 34% fewer cavities.

"I repeat," repeated The Budge.

"Tell me I'm dreaming that!"

"You're dreaming that," Robin twittered, in one of her rarely successful attempts at humor. But it wasn't too foony.

The Budge stamped her foot (Robin's, that is) "You tell me where that came from," she demanded hoarsely. "And you tell me where that came from RIGHT NOW!"

"Can't Imagine"

Robin smiled hysterically. "I can't imagine what you're talking about."

"I'm talking about THAT!" blithered The Budge.

"Oh," Robin shrieked nonchalantly. "Do you happen to be referring to the two new guitars, the two new amps, and the set of drums which happen to be stacked in the corner of my room?"

"Thank Gawd... she sees them, too." With this, The Budge swooned senseless to the carpet.

Feeling like joining her, Robin controlled herself (a pleasant change). The Budge's average Standard-Faint usually lasted about ten seconds. But, this was a Super-Snit, which meant Robin had just half-a-mo to come up with an answer.

The motor in Robin's alleged

head went into high gear, and although she could swear she heard a rod knocking, she was ready when The Budge began to stir (using the spoon she always kept handy for... oh, let's not start that again).

"I will now tell you where that came from," Robin announced as her friend's eyes crept widely open. "I don't honestly know where it came from."

The Budge checked her watch. "Fast, but not good," she said, not without a touch of sarcasm.

"Hah!" Robin inquired politely. "I mean that's one of the fastest whoppers I've ever heard anyone make up, but it's not good enough, you twit!"

"But... but..." Robin blurted. "It's not a whopper."

And, in a way, it wasn't. George had been there just hours ago. During his visit, Robin had wailed that there wasn't one single (or, for that matter, married) rock and roll band in the city (argh) of Pitchfork.

When George had suggested she str12 one, she had re-wailed about her lack of musical instruments (not to mention her lack of talent). Now, after having put two and two together (and coming up with five, as usual), Robin assumed George was responsible for all this. But she wasn't really telline Budge a whopper. Maybe she dishonestly knew, but she didn't honestly know! Re-hah?"

"Robin Boyd," spat The Budge. "Gerroff it and explain those

drums and those..."

"DROOMS?" Ringo (as in Boyd, as in Boyd) interrupted in a below from the other side of the closed door. "Did I hear someone say drooms?" she re-bellowed, bursting (and I kid you not) into the room.

Then she set eyes on the shiny set of same. "LOODWIGS," she boomed. Falling to her knees, she embraced the bass and kissed the cymbal so hard its teeth rattled.

It was several moments (and it seemed like years) before she stopped long enough to address Robin and Budge, who were staring at her agghast. (Located, for those interested, near her agghast.)

Anyparth???

"Where did all this stuff come from, anyparth?"

"It belongs to The Budge," Robin lied, nearly severing a rather necessary portion of her friend's anatomy with a pinch that came directly to the point. "We're going to start our own group!"

"Groovesville!" shouted Ringo. With this, she flung a guitar at Robin and recommenced blamming.

"Not in here, stupid," Robin snapped, and Ringo immediately ran out of the room, clutching the brass drum.

The minute she left, Budge returned the pinch. "Why did you say that?"

"I had to," Robin hissed. "I don't want to start a big hysterical

bit about where the stuff came from until we find out where it came from!"

The Budge gave her a look that would have shattered glass. "Okay, Robin Irene Boyd. I'll believe you about dreaming the Beale in the bedroom. And I'll pretend to believe you about the instruments. But if ONE MORE unbelievable thing happens, I am going to stagger off toward the horizon, drooling!"

"But mother," they heard Ringo wail. "We're starting our own group! Budge has guitars, too, and amps and everything! We have to start practicing!"

"Not in here, stupid," replied Mrs. Boyd, addressing this comment to the bass drum instead of her sturdy daughter. (It was difficult to tell, difficult to tell.)

"But where?" Ringo re-bellowed. Mrs. Boyd pointed out the window at the endless South Dakota prairie. "Out there," she said firmly. "Way out there."

Some time later, after the instruments had been set up in the middle of nowhere (I'll say), and plugged in (thanks to the thirty-six extension cords Mrs. Boyd was only too happy to provide), the girls were ready for their first try.

Robin picked up a frosty guitar. She looked at The Budge. "This is going to be gross," she warned. "I've never played one of these things before."

The Budge picked up a frosty

guitar. She looked at Robin. "I have a feeling gross is not the word. I don't even know which end you blow into."

