

America's Pop Music NEWSpaper

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BEAT

February 25, 1967

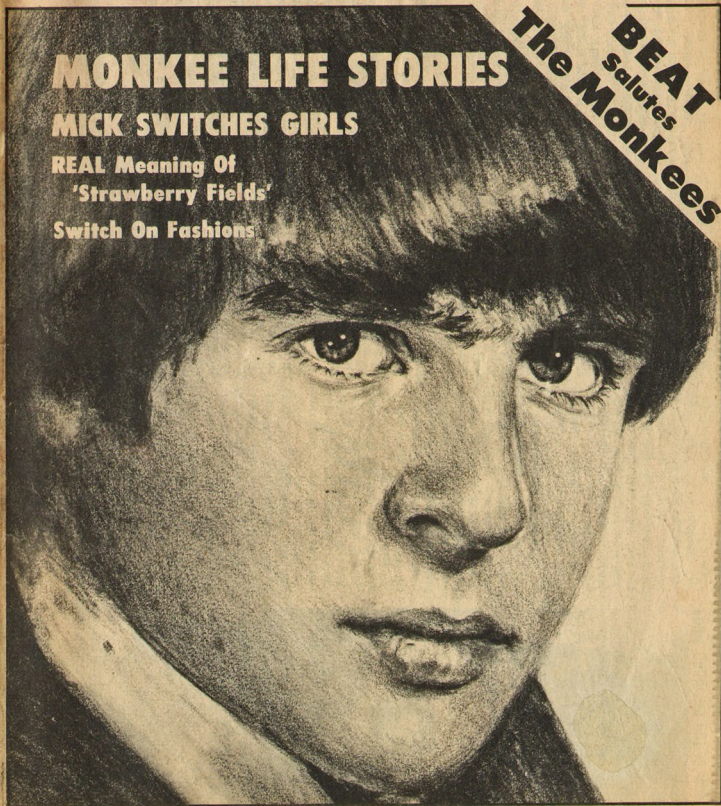
MONKEE LIFE STORIES

MICK SWITCHES GIRLS

**REAL Meaning Of
'Strawberry Fields'**

Switch On Fashions

BEAT
salutes
The Monkees



BEAT Art: Jan Walker

KRLA

BEAT

Volume 2, Number 35

February 25, 1967

SALUTES

The Monkees



11/67 Art Jon Weller



KINGSTONS BREAK UP!

The Kingston Trio, a favorite among college audiences since 1957, will break up as a group on June 1. The Trio signed a five-year contract with Decca Records last year and will honor that contract by continuing to record for the next four years. However, when the Trio winds up their stint at San Francisco's hungry i on June 1 they will make no more personal appearances.

The reason for the split is quite simple—working as a group has become "restricting artistically," John Stewart, who replaced Dave Guard in 1961, is the only member of the Trio who has definite plans for the future. He will start a group of his own.

Bob Shane and Nick Reynolds, who have been part of the Kingston Trio since its conception, have no immediate plans for their futures.

The Kingston Trio's biggest hit was, of course, their famous "Tom Dooley" which hit the nation's charts in 1958. Since then, they've cut 27 albums—the first eight of which were gold record winners.

They were something of a show business tradition. They're great and we're sure everyone will be sorry to see them break up.



Steve Marriott of the Small Faces allegedly taking over with Chrissie Shrimpton when Mick Jagger left off . . . how excited the Monkees were at gaining the top spot on the British charts and how simply hilarious it is that Brian Epstein is grooming The Who to be "Britain's answer to the Monkees." They have to be kidding! But apparently they're not as the pilot for The Who's television show is set to go . . . how really great Bob



WATTS ADDS CARTOONS TO HIS CREDITS

Charlie Watts, the soft-spoken Rolling Stone, has more artistic talent than most people give him credit for. In addition to drumming for the Stones, the versatile Mr. Watts provided the cartoon illustrations and captions which are on the back of the new Stone album, "Between The Buttons."

This latest project adds a new dimension to Charlie's literary career, which began in England with the publication of two books written by him. The first book, "Ode To A Highflying Bird," is a touching tribute to the subject close to Charlie's heart, the late Charlie "Bird" Parker.

Picturing the "Bird" as a real cartoon bird bursting forth from an egg in a nest, the story traces the career of Bird Parker from the moment he cracked his egg in Kansas City to his unhappy demise in New York City.

Another Watts' effort, his second book, is titled "The Zoo Of Flags." The 48 page book contains color drawings of animals from countries all over the world.



\$76 MILLION FOR ELVIS

While the Beatles, Stones and Dave Clark Five find nothing but hitches in their movie plans, Elvis Presley rolls along making film after film.

Two MGM movies are up-coming for Elvis this year. The first will be "Pot Luck," and his second will be "Bumble Bee, O' Bumble Bee."

MGM has announced that Elvis' first seven pictures for them, including his currently released "Spinout," have grossed more than \$76 million dollars!

RAIDERS WIN FIRST GOLDIE

Paul Revere and the Raiders have won a gold record for their million-selling album, "Just Like Us." Although the group has had numerous hits, this is the first time they've won a gold record.

The Raiders are regulars on "Where The Action Is" and make frequent guest appearances on the nation's top variety shows. They Camps throughout the country and are constantly touring the U.S. and, in 1966, at the request of the U.S.



government, the Raiders made a tour of the number of Job Corps throughout the country and also appeared in Santo Domingo, capital of the Dominican Republic.

GARY LEWIS TO MARRY

Mr. and Mrs. Jerry Lewis have announced the engagement of their son, Gary Lewis, to Sara Jane Suzara, 22, of Manila.

Gary is, of course, the leader of the Playboys and is currently serving in the Army. His fiancée is the daughter of Captain and Mrs. Andres Suzara. Her father is chief pilot of Manila Harbor and president of the Philippines Islands Pilot Association.

Sara is now in the United States living with Gary's parents in their Bel Air, California home. No date has yet been set for the wedding.