"Oh, well," Robin shrugged. "We can learn." Then she turned to Ringo, who was carefully adjusting her tam. "So hit it already, Beverly Lou."

Ringo started to hit it. Suddenly the three of them burst into hysterical laughter.

"Does this remind you of anything?" Robin croaked.

"As in shivering on the plains?" Budge roared.

Which Plains?

"As in Salisbury?" Ringo wheezed.

"We look just like the Beatles!" they bumbled in unison.

Continuing to burble, Robin took aim and struck the first chord (fully expecting it to strike her back.)

They made it half-way through "The Night Before" before they realized what was happening. And it was then that Robin knew what she must do.

She must run after Budge, who had just staggered off toward the horizon, drooling! And, by the time she caught up with her, she must have dreamed up the whopper of all time. On account of because they didn't just look like the Beatles. They also sounded like them!

(To Be Continued Next Issue)

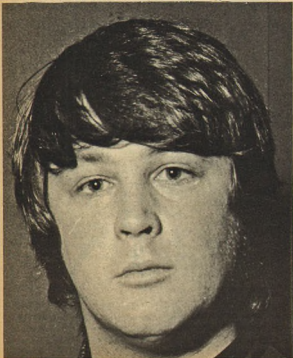


BEATLES have all components for success—Bob Vaughan has **UNCLE**.

BEAT Photo: Howard L. Bingham



MONKEES have a clown in the form of one Micky Dolenz.



BEACH BOYS have the "genius" of Brian Wilson.

Formula For Pop Success

By Carol Deck

Ever notice how most of the successful pop groups fall into a pattern? It's almost as though there's a formula for creating a successful group.

Like, for instance, there's the genius—every group (and I'm only talking about the groups that make it—forget those that don't) has at least one genius at it's core (a John Lennon, Eric Burdon or Brian Wilson.) Some groups are lucky and have more than one genius, but it's essential that you have at least one.

Musician

Then too, you've got to have a top rated musician, someone who's mastered at least one instrument to such an extent that he's recognized by his peers as tops for that instrument (a George Harrison or a Jeff Beck.)

It's also essential that you have at least one very good looking member whom fans can point out to their parents as proof that not all rock and roll singers are ugly. You've got to have a Paul McCartney (keep calm kids, I know there's a lot more to Paul than just his looks), a Mark Lindsay or a Davy Jones. Even the Stones, who aren't exactly world renowned for their beauty, have Keith Richard.

And every group has a quiet member—someone who says ab-



BEAT Photo: Studio of Photography

STONES have a non-conformist.



RAIDERS have pony-tailed Mark.

solutely nothing during interviews and generally refuse to express his opinions on the world (Charlie Watts, Chris Dreja and Peter Tork.) These are the ones that worry reporters for we know that usually the less they say the more they think and often have great insights into the world about them but getting it out of them is like pulling teeth. These are also the ones the fans tend to want to mother.

Combinations

Well, those four are the basic essentials for a group, but there's one more that really shouldn't be left out and that is the clown. A successful group usually has one member who is a fun loving, outgoing, extroverted character who generally keeps everyone's spirits up. There's Micky Dolenz, Dennis Wilson, Zolzie Yanovsky, Phil Volk. A clown may not be totally necessary, but he sure helps.

And of course you can have any combinations of the above. There's the quiet genius (John Sebastian, Jim McGuinn), the good looking genius (Herb Alpert), and the good looking clown (Herman.) And there are many top rated quiet musicians, for people who dedicate their lives to an instrument tend to be a little on the quiet side with society.

This formula, and variations of it, have proved successful with numerous groups. Look at the Beatles. They're almost a proto-

type of it. They've got a genius (Lennon—a musician (Harrison), a good looker (McCartney) (I know, I know there's more to Paul than just what meets the eye) and a combination clown and quiet one (Ringo—he's not the extroverted kind of clown, but he has a natural sense of comedy that may put him in the Buster Keaton category some day).

But then there's the Stones. They've got a little bit of everything, as every top group does, but they've also got the mighty mouth—Jagger—who never has played by the rules. Jagger is likely to be at any point in the game, all or none of these all by himself.

Then There's...

And then there's the Association, who can't be anything but tops just because they have so much of everything. All six of them are capable of genius, they've got a couple of really top musicians and when it comes to clowning, they're all out-right idiots. I suppose if you're looking for great looks, Ted will stand out and when it comes to being the quiet type, theoretically all six are capable, but Brian probably would get the credit in that department.