New Guitarist For Standells

After auditioning 163 new applicants, the Standells have selected John Fleck to replace their former bass guitarist, Dave Burke, who is exchanging show business life for Army life.

John Fleck was a former member of Love and is able to play an assortment of instruments including bass guitar, trumpet, flugel horn and harmonica.

Other members of the Standells are Larry Tamblin, Dick Dodd and Tony Valentino. The group is currently featured in "Riot On Sunset Strip," which, ironically enough, is also the title of their latest single!

people are talking about...

by and Billy are how terrible it will be if the Righteous Brothers decide to stick exclusively to the lucrative adult night club circuit. . . the Yardbirds trying to bridge that gap but postponing their U.S. tour until May. . . Dusty joining Johnny in the Casino Royale. . . Wyman stepping solidly into the producing gap with Hamilton and the Movement. . . Bill Cosby signing up to 800 autographs a night at the Flamingo and completely destroying the hotel's help by being sooo nice—the staff didn't believe genuinely nice stars existed. . . what it really takes to be a rock 'n' roll star. . . why Diana Ross insists upon wearing the wig that hides half her face. . . whether

"dream" is really "drunk." . . Ted Bluechel and his five pet rats and the couch he had to get rid of because of them. . . the Cyrkle getting fatter. . . when Tom Jones is going to get his own television show in America. . . what ever happened to the Syndicate of Sound. . . whether or not the rumors that Jagger wishes to go solo are true or merely a topic rumor. . . how happy the Turtles were to finally record something they really dug and how nice that it paid off. . . Boyce and Hart probably getting tired of talking about nothing but Monkees. . . those in the know who say that the Beatles will leave Epstein for Bernstein the sec-

ond their contract runs out. . . the thinness of some teen magazines and wondering if the teens see through it. . . Wilson recording the Stones' theme song. . . "night" being a four letter word while "time" is apparently a five-letter word and marveling at how some TV executives figure. . . moustaches being very "in" since the Beatles, Russ Giguere, Sal Valentino, John Phillips, etc. all sport them. . . what a sad joke the Mama's and Papa's new album title is. . . the Blue Magoos ain't getting nothin' yet — except a hit record. . . the accident Davy Jones had with the studio gate and the fact that he's not overjoyed at the idea of having a

picture of his apartment building printed in a magazine since he now gets a steady stream of fans pounding at his door at ridiculous hours.

Paul McCartney being the only Arab at the party—according to Mick Jagger. . . whether or not Brian Wilson is really a genius. . . the decision to re-cut "No Fair At All" being a bad one—we think. . . the rumors hitting everywhere that Paul and Jane have definitely killed it, quitted.

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Meeting 'Em Monkee By Monkee



... MICKY DOLENZ — and his dog, You.

MICKY DOLENZ was born in Los Angeles, California on March 8, 1945, the son of an actor, the late George Dolenz. Micky first entered show business at the grand old age of ten when he became television's "Circus Boy." His stint as the young Circus traveler with the pet elephant, Bimbo, lasted for three years. When the show folded, Micky returned to public school in the San Fernando Valley.

After graduating from Grant High School, Micky entered Valley College but transferred in his second semester to Los Angeles Trade Tech. His stay at Trade Tech did not last too long, however, as Micky left school to become the lead singer in a rock group called the Missing Links.

Between his jobs with the Missing Links, Micky went back to occasional acting, appearing in such television shows as "Peyton Place" and "Mr. Novak." When Micky could find neither acting nor singing jobs, he worked as a mechanic.

Like the other Monkees, Micky, of course, saw that now-famous ad in *Variety*, applied and was chosen to be one of television's Monkees. "Right now, I'm doing exactly what I want to be doing," says Micky but for his years-from-now future Micky has plenty of ambitions. He's like to go back to school, perhaps be a teacher. He'd like to produce, direct and act in his own shows. He's thought about being an architectural draftsman or an electronic engineer.

As a hobby, Micky likes photography and as for his tastes in girls — he likes girls with long hair and girls with short hair. His taste in clothes runs to double-breasted tee shirts, casual and dressy. He drives a Pontiac and digs Motown.

Micky played guitar before he ever joined the Monkees but the powers that be decided that Micky should be the group's drummer — so he took to learning the fine art of drumming.

Micky stands six-foot, is definitely on the lean side, is athletic and tends to be quite restless.



... PETER TORK — formerly of the Village.

PETER TORK was born in Washington, D.C. on February 13, 1942 and raised in Connecticut. His father, H. J. Torkelson, is now an Associate Professor of Economics at the University of Connecticut. Peter's father was a First Lieutenant in the Army and was stationed in Berlin, which is where Peter spent the early part of his life.

Upon the family's return to America, they settled in Madison, Wisconsin. Since children start to school in Germany when they're five, Peter was always younger than his classmates when he returned to school in the U.S. This caused Peter to be unhappy in school and unable to make many friends because of his age.

Peter became interested in drama during high school but never played a leading role in a school play because he was too small. He worked on the campus humor magazine with his brother, Nick, but didn't become interested in popular music until he entered Carleton College with the goal of becoming an English professor. His first try at college life failed and Peter spent the next year working in a thread factory. Peter tried college again after the thread factory but flunked out at the beginning of his junior year.

Although he had played French horn in the school bands, Peter did not really go professional until he hit Greenwich Village. He performed as a singer/musician in various pass-the-hat spots in the Village and eventually landed a job accompanying the Phoenix Singers.

Peter was in Los Angeles only two months (playing local clubs) when he read the ad, applied and was made a Monkee.

MIKE NESMITH was born in Dallas, Texas on December 30, 1942. He was never too popular in school, due, Mike thinks, to the fact that he loved pulling pranks. Although he didn't graduate from high school, Mike entered San Antonio College which is where he met his wife, Phyllis.

Mike got a guitar for Christmas when he was 19 and immediately set about learning how to play. He couldn't read notes, so he wrote his own material. While still in college, Mike began making personal appearances, first as a country/western singer and guitarist and later as a performer of "today's sound." After college, Mike left Texas for Southern California where he teamed up with John Lundgren, a bass player, and the duo played gigs around the area. They added a drummer and became a rock group but it was very short-lived as the draft board came into the action and split up the group.