So you see it really isn't that hard to create a good group. You just find one member in each category, or any combinations thereof, add a lot of luck and you're on your way to your first million seller.



ASSOCIATION number six but wish Elke Summer was lucky seven.

Joan Baez: A Study in Protest

By Rochelle Reed

When the curtains draw back and the spotlight silhouettes her against an empty stage, it's difficult to believe that slight, dark-haired Joan Baez is standing in opposition to the entire United States government.

Each year, Joan (she refuses to be called Miss Baez) withholds 60 percent of her taxes from the Internal Revenue Service, and when the percentage going towards the

military is increased to 75 percent in April, she will withhold that amount.

The reason is that though her voice carries messages of emptiness, hunger and sorrow, Joan believes that another life exists beneath the surface of the wars, violence and mass corruption about which she sings. Because of this innate belief, the girl with the sound of a songbird has remained silent for nearly a year, devoting

her time instead to "growing up" and operating her Institute for the Study of Non-violence in Carmel, California.

Last month, Joan came out of her voluntary withdrawal to perform at a Los Angeles concert, with proceeds going to striking Delano, Calif. farm workers. Beforehand, she held a press conference, explaining to anxious newspaper and wire service reporters why she has adopted her highly unpopular philosophy and how she is attempting to convert others.

Joan first began withholding the majority of her taxes three years ago, when she returned her partial payment with a note to the effect that she refused to support the military.

"Some Game"

"After they realized this wasn't just some little game I was playing," she says, "they began to get worried." Until now, the government has proceeded to take the money out of the bank, she explained to the press, but conceivably the day may come when there is no money to withhold. Then the government would begin by attaching her house, school and other material possessions.

"I won't pay the 60 percent," she says, "not only because of Viet Nam but any war," adding that "of course," she would go to jail in support of her beliefs.

Though most of the press conference was confined to social-

political observations, *BEAT* managed to question Joan about some of the present day developments on the music and youth scene.

Upon hearing that Sonny and Cher were kicked off a Rose Parade float after they were photographed observing a demonstration on Sunset Strip, she commented, "Offhand, it sounds like a pretty dumb thing for (Monterey Park) to do."

As for the Sunset Strip, Joan paraphrased Mahatma Gandhi, Indian social reformer and advocate of non-violence. "Gandhi said hoodlums were not dropped out of the sky. The curfew or lack of one isn't really going to stop anyone. It's hard to know what to do. These kids are lost, confused. What, really, have we shown them that's better?"

Joan cuts all her recordings either in concert or at New York studios. She plans to complete a rock and roll album soon, although she adds that she has "no taste for most of it." She has completed some songs that she classifies as "rank" and says "the rank stuff I'll drop and fill it in with things I think are nice."

But the life of Joan Baez is no longer limited to music. Instead, she years to be much more than a singer — a scholar, writer and student.

Joan's main concern is the advocacy of non-violence, and her philosophy is summed up by the contradiction she finds in the

phrase, "God and Country." This, she says, is a paradox: it must be either one or the other, not both. The reason is that God says "Thou shalt not kill" and Country says "Thou shalt not kill, except for enemies" — which change, according to Joan, every five years. She cites the fact that in the last twenty years, enemies of the United States have included Germany, Russia, Communist Satellites, Japanese, Red Chinese and Viet Cong.

Realistic?

"I'm trying to be realistic," she offers. "There's no chance at all for us to survive more than 10 or 20 years at the rate we're going. All the Presidents say so. Somehow," she continues, "the world must come to a complete stop and reverse directions."

Joan hopes to realize a "world where it's no longer fair to bump off someone because he's an enemy. We say it's wrong to kill, then we start making excuses. Eventually, if we're to survive, we have to deal with the 'enemy' without having to drop napalm all over him."

Meanwhile, Joan plans to concentrate her efforts on her school, and says that if she turns out one pacifist a year, she's satisfied.

Gazing out to the press, the corners of her mouth turned up in a smile, Joan declared, "I just wish they'd try to draft 25-year-old ladies."



JOAN BAEZ . . . TAKING TIME OUT TO "GROW UP."

BEAT SHOWCASE

(spotlighting new talent on the pop scene)



THE BOYS NEXT DOOR

An Indiana *BEAT* subscriber clued us in on this group, currently sweeping the Midwest scene. They've performed with the Beach Boys (whom they slightly resemble), Lovin' Spoonful, Herman and others. Back (left to right), The Boys Next Door (we wish) are Skeet Bushor, John Koss, middle, Steve Drybread, Steve Lester; and in front, Jim Adams.