Mike joined the Air Force but as soon as his time was up he returned to the Southern California music scene at the Ledbetter's and Troubadour as a solo folk act.

Roughly a year ago, his friends urged him to answer the *Variety* ad. "I don't know why they chose me," says Mike, "but I'm glad they did because I am really enjoying everything that's happening to me."

Mike stands at six-foot one, weighs 155 pounds, has dark brown hair and eyes and is constantly seen wearing a wool hat on screen but not off. He enjoys stripping down cars, hotrodding and riding skate boards. He has a small son named Christian.

DAVY JONES was born on December 30, 1945 in Manchester, England. His father was a railroad fitter and while certainly not destitute the Jones family was on the poor side. Davy's favorite game as a child was playing doctor and because his father didn't have enough money to buy many toys, Davy made his own.

Davy remembers going to church with his family but not liking it much "because I had to sit still." He wanted to join the church choir but was rejected because everyone thought he had a terrible voice! To make up for the choir rejection, Davy would go to the hospitals and sing to the patients.

He was definitely sports-minded and when he was 13 he played on all three school football teams. Davy's mother was a pianist, his three sisters sang and Davy performed in the school plays — though he seldom captured a leading role because he was so small. One role he did get and loved was that of Tom Sawyer.

Davy's mother died when he was 14 and it was during that same year that he left home with his father's blessing to become a jockey. During his training at the Newmarket Racetrack, Davy acted between his riding jobs. His first acting job resulted from an audition at the BBC where he played a juvenile delinquent in a radio drama. This, in turn, lead to a steady job on a daytime series called "Morning Story."

Davy still continued at the racetrack and it was through his riding that he met London theatrical executives who helped him land a leading role in the musical hit, "Oliver." Davy played the Artful Dodger and came to the U.S. with the company when "Oliver" opened Stateside. He was then 16.

Following "Oliver," Davy stepped into "Pickwick" and it was this show which brought him to Hollywood. While here he did guest spots on several television series, his most remembered being that of a glue-sniffer on "Ben Casey."

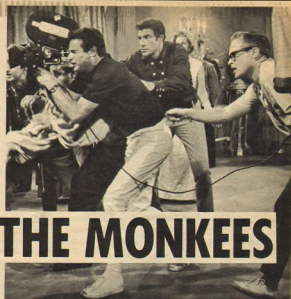
Not many people remember, but Davy gave the singing business a try during this period, signing with Colpix and releasing a single, "What Are We Going To Do," which subsequently bombed.



... MIKE NESMITH — from Texas with love.



... DAVY JONES — from horses to Monkees.



SHOOTING THE MONKEES



... "SURE YOU LOOK like Tarzan."



... "OH, YEAH!"



... "OH, NO!"



... "THE BETTER TO eat you with, my dear."



... BUT there are no Monkees here."



... "I AM TOO Super Frog!"



BEAT Photo: Chuck Boyd

Getting Down To MONKEE Business



BEAT Photo: Chuck Boyd



Opens Exclusive Engagement CREST THEATRE—February 15

It's all about a typical everyday American family consisting of a mother, two man-eating piranhas, several Venus fly-traps, her baby son, age 25, his luscious baby sitter and Dad, who of course just hangs around the house.



A RICHARD QUINE PRODUCTION

Nosaling Russell

**Robert Morse-Barbara Harris-
Hugh Griffith-Jonathan Winters**

Produced by RAY STARK and STANLEY RUBIN. Screenplay by RICHARD QUINE. Directed by RICHARD QUINE. Music by RAYMOND L. KOTI. © 1967. ALL RIGHTS RESERVED. A PARAMOUNT PICTURE.



BEAT Photo: Chuck Boyd



BEAT Photo: Chuck Boyd



Tailoring For The Monkees

By Rochelle Reed

Outfitting the Monkees is a big business! Davy, Mike, Peter and Micky own 250 pairs of pants for screen wear alone, and the sewing machines are whirring every day.

Since they began filming, the Monkees have collected some 1800 sets of clothes, and that's just a start — so says Gene Ashman, who assumes the mammoth, but fascinating task of clothing all four guys.

An expert in the field, Gene has clothed major movie stars for over 16 years, but that doesn't make him uncool — Gene knows a groovy outfit when he sees it. Or designs it, as the case may be.

Gene and a Hollywood clothier, Lenny Able, collaborated on the design of the double button shirts which have become almost a trademark for the group, and Lenny sewed them up.

Plasterin front

Lenny wound up making numerous sets of the shirts, which have a "Plasterin front" and not double breasted front, Gene explained. The guys own them in four different colors — burgundy, Navy blue, gold and cream.

With the shirts, the Monkees generally wear Herringbone or Gambler's Stripe (larger than pin stripe) pants and, of course, boots. Their trousers, tapered and fitted especially for each Monkee, are cut about two inches higher than the usual hip-hugger design but give the appearance of being the real thing.

The Monkees are seldom forced to go through tiring fittings. Early in their careers, they were measured by the studio tailor shop and the shop presents each haberdasher with exact figures from which he cuts the clothes. The Monkees themselves drop by only if special tailoring is needed.

Gene describes Monkee clothes as the "Mod-Western look." An appropriate tag, it sums up the slightly English clothes Davy wears, the Western garb favored by Mike and the in-between styles worn by Micky and Peter.

Different Styles

Though the Monkees' clothes usually look identical on television, closer examination reveals they are cut differently for each member of the group. While Davy wears his modified English style suits, Mike's may be three button, Peter's one button and Micky's double-breasted.

"We wanted something not strictly Carnaby Street," Gene explained, adding that many Carnaby costumes are "absolute plagiarisms of old period costumes."

The main idea, he went on, is to "complement the Monkees rather than make them unique." In other words, Screen Gems wants the Monkees easily identifiable to everyone, not freaks or clothes horses. They also want each Monkee to be an individual, and wear clothes fitting his personality.