THE KITCHEN Cinq

"Everything but the kitchen sink," people always say about a woman's handbag. Now Sazie Jane Kokum has found herself a Kitchen Cinq, which she is producing for LHM Records. Counterclockwise, the Cinq include Dallas Smith, Dale Gardner, Jim Parker, Mark Creamer and Johnny Stark.



THE PAPERHANGERS

Another of our readers wrote us about The Paperhangers, a Southern California group who "sound naturally like the Association." The guys range in age from 17 to 19 and will soon release a single on Capitol, "Guess What I See" / "I'm Will Tell." Left to right, The Paperhangers are Pete Bergquist, Ron Anello, Vito Giovannelli, Brent Maglia.



... DR. VON MEIER pictured during one of his UCLA classes.

Professor of Pop Requires The BEAT

We heard through the grapevine that BEAT is required reading at the University of California at Los Angeles but we didn't really believe it until last week, when suddenly our office was swamped with college students asking to see our files.

We happily obliged, since it turned out the students were working on term papers for the art history class in which BEAT really is required reading. Their assignment was to document a particular record from its conception in the artists' mind to its final drop from the music charts.

We thought the unique class was interesting enough to warrant a story so we asked UCLA student Ron Koslow to tell us more about his class and the professor who teaches it.

By Ron Koslow

He stands at the lectern wearing an orange shirt, flowered Carnaby street tie, checked pants and a striped jacket. The sounds of the Stones or Supremes fill the lecture hall as over four hundred UCLA

students anxiously await the words of Dr. Kurt Von Meier, professor of pop and authority on rock 'n' roll, past and present.

At 32, with a Ph.D. in Art History from Princeton University, Kurt Von Meier is becoming widely acknowledged as one of the true experts on the history and development of rock 'n' roll.

"Let's face it," Dr. Von Meier says, "pop music as we know it today is the most widespread, influential musical form the world has ever known. It offers something for everyone, combining many different sounds and ideas from many different places.

Best Blues

"For example, we have some of the best blues music coming to us via England from the Stones and Animals, in addition to the great continuing tradition of singers like Otis Redding or Bobby 'Blue' Bland, not to mention the ever present soul of James Brown.

"Here at home," he continues, "we have some of the most meaningful poetry of the 20th century, put to music by Bob Dylan and Chuck Berry. It's also amazing to see how the Beatles continue to revolutionize the industry—their genius cannot be denied."

As for the groups of the future, the professor points to the Velvet Underground (who he convinced to visit a Hollywood club, The Trip, last May). He also cites the Who, a brilliant young English group and the City Lights, an underground L.A. group. These groups specialize in experimental sounds, often with experimental instrumentation and must be both heard and seen to be appreciated.

Book

Dr. Von Meier, along with Dr. Carl Belz of Mills College in Oakland, is in the process of completing the first substantial book ever written on the history and development of the rock 'n' roll/pop music scene.

"We hope the book will help young people to appreciate their music more, and give adults a better understanding of why it should be appreciated," he concludes.

The Raiders On The Run

By Eden

They're running... running... **RUNNING** faster every day; longer every night; farther with each week and month; and still they go on running.

Running to the waiting plane... running for a taxicab... running for the concert stage... running to the dressing rooms... running from the frenzied fans... running to another plane.

The Raider's world is a running world; a world of non-stop activity and motion, one which never, ever stands still or stops to catch its breath... or theirs!

Inside Glimpses

But sometimes... just sometimes, they slow down just enough that you can catch a glimpse of what goes on inside the Raider world, behind the running which surrounds it. And then you will see five highly intelligent, distinctly different individuals involved in five very special "running" worlds of their own.

You might find a dazzling smile, set off by two of the world's most distinguished front teeth and that would have to be The Fang, Phil Volk—of bass guitars, and cowboy hats; of smiles, and laughs, and practical jokes, of artist's brushes, and writer's pens; of singer's notes of happy songs.

Although he fairly bursts with noise and happy motion most of the time, he, too, can be a man of quiet, sitting off to one side for just a moment to contemplate the world around him. He gathers precious, favorite things around him; and his collection includes close friends and family, a fairy tale childhood, and fond memories of happy days spent in schools back home.

Not far away there has to be another smile, a horn of laughter, and Phillip's "twin" onstage—Harpo. Blue eyes which meet you head on with honesty; a smile that says "I love you"; and a personality which no one could resist! This Raider is, perhaps, the most consistent, almost never seen without a smile, and seldom found in moods of sadness.