Future Monkee shows will hold changes and additions to the Monkee wardrobe. New shirts have just been completed, and are a distinct departure from the double button style. The basic front design this time is a V-shape, designed to make the shoulders appear wide and then narrow down at the waist.



... "MOD-WESTERN"



... GAMBLER'S STRIPE PANTS

The shirts, made in a cotton Chambray material, have been sewn up in three colors.

Gene has also designed a "tie-scarf" for the Monkees. Somewhere between an ascot and a tie, it is worn close to the neck like an ascot or can be draped underneath the collar, like a scarf or tie.

Both Lenny and Gene agreed that "the guys have great taste." Davy and Mike especially are

noted for knowing when they try on a suit whether it looks right or not. "They are 99 per cent right," Lenny added.

But can you ever imagine the Monkees getting their clothes dirty? Happens all the time, says Gene. And each night after filming stops, all the Monkees clothes are dry cleaned and returned to the set by the next morning.

In their private lives, the Mon-

kees dress very much as they do on screen. Davy just recently, purchased some modified bell-bottom trousers for his vacation, along with several shirts.

Though Monkee styles are less extreme than many worn by pop groups, they are definitely trend setters. In fact, Gene predicts that within several months, people all over the world will be switching on with the "Mod-Western Look."



... MODIFIED ENGLISH



... TIE-SCARF COMING UP

THE ASSOCIATION NO FAIR AT ALL

V 758

From
Their Album

RENAISSANCE

Valiant
RECORDS

BOYCE AND HART:

What It's Like Cutting The Monkees

By Edna

"We've had many, many funny experiences with the Monkees in the studio, beginning with the first session we ever had with them. We met them at the studio for the first time after we'd written the first three songs for the pilot, which hadn't been made yet. The guys had just been picked—in fact, we sat through about 97 interviews when they were picking the guys."

The young man speaking was Bobby Hart—one half of the successful Boyce-Hart songwriting team that has become internationally famous for their work with the Monkees as writers and producers.

Seated in a conference room down the hall from their Hollywood offices, the boys were reminiscing about some of their early experiences with the phenomenal young quartet. Bobby continued:

Bad Quartet

"We finally met the four of them in the studio and they decided they were going to try to sing our song, the Monkee theme—except, they had never rehearsed it—I don't think they ever saw the song until that time! They weren't really that enthused! It sounded like a bad barber shop quartet at that time!"

"They hadn't been together too much and they were just getting to know each other, so they were nervous too," Tommy injected. "Right," agreed Bobby. "It was a new thing for all of us." "We were kind of nervous that night too; and we sounded like bad barbers!" concluded Tommy.

"And then we all got into a wrestling match on the floor," Bobby remembered. "It was kind of a disaster—it lasted about an hour and then we all gave in!"

Tommy took over the story here and explained that: "Recording with the boys is very interesting; we look forward to it. They're sort of relaxed now, so when we go to a recording session, it's not like a regular recording session where everybody's up-tight and real nervous; we just get very, very re-

laxed and we always have fun.

"Micky's a comedian and he cracks a lot of jokes and does a lot of imitations—like Jonathan Winters and stuff like that. They're all funny—Peter and Mike and Davy."

Both Tommy and Bobby agreed that one of their funniest experiences was cutting the "Gonna Buy Me A Dog" track on the first album. Tommy remembered: "Most of that song was like an ad-lib, all this talking—it was Davy and Micky just sort of ad-libbing because they really dig each other, and they just started ad-libbing throughout that song. Davy started saying things back to Micky, and Micky kept saying things back to Davy during the song and it was so funny that we decided that we should leave that in. That's the way they were on television and that's the way they are; they're very funny."

Bobby added that: "If you've heard that cut on the album—well, every song that we recorded with them started out that way. They have fun with everything they do."

At this point, Tommy and Bobby decided to sing their version of the tune for me, and in an attempt to find the right note (K minor, I think); Bobby suddenly got up from the table and very quietly walked over to the corner of the room and stood on his head, humming the note of C, and looking much like an inverted human pitch fork! The Monkees are not the only comedians in this group!

"They're On"

Once he managed to return himself to an upright position, Bobby continued to speak about his four zany friends: "They're funny constantly; they're on all the time, just as long as there is anyone around to watch, they're on! From the first time we met them until now, they've always been on. It's like continual unbelievably funny things, one after another. They're always doing something funny!"

Tommy and Bobby have spent some time on tour with The Mon-

kees, and Tommy recalled one funny incident which occurred on the road recently. "We went with them to Phoenix and after the show, there were about 15,000 people there running and screaming. Bobby and I were in a limousine trying to get out of the crowd, and about 40 of them jumped on top of the limousine. They were sitting on top of the car, and the guy was driving down the street and there were girls' feet and arms hanging off the top and we were going about 30 miles an hour; there were people hanging all over the top and they were crushing the top in—they pulled out the aerial and broke the air conditioning and the radio—and we rolled down the window and said, 'Hey girls—we're going on the freeway in a minute and you'd better jump off!' And we were riding right down the middle of town and there were 30 girls all over the car! They were just hanging on and it was a very wild thing; but, they finally jumped off and nobody was hurt."

Hysterical Girls

Bobby picked up from there: "There were always girls backstage who fainted, and they were carried out on stretchers and ambulances—some of them were hysterical and some of them just wanted to meet the Monkees. But many times I saw, mostly Micky—sometimes Davy, and sometimes one of the others—go over and put his arm around a girl who was particularly overcome and comfort her. Micky's very good with the kids—if there were a choice, he'd go out into the crowd and associate with the kids rather than running."

Tommy and Bobby both feel that the images which the public has of the four Monkees are actually quite close to what they are as human beings; they really are warm, generous, funny, fun-loving guys "when they are at home." Most importantly, both boys agree that the Monkees are four of the best friends they have—and four of the grooviest guys anywhere.



... "WE MET THEM after we'd written the first three songs."



BEAT Photo: Chuck Boyd



... "THERE WERE always girls backstage."



... "MICKY'S A comedian."



"WRESTLING on the floor."

... "THEY'RE FUNNY constantly."

Top 40 Requests

1	PENNY LANE/STRAWBERRY FIELDS FOREVER	Beatles
2	HAPPY TOGETHER	Turtles
3	SHE	Monkees
4	RUBY TUESDAY	Rolling Stones
5	I HAD TOO MUCH TO DREAM LAST NIGHT	Electric Prunes
6	SIT DOWN I THINK I LOVE YOU	Mojo Men
7	UPS AND DOWNS	Paul Revere and Raiders
8	GEORGY GIRL	Seekers
9	PRETTY BALLERINA	Left Banke
10	MISTER FARMER	Seeds
11	FOR WHAT IT'S WORTH	Buffalo Springfield
12	SNOOPY VS. THE RED BARON	Royal Guardsmen
13	NO FAIR AT ALL	Association
14	LITTLE BLACK EGG	Night Crawlers
15	KIND OF A DRAG	Buckingham
16	WE AIN'T GOT NOTHING YET	Blues Magoos
17	EPISTLE TO DIPPY	Danovan
18	THE BEAT GOES ON	Sonny and Cher
19	98.6	Keith
20	DARLING, BE HOME SOON	Lavin' Spoonful
21	LOVE IS HERE AND NOW YOU'RE GONE	Supremes
22	I'M A BELIEVER	Monkees
23	MUSIC TO WATCH GIRLS BY	Bob Crews Generation
24	YOU GOT TO ME	Neil Diamond
25	SO YOU WANT TO BE A ROCK AND ROLL STAR	Birds
26	GIVE ME SOME LOVING	Spencer Davis Group
27	TELL IT LIKE IT IS	Aaron Neville
28	HELLO HELLO	Sophisticated Camel
29	WEDDING BELL BLUES	Laura Nyro
30	IT MAY BE WINTER OUTSIDE	Felice Taylor
31	THEN YOU CAN SAY GOODBYE	Casinos
32	LONELY TOO LONG	Young Rascals
33	GREEN GREEN GRASS OF HOME	Tom Jones
34	BABY, I NEED YOUR LOVING	Johnny Rivers
35	KNIGHT IN RUSTY ARMOR	Peter and Gordon
36	NICKI HOEKY	P.J. Proby
37	I'VE PASSED THIS WAY BEFORE	Jimmy Ruffin
38	STANDING IN THE SHADOWS OF LOVE	Four Tops
39	LET'S FALL IN LOVE	Peaches and Herb
40	DON'T DO IT	Mickey Dolenz

By

Pen



Can you imagine a meeting of over 598,700 people sitting down and picking the records that they want to hear on KRLA?

Well, this is what happens every week at KRLA... using a combination of methods to select a final list of records to be played on the air.

KRLA's music staff, headed by Dick Moreland, KRLA's Program Director, and Terry Reece, KRLA's Music Director and former Cal State College student, sifts through over 50,000 requests per week taken on our phone lines selecting the most requested songs.

KRLA's staff attends filming and rehearsal sessions premiering various artists. For example, Dick Moreland attended sessions for

"The Monkees" months before the show went on the air to determine whether the group would be to the liking of our listening audience. The result being that Dick voted the Monkees a smash even before the record buying public had even heard of the group!

KRLA's survey of southland music sales covers record stores from Santa Barbara to San Diego indicating what records listeners are actually buying.

Then, after all of the weekly results have been compiled, the final programming decisions rest with Dick Moreland and Terry...

and the work behind these decisions has paid off. When a record is played on KRLA it's recognized as a mark of success.

GAZZARRI'S

Hollywood A Go Go

319 North La Cienega, L.A.

FEB. 14-19



Closing Feb. 12
TEDDY NEELY FIVE

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Hollywood A Go Go set opens at 10:30 p.m.

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a unique
empire...
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world with
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**The
Standells**
"Riot on Sunset Strip"
ends
Sun. Feb. 12

3 Shows Sunday nite
(Monday is a legal holiday)

The new
sound of
the
legendary
**Tim
Morgon
Feb.
14-19**



**Hearts &
Flowers
thru Feb. 12**
and again
Feb. 21-26
"Rock 'n Roll
Gypsies"

plus
**Comedian
Pat
Paulsen**

(See him on the
Smothers' Bros.
Comedy Hour)





KRLA SHOWED HOW TO BEAT the blackout and tune in the Super Bowl with the simple SB antenna made from five coat hangers, a broomstick and some TV lead-in wire, and the idea became so popular that many people are still using their antenna to tune in all their favorite programs from San Diego. Dave Hull is shown demonstrating positioning of the antenna in the KRLA lobby.

KRLA Welcomes Back The Wild One—Rebel Foster

By Jamie McChesky III

Welcome Home, Rebel! Yes—it's true; the Rebel is back on 1110 and in answer to all your questions, here's the low-down on the Wild One with the Rebel Yell.

He is six feet tall, has brownish-looking hair—"it turns blonde in

the summer!"—weighs in at 160 pounds, has green eyes, and explains that: "I'm beautiful!"

Reb began his career in radio while he was in college in Texas. At one time, he had the only rock and roll radio program on the air

in Fort Worth, Texas on the 9:00 to midnight show.

Since that time Reb has worked in radio stations all across the United States, and his ambition remains the same now as it was when he began back in Fort Worth: "Just to please as many people as I can!"

On and off the air, Reb enjoys listening to all kinds of music, especially that which he prefers to call "contemporary music," which is his description of pop music today. His favorite artists are still the Beatles, and he very enthusiastically exclaims: "I've been a Beatle fan for years!" Right now he prefers the "Penny Lane" side of the new Beatle record, but insists that the other side is also a groove.

Definitely a member of the "in" set (whoever they are!), the Rebel explains: "I like the way people's heads are right now—I'm with them 100% and I'm doing everything I can to help them out!"