Only moments snatched from

running times are given over to solitary moods of pensive observation—but those unusual moments of isolation are quite extraordinary, and seldom seen by others. The deeper thoughts of sensitivity and compassion are kept quietly within him, and find their release only in the physical expression of his actions.

"The Wizard"—the maddest of the group—the question mark who sits behind the drums... that's Smitty. Perhaps the quietest Raider, the one who keeps the most unsaid, Smitty is always one of the most astounding individuals in the world.

Onstage—an excellent drummer, a master of good timing and comic actions. Off-stage, away from cameras... there is too much of the serious side of life to distract him from his laughter. He smiles a very bright and shiny smile—one which can light up his face as well as everything around him. But that smile is much more strictly rationed when the world is temporarily not tuned-in.

Worries

He worries about his fellow man, and about the dangers of war and fighting. He thinks about the problems as they exist now—but most importantly, he goes on to think of possible solutions. No, he's not the complaining kind. If there is a problem to be dealt with—Smitty will be the first to roll up his sleeves and pitch in, he can't content himself with simply sitting on the sidelines and grumbling disgruntled gripes of "life and times."

"Uncle Paul"—the perennial parent to just about everyone. The man who counsels friends and children, Raiders and fans, and anyone else who comes to him for advice.

One of the most talented comedians in the world, "Uncle Paul" is a master of subtle humor, the art of understatement, the all-important element of timing. A very funny man—an onstage.

But when he isn't running frantically round a stage, you will find a very different Blue-Eyed Leader

beneath that feathered Raider hat. His shoulders may be stooped just slightly, but if you look a little closer, you will see that they are weighted-down by the burden of responsibility which Paul has taken upon himself.

He is the one who must worry about four other Raiders; about each performance, and the direction in which all five careers will go at once from here; he is the one who worries about the money, and protects the interests of the group.

He is the one who is sought after for advice, and he is the one who must be father-brother-friend-adviser-baby-sitter-guardian-former-Leader and even human being. Not an easy task for anyone! But he is still the Fearless Leader of us all, and though he may assume all the responsibilities of his "family"—he never forgets to turn around and smile. Thank you, Uncle Paul.

One more—another Raider—the one who stands, perhaps, as a symbol of the Raiders—the one who stands... alone. And that is the only one-word way to speak of Mark Lindsay; a man who requires so many words that it is difficult to speak of him at all!

For the cameras, for the people—smiling, happy, dashing, gallant, laughing, care-free and outgoing. But even Mark's running must run slower sometimes, and then you see the torment and confusion of a young man searching for his name and meaning in a very nameless world of labels.

People

The first to be most deeply affected by other people, he is sometimes the last to show it, and always the last to forget it; people and their thoughts and problems stay with him a very long, long time.

And still, he is alone, and running... to his future, to a new world, and someday... to himself.

RAIDERS... running to another stage... running to a waiting crowd... running from the world behind them... RAIDERS RUNNING TO SUCCESS.



... THE RAIDERS IRON OUT the kinks in a new song with their producer, Terry Melcher.

Anita Bryant Honored By USO Council

Anita Bryant has been elected to the USO National Council by action of the National Board of Governors. Long active in numerous phases of USO activities, Miss Bryant has been honored by Chicago's USO for the 25th anniversary Silver Medalion Award and is the recipient of the Gold 25th Anniversary charm presented at the 1966 National Council dinner in Washington, D.C.

Anita spent the Christmas holidays with Bob Hope and his troupe entertaining our servicemen in Vietnam. It marked Anita's seventy consecutive holiday tour overseas for USO, as well as her fourth to entertain troops stationed in Vietnam.



Sandy Baron-Man of Every Media

By Carol Deck

Sanfred Beresofsky never became a comedian. He always was one.

But it wasn't until he shortened his name to Sandy Baron, taking the Baron from the name of a bookstore in Brooklyn, and began making noise in practically every media of the entertainment industry that the world realized that he was a comedian, and a very good one.

During a break in the filming of his TV series, "Hey Landlord," Sandy explained a few of his ideas on the show, teenagers, his past and his future.

At the age of 28 Sandy's a little passed the teenage stage, but he's written several successful rock and roll songs and personally respects teens immensely.

"I hate calling them teens, though. I call them people."