WILLIAM MARSHALL, deputy director of Douglass House in Watts presents Mayor Yorty with tickets to the recent world premiere of Otto Preminger's "Hurly Sundown" at Grauman's Chinese Theatre. Total box office receipts go to Watts Writers' Workshop at Douglass House, founded and directed by famed author Budd Schulberg—and Otto Preminger matches every \$3.00 ticket purchase with an equal contribution. KRLA Radio has purchased twenty pairs of tickets.

Inside KRLA

By Eden

Once again KRLA was out in front and leading the pack by a mile as the old Scuzzabaloer introduced the brand new Beatles' single to the Southland first on his program. Our request Lines have been burning up 24 hours a day for both sides, and we're still wondering if one side will come out ahead. Which is your favorite—"Penny Lane" or "Strawberry Fields Forever"? Let us know what you think.

Guests at the station in the last couple of weeks have included the Turtles who currently have one of the hottest records in the Land of 1110—"Happy Together"—which has been one of the most requested songs nearly every hour, being knocked down only by the Beatles.

The Buffalo Springfield—another local group currently riding high on the charts with their single, "For What It's Worth," also paid us a visit and answered our request lines.

The Valentine Contest will be just about over as you read this column and we will have the results for you just as soon as possible. (Hope the winner isn't another pizza this year!) Hope your Valentine's Day is a real sweet heart.

Have a hot new rumor for you this week: it's been whispered on the local fig-vine that Dick Moreland is actually alive, *alive* and living in a canteen in Argentina. We'll check that one out for you.

Also, a brand new female trio—KRLA's answer to the Supremes—is being formed. Group

members under consideration include: Mrs. Miller (in screaming color), and Maude Skidmore (who is *in*). Their first release will be a remake of the old standard, "Rock Around the Clock" b/w "Strangers in the Night."

At this point we would like to pause just long enough to inform Bill Slater that if he doesn't get his little old airplane up to the BEAT offices immediately we are going to defect to the local helicopter service! C'mon Bill—we will get the ride!

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MICK JAGGER

Leader Of Revolt Against Mother Love And Morality?

By Louise Criscione

Mick Jagger, head Rolling Stone, can at times become the image of everything that causes parents to shudder in utter disbelief and shock at what they feel is a youth rebellion against mother love, morality and all else which is held sacred.

"I'm not leading the revolt," says the pop singer who first made headlines under the dubious banner: "would you want your daughter to marry a Rolling Stone?"

Dressed in a green velvet jacket, deep-red shirt and grey pants, Mick warmed to the subject of old versus young—'67 style.

Blame

"If the family unit is breaking down, if there is more illegitimacy around," said Mick, "parents might consider whether they went wrong instead of blaming their children—or the lyrics of pop songs. As for me, well, I guess I can stand the abuse."

Abuse is something which Jagger knows plenty about. He never attempted to don the mask of a clean-cut, God-fearing, yes ma'am individual which is so readily accepted by everyone over 30. Instead he remained his outspoken self, saying exactly what he felt in spite of the fact that his opinions were, quite often given headline treatment and blown up all out of proportion. His hair has stayed long and preferably unkempt and his movements on stage have been termed "obscene"—though, in fact, they are not.

It has become a favorite pastime to read double-meanings into Jagger/Richard compositions. The Stones have hardly appeared on a television show where at least one line of "Satisfaction" has not been edited out.

Mick calls the whole furor over double-meanings in pop songs

"hypocritical." "You can find a dirty meaning in any song. The British don't have any objections to 'Let's Spend The Night Together,' which simply means 'why not spend the evening together.' So, why should the Americans," challenged Mick.

"On the Sullivan Show, they were only worried about the sponsors. Let's think of the lyrics of some old song. How about, 'If A Body Meet A Body Comin' Thru The Rye?' Yeah, what does that mean?" grinned Jagger.

Informed that many American disc jockeys were banning "Let's Spend The Night Together," Mick shook his now-famous head. "I can't believe most disc jockeys would do so. Maybe some of those horrible 21-year-old all-Americans who call themselves disc jockeys would."

Ever since the Rolling Stones came into the pop light, those who relish making predictions have been busily telling the world that eventually Mick Jagger would leave the Rolling Stones to go solo. For the past three years, it hasn't happened but perhaps that "eventually" is now just around the corner.

Jagger Move

"I can understand the Beatles," said Mick in reference to their decision to do no more personal appearances. "I don't like working either. I've been in a group for three years and it's time to make a move. The thing is to make the right move. That's what's on the Beatles' minds—and mine."

"I never wanted to be an entertainer," admitted Jagger. "If you stay as an entertainer, you wind up doing night club dates, at least, in the United States. And that's a horrible fate."

Mick would not elaborate on whether or not he's made definite

plans for his future but movies loom in his mind. "Though, as everyone knows, good film scripts are hard to find."

A self-made millionaire, Mick lives like one and thinks nothing of spending five or six thousand dollars a year on clothes. There is no financial pressure on Mick. He need not make a hasty decision. "I've got a songwriting contract worth more than a million dollars for the next three years. I also produce records, which the Beatles do not, and I can wait for the right things to come along. But touring again—I think not."

Since many believe that all pop singers are idiots who never made it past the third grade, they'd be very surprised to discover that Mick Jagger, whether he wiggles obscenely on stage or not, is an intelligent, well-educated young man who attended the London School of Economics and who talks easily about the problems facing the youth of today.

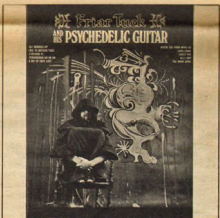
Insight

He believes that the current crop of parents blame the pop groups and everyone else they can think of for the problems and attitudes of their children in a desperate attempt to avoid looking at themselves.

"They (parents) call the illegitimacy figures shocking," said Mick, "but, frankly, how many parents do anything to prevent it?"

The use of drugs by teens is another problem which Mick feels parents are avoiding. "They should say 'why do our children take drugs?' And try to understand the reasons. Believe me, parents are worrying about the wrong things these days. They ought to be worrying about themselves and their problems and that might resolve some of their children's."