A short while back Sandy was working off Broadway and supplementing his salary by writing songs. His most successful were, "I See The Writing On The Wall" and "Take Good Care of Her," both recorded by Adam Wade and "Let True Love Begin" the next to the last song Nat "King" Cole recorded.

Something New

Now he's working on something new. "I'm writing a contemporary musical about what happens in America to young satirists who poke fun at things people don't want to poke fun at."

It's still in the idea stage but the idea includes musical arrangements by someone like Burt Bacharach and music by someone like the Spoonful. It's to be similar to the story of Lenny Bruce.

Meanwhile he's working hard on the TV show. Sandy's performed in practically every media—records, Broadway, off Broadway, movies, nightclubs and television and he's been on TV, particularly on "Hey Landlord" because it's one of the

few TV series filmed in front of a live audience.

"You combines the best of all of them. You gotta be honest and know who you are like on Broadway. You know you're not the whole ball game like in the movies. You're in front of a live audience so you've got the excitement of night clubs."

The one other field he really digs is college tours. "They explode your head. They love the same sense of danger that I do and I can break in new material with them."

About the show he says, "We've got the single toughest time slot on the air—against Ed Sullivan and 'The F.B.I.' But it's better than the other one they offered us—against the Star Spangled Banner and Let Us Pray."

But he's got great hopes for the show anyway. "It's gonna be a hit, although the title of the show doesn't help us at all."

No Trap

It's often said that there's nothing like a TV series to destroy a comedian but Sandy has no fear of being trapped in "Hey Landlord" for years to come.

"It won't be on for 10 or 12 years because Woody and I will outgrow it. And the audience will demand that we eventually get married. They'll sense that we're mature enough to get married and won't accept it anymore."

As for a marriage goes, Sandy already is, and very happily so. His wife, Ger, was once a dancer on "Hottababalo" and he describes her as "getting groovier every day." Their friends call them Sandy and Ger and Sandy says, "We're the Sonny and Cher of comedy."

And comedy, Sandy realized early in life, is here to stay.

"I can't remember a day in my life when I didn't realize that people are absolutely insane."

"Comedy is one thing that ain't never gone out of style. The one thing that mankind will always want to do is laugh at mankind."

I really hate to do a thing like this to you, but do you happen to recall my last column? Yes, yes, I know...you had just finally succeeded in forgetting it and here I go bringing it up (as in chuck) again.

Still, the reference to my most recent scrambled mess of writty is necessary. On account of because this is sort of a continuation of same.

No, no, I'm not going to start vabbling (?) about vespers again. But this column (shirley I jest) is the second part of the letter which you read the first part of last week. (WHATTTTTT?)

You remember. The part where the letter-writer's pen pal went to visit...dare I gap it...GEORGE! And away we go.

"I have this pen pal who lives in England and to me a long story short, she and her friend (both Beate lovers) went to Surrey (aaah...just the sound of the place where he B-r-a-a-h-e-s!) for the day to see if they could find J.G. and R's homes. Well, neither John walking in and went toward the door, they did manage to see Zak with his nanny."

"So on they walked to Esher. (EEEE! They're closer!) They had a hard time finding the place, but suddenly there it was. A huge wall! It was George's home, and the electric gate was OPEN."

"They tried pecking around and saw Him walking around near the window. (Oh, that sweet bouncin' walk!) Anyhow, they waited around outside and this man (Indian) came out in a car. He said that at George had bought some Persian (spelling) rugs from him and he showed them the signed check!"

"After he left, Pattie came racing out (in a car). They realized that this was their chance to talk to him without anyone around. So they walked in and went toward the door. (They had made him a cat and mouse out of black felt and wanted him to have them.)

"As they neared the door, they saw him scowl out of them. Suddenly, before they knocked, the door burst open and THERE HE WAS! (OH DIE!)

"He wasn't mad at all. He was larling and grinning all over the place. His hair was very long and dark and sort of fluffy. He had on white pants and a blue-and-white striped shirt. The shirt was all open at the neck and his adam's-apple was sooo sexy."

"I'll try and relate the conversation which followed..."

G... "We've got something for you!"

George... "What's this? Let's see."

K... "It's a cat, but we forgot his tail."

For Girls only

by shirley poston

At this point, G. smelled something coming from the house and asked if George had been using Detol.

George... "Yeah, the cat's been all over the carpet again." (No, he didn't say what you're thinking.)

All of them laughed and then they asked for his autograph. When he said "sure, luv's," they asked for an autograph for me, too.