**WHERE IT IS---
IS WHERE YOU
FIND IT!
---IF YOUR OUT LOOKIN'
---IF YOUR NOT
DON'T CALL US!**



our productions

On the BEAT



By Louise Criscione

First off, I'd like to remind you that starting with the next issue of *BEAT* we'll be running a classified section. It'll cost 20 cents a word for classified ads and 10 cents a word for personals. It ought to be a gas 'cause you can sell, swap, or fling anything you like as well as send personal messages to your friends (or enemies) all over the world via *The BEAT*. I think I'll start it off by swiping Shirley's Beatles collection and selling it to the highest bidder!

Practically the whole staff drove to Las Vegas between last issue and this one (how's that for exact date) to see Bill Cosby and the Righteous Brothers. Fantastic, beautiful, out of sight. What can you say about those two acts? A little hype—if you ever get the chance to see either Bill or the Righteous Brothers "live" you'd better do it. The Righteous Brothers had the Blossoms singing background for them and, of course, they were their usual talented selves. Bill Cosby had only Bill Cosby backing him—but that, love, is all that's needed. He has to be the greatest natural comedian of all time.

Nazi Trouble

Brian Jones ran into a little trouble by posing in a Nazi uniform. It was strictly satirical, declares Brian. "With all that long hair in a Nazi uniform, couldn't people see that it was a satirical thing?" Apparently, they couldn't as those other than Stone fans worked themselves up into a real fever, calling Brian a Nazi sympathizer—which, by the way, he is not. Brian pointed out that right after his "Nazi picture" Peter O'Toole was photographed wearing a German uniform for a movie he's making and no one objected—but, of course, he's not a Rolling Stone. Which means a lot to some people. On the happy side, the Stones' "Got Live If You Want It" has been certified as a million seller—making it five gold records for the Stones.

The Young Rascals are back on top again. It's taken a while for them to come back with a really strong song to follow-up their "Good Lovin'" but it looks as if "Lonely Too Long" is going to do it for them. Of course, their new album, "Collections," isn't hindering them either! They just finished playing two sell-out nights at Action City in New York where they set a house record by grossing \$32,000.

Now on to some new groups—David McCallum recently introduced the Knack at a party thrown by Capitol Records. High school editors were invited as well as the working press—a great idea and a perfect opportunity for teens to meet entertainers. David posed for pictures with the editors as well as signing autographs for everyone. A charming man, not to mention a popular and talented performer.

Knack Of . . .

Capitol is putting big money behind the Knack and there is no doubt about the fact that they're good. They have an amazing amount of stage presence for such a young group and I wouldn't be at all surprised if they make it in quite a big way.

Another group to keep your eyes on is Don and the Goodtimes. Of course, they're no regulars on "Action" but if you really want to see what they're made of catch them "live." You can't help but keep your eyes glued to little Don because it's hard to believe that he's really playing organ, dancing and thumping the tambourine all at the same time!



BEAT Photo: Chuck Boyd

.. DAVID MCCALLUM

CLASSIFIEDS

BEAT is beginning a classified column, designed to buy, sell, find, lose, trade, give, announce, notify, warn, or say whatever you wish.

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'We'll Protest In Suits And Ties'—Terry

(Editor's Note: This is the third in a series of interviews with all members of the Association. Next issue—Ted.)

If Terry could, he'd have a ten second delay on his life, much like radio talk programs delay their telephone caller's words.

He'd use the time to check exactly what he said and did, because to Association singer Terry Kirkman, the all important thing in life is to "check your motivations."

Sneaking in just under the wire as a member of the celebrated

"Generation 25 and Under," 25-year-old Terry parks his Mustang on the edge of today's mainstream and only starts it up occasionally to offer comments and sometimes, action.

"I see kids who are becoming actionists on Sunset or in Berkeley," he says, "or at least, many of them think of themselves as actionists. But 50 percent is hunky punky. I don't see enough people checking their own motivations."

"A couple of years ago, about three or four, I went on a couple of CORE marches. But I was disap-

pointed because the majority of people there were hanger-oners.

"I've often wondered—this is my big plan—what would happen if one day all Sunset Strip stopped and said, 'All right, for the next six months, we won't present ourselves in any way that might be offensive. We'll protest in suits and ties.'"

He stopped momentarily to let the entire image sink in, nodding his head at the thought of it all. "In a sense, they are defeating their purpose," he continued. "I've always wondered about the kid who walks around with 10,000 buttons stuck on him and really grubby dress. And I don't mean long hair!"

Terry, obviously, would have to be one of the last people to dislike long hair. Sideburns down his cheeks and hair in his eyes, he's hardly a candidate for the college look, though at one time he was indeed wrapped up in the student image.

"I majored in journalism in college, but I never had any intention of getting a degree. I still write, when I can get my mind free—usually prose and poetry."

After leaving college, the Associate spent his first years of professional singing in coffee houses and wherever the folk and jazz crowd congregated, meeting and singing with people like Frank Zappa, who Terry describes as "a genius with a strange and valid perspective—I guess you might

say Zappa is a rebel with a cause."

Zappa, hairy leader to the Frank Mothers of Invention, seems like an unlikely candidate for genius, coming from Terry, until you realize that to Terry, it's the person that counts.

"The individual is in danger of being crushed by the mass. A person leaves school and is swallowed up by the corporate image. In fact, one of the most often asked questions to prospective employees is 'What are your plans for retirement?'"

"There's a big gap between the guy making it on his own efforts and the corporate man," he emphasizes.

With several hit disks and two successful albums beneath his pillow, Terry doesn't consider himself as having "made it."

"But I've made it to the opportunity of making it," he explains. "If I do something now, it will be observed. Now I have a market where I didn't a year ago."

Terry chose to bet his success on a group, rather than going solo, because "there are more possibilities, sound-wise. It's virtually impossible to be a single act. Your chances of success are limited."

Happy with the Association and his "one-sixth say-so," he finds that respect from fellow performers "means an awfully lot to me. From a performance standpoint, if you're good enough for other performers to appreciate what you're doing, then you're really

created something."