"They talked a bit more and then left. They sent me the autograph and some gravel and leaves from his house. I think I must have been in shock for hours! I am surprised the neighbors didn't think I was being murdered the way I was spazing around the house!"

Well, I can't say I blame her for spazing around. I'm afraid to even think of what I'd do if I received something like that in the mail. (In other words, re-out the Detol, whatever that is.)

I see I've been up to my usual confusing tricks. I never know how to get it across that I'm printing what someone else said. I've been up to my ears in each paragraph with one of those "things," but I don't believe I quite made it, as usual.

Oh well, I'd promise to get my grammar straightened out (not to mention my gramer), but I have

DISCUSSION

There seems to have been a rash of recent releases from Sonny and Cher, but the very latest duo-disking from the pair is one of the best.

Cher's solo effort was the beautiful "Mama," but now Sonny and Cher have recorded together once again and the result is a very timely, well-performed, well-produced record entitled "The Beat Goes On." This should be their biggest national hit in many months.

P.J. Proby continued to *THE BEAT*, in an exclusive interview some months ago when he first returned to this country, that he would be doing no more recording for at least three years, due to some legal hang-ups with his record company.

Apparently those "hang-ups" have straightened themselves out, however, because P.J. has returned to the pop chart race with a very strong R&B type entry, "Rocky." The title tag doesn't make a lot of sense, and the lyrics aren't too much more profound, but the record is about as funky as Mr. Proby can get... and that's pretty funky!

R&B seems to be the dominant trend—or one of them—in the pop field right now, and certainly it is

a feeling it would be all in vain. By the time I had it all figured out, they would have come for me anyway.

Speaking of George...I haven't said that for so long, I've forgotten how to spell it...speaking of coming-for-me, before they do, I must tell you about something that is truly the wildest thing in the entire. (As in world, as in world.)

It is undoubtedly the mind-blower of the century when a person is...aheem...rather interested in someone who has the same first name as your fave. (As in George.) (Re-spu.)

I say "rather interested" because if you're totally sprung over the name-alike, you think of him instead of Harrison when you're murmuring "Oh, George" at appropriate moments.

Really, it is a blast. So much of a blast, it's almost worth going out and conducting a search for your own George. John, Mark, Pauley, Richie, and what-have-you. (What have I? A problem.)

If you succeed, you'll also find yourself using his name constantly when you're talking to him (not to mention when you aren't).

That sounds moronic, but will try to explain. Like, my name is Shirley (when it isn't) but if you were talking to me, you wouldn't start every sentence with my name. Think about it. You really don't use a person's name that often.

Howsoever, when it's a case of same-name, you say it practically every time. I would at least considering the fact that my breath goes out for track every time I even think of George Hilton Harrison (that's an inn joke) (Gawd), that's saying a lot.

Speaking of saying a lot, it would seem that I would at least start saying something in this...oh, you know...again. But I've been in such a blitherly mood lately, I've really been foaming at the typewriter.

Oh well...maybe you need the sleep.

one direction in which many pop people are heading. So, watch for a hit with this new one.

There has been quite a promotion campaign launched for a new young singer named simply "Keith." Since most huge promotion campaigns usually turn out to be just another boring type campaign, they are frustrated.

Only accidentally having heard his first record, "(98-6) I'd discover that there might just be something to this one after all. It's actually a very good, slightly unusual, slightly pretty, slightly original disc and with enough "promotion" to have a hit, P.S. Flip side is entitled "The Teeny Bopper Song."

Many congratulations to Mr. Tom Jones for "The Green, Green Grass of Home." Beautiful song and poignant lyrics are gonna provide one of the top for Tiger Tom.

By the way, next time someone tells you that Eric Burdon is England's greatest (and perhaps only) soul singer, tell them to turn their ears on to Tom-Tom. He may be of Welsh descent, but that's part of the British Isles!

The BEAT Goes To The Movies

'ANY WEDNESDAY'

The actors can't be pinned down in "Any Wednesday"—because Warner Bros.' new Technicolor comedy boasts one of the most unusual optical effects ever attempted in a motion picture.

Stars Jane Fonda, Jason Robards, Dean Jones and Rosemary Murphy are shifted about various settings by director Robert Ellis Miller, via a complicated split-screen effect. During a single scene, Robards appears and disappears thrice on screen, being "wiped out" each time by the movement of another actor, in another place.

It's all part of the frantic action in the zany comedy of romantic errors, based on Muriel Resnik's hit Broadway play.

Julius J. Epstein produced "Any Wednesday" from his own screenplay. The motion picture was filmed partly on location in New York City, on the fashionable upper East Side.



... HAPPINESS IS A BIRTHDAY CAKE?



... RAINY DAY BLUES FOR JANE AND JASON.



... DEAN JONES PORTRAYS A HAPPY ARRIVAL FROM AKRON, OHIO.



... HAPPINESS FOR DEAN IS A PAIR OF KEYS.



... ONE OF THE MORE GRACEFUL SCENES!

CARL WILSON:

'Weird Sounds Don't Blow My Mind'

By Eden

There are three Wilson brothers, a cousin, and a friend. Brian, Carl, Dennis, Mike and Al. Collectively, they are The Beach Boys. There are five of them, but they are seldom "collected" into the same place at the same time unless they are on tour, or performing.

You will find them dropping in on one another at home, or racing their cars, or riding their motorcycles, or writing a new song, or re-recording a track until it "feels" just right, or just "getting away from it all" down by the beach.

Unusual Trio

The Wilsons Three are a most unusual trio of brothers. Brian and Carl are the two most alike; apart from the obvious physical resemblance, Brian—the eldest—and Carl—the "baby" of the family—think and speak and even act very much along the same lines. They are very much interested in thinking; in the various thought processes, in the spiritual and emotional concepts of the mind, and with the various powers—both known and as yet undiscovered,

which are possessed by the mind. Dennis—the middle Wilson brother—is the "nature boy" as brother Brian describes him. He is the young man so sensitive that he can communicate with the creatures and creations of nature. He loves all things concerned with the outdoors, and is an avid enthusiast of nearly all outdoor sports.

Racer

He is also the driving expert in the family, and is well-known for his expert racing.

As human beings, the Wilsons are all warm and generous people. They have a talent for more-or-less "adopting" you and making you feel like a member of the family. Which might, at times, be easier than it sounds, for it quickly seems as though the whole world is a part of the Wilson family! There are a vast number of cousins and other assorted Wilson-type relatives to be found in the near vicinity of any one of the Beach Boys.

All five of the Beach Boys (except Bruce Johnston) are married now, but this in no way hurt their popularity. Perhaps that is

because their fans are able to pick up the warm family-vibrations from the group, and can feel somehow included in that family.

Carl is the most recent departee from the bachelor ranks, and his beautiful bride is the sister of Billy Hinsche, of Dino, Desi, and Billy.

I stopped in to visit Carl and Annie in their beautiful Beverly Hills home and was immediately greeted with the usual warmth and hospitality which is so characteristic of the Wilsons.

Carl studied guitar briefly for about three months once when he took lessons from a studio. Then, a friend—John Maus, of the successful Walker Brothers—taught him a great deal about the guitar.

Harmony

This was the only formal musical education which Carl has had, yet he is a member of a group whose music has had a very widespread affect on the very structure of popular music. Like his talented brother, Carl is very much interested in harmony—always one of the most important factors in the unique Beach Boys' sounds, and for a mo-

ment he considered the possible meanings of harmony.

He called it a "love vibration"—a really strong emotion or feeling. And "vibrations" are very important to both Carl and Brian. Each record must have exactly the "right sound," the "right feeling." It must give very good vibrations before they will release it.

Emotions

He explained that, "I don't think people would be as emotional listening to a one-note solo instead of a beautiful harmony passage. Harmony carries a vibration that, I think a single note just doesn't have."

Carl feels that "vibrations" are important to everyone, though everyone is not consciously aware of them. Trying to relate his concept of these vibrations to others, Carl tried to sum his ideas up by explaining that "Vibrations are just another plane, or plateau of sensitivity. It's just another feeling; you feel vibrations."

Carl has a fine appreciation of good music—music which is well-written and well-executed. And

though he enjoys different and interesting instrumentations, he doesn't necessarily go for the ultra-weird. "Weird sounds don't blow my mind—great ones do!"

He hasn't yet begun to involve himself in the writing and producing area of record production, but agrees that he would be interested in someday giving it a try. He greatly admires the work and talents of Brian, but feels that he hasn't yet become interested enough in these things to be able to work in this area. Philosophically, he concludes that, "If it will come—it will come."

New Album

Motion pictures hold a very strong attraction for Carl, and he hopes to be able to become involved in that medium of entertainment as soon as possible. The immediate future holds the creation of a new album—an LP which is very important to all of the Beach Boys—and a European tour in October.

As for the future after that... well, it is undoubtedly full of very good vibrations for the Beach Boys.

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