This "creating something," along with "checking motivations" is probably the major emphasis in Terry's life. But the creative element in a person often is accompanied by the inability to get along with anything or anyone. Terry, however, manages to be remarkably objective and a bit humorous towards himself and others.

"More often than not, I make myself laugh," says Terry, who always wears the comical look of a beagle who just woke up. "But I guess it's innocence that really makes me laugh... a puppy or a baby... that feeling in people in general. It's the same thing that makes me cry or get angry."

"I've got a lot more control over my temper than I used to. Now I'm fairly even tempered. But I'm given to sudden outbursts. I'll sit on something and let it bother me and then, whammm!"

Terry remains even tempered around BEAT offices, enough for the staff to tease him about being a "teen idol." And how does he feel when he looks at himself in the mirror and sees what very well might be a Birdie image.

"I consider it very carefully. I take it seriously, I really do. I've got to check what I say and do," he says.

In other words, he uses that ten second delay to "check my motivations," then proceeds to make it, with the help of the Association, on his own merits.



TERRY KIRKMAN—Standing back to "Check My Motivations."

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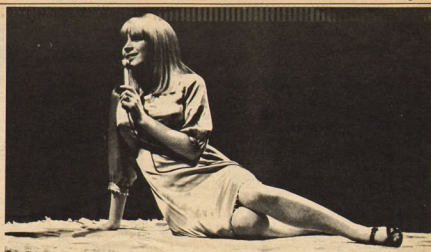
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BEAT Photo: Chuck Boyd

"SHE'S THE ONE," points out Chrissie, Mick's long-time girlfriend.



BEAT Photo: Robert Young

... MARIANNE FAITHFULL is the new Jagger girlfriend, though "marriage is a drag" according to Mick.

Mick Sheds Chrissie For Faithfull

By Tony Barrow

Ever since he confirmed publicly that he was no longer dating Chrissie Shrimpton it has been fairly common knowledge in London that MICK JAGGER spends plenty of time in the company of songstress MARIANNE FAITHFULL.

At the end of January, Marianne, looking slimmer and lovelier than ever in knee-high boots and a French zip-front mini-dress, took off for the Italian Riviera to sing "The One Who Hopes" in the San Remo Song Festival.

The following Thursday Mick followed her and booked himself into a stylish suite at the plushy Rocca del Capo Hotel just outside San Remo. When her song failed

to make the Festival finals Mick was on hand to offer sympathy and in no time press boys were poised to write their romance reports!

"We have only been going out regularly for the last three months" Mick told them. "My friendship with Marianne is an old one. She felt a bit lonely and phoned me to come over. I thought it was a good idea to come and keep her company."

The couple were seen together in several of San Remo's best bars but Marianne obviously said at her lack of success in the Festival, insisted upon saying as little as possible to those who tried to get near them.

Before returning to London,

Mick and Marianne rented a boat and went for a sail in the warty winter sunshine.

"Our friendship is not likely to get serious," declared Mick, "marriage is a drag."

Marianne, 20, is the mother of a 14-month-old son, Nicholas. She is separated from her husband, London art gallery man John Dunbar.

MEANWHILE back in London ... 19-year-old model and trainee-actress CHRISIE SHRIMPTON's current town-and-around escort is STEVE MARIOTT of THE SMALL FACES. Says Steve: "I'm very fond of her." Says Chrissie: "Marriage isn't for me. I'm not rushing into anything."

The group's London representa-

tive, Tito Burns, hopeful MAMAS AND PAPAS will undertake lengthy British tour this summer ... WALKER BROTHERS new U.K. single is "Stay With Me Baby" ... In Britain the CBS label issues single, "Echoes," by GENE CLARK, the Byrd who flew so high he found himself all alone ...

CILLA BLACK started work on location in Birmingham as co-star with DAVID WARNER in the comedy movie "WORK ... Is A Four Letter Word." In colour, the picture is based on the highly successful 1965 West End play "Eh?"

Cilla has a non-singing role. Warner is the man who hit the headlines in the title role of the movie "Morgan, A Suitable Case For Treatment."

At ATV's "London Palladium Show" MICK JAGGER introduced THE STONES' current hit with the announcement: "And now here's the dirty one!" Palladium TV people let him sing the original lyrics of "Let's Spend The Night Together" ... Songstress SHANI WALLIS signed to play Nancy in the screen version of Lionel Bart's musical "Oliver!"

PAUL McCARTNEY:

'I'M NO LONGER ONE OF FOUR MOP-TOPS'

(Editor's Note: As we were going to press, THE BEAT received a telegram from London announcing that the Beatles have just signed a new nine year contract with EMI and Brian Epstein. However, there was no mention of whether they signed as a group or as individuals.)

Who is getting the run-around? First come the Beatle rumors, next come the official confirmation or denial and just as soon as that's printed one of the Beatles starts talking. Result? One fat circle.

First came the rumor that the Beatles would tour no more, then at press conferences all across the U.S. last summer the Beatles professed to know nothing of any such decision. Still later came the official decree that, indeed, the Beatles would make no more personal appearances but they would go ahead and make a third movie as well as record a new single and a new album.

The new single is, of course, now released and the album is currently being cut. And Paul McCartney has announced that the Beatles will work together again "if we miss each other."

Paul went on to add that: "I no longer believe in the image. I'm no longer one of the four mop-tops."

The reason for the split is financial—only in reverse. Most groups break up because they haven't made it. The Beatles are breaking up because they've made it too much and any further group effort will only go into taxes.

"We've all of us grown up in a way that hasn't turned into a manly way," admitted Paul. "It's a childish way. That's why we make mistakes. We've not grown up within the machine. We've been able to live very independent lives. Now we're ready to go on our own ways. We'll work together if we miss each other. Then it'll be boy work. It's good for us to go it alone."

Since the Beatles departed the United States, they've worked together only in the recording studio. John, of course, made a movie: George went to India to learn sitar and Ringo put out the word that he's interested in doing a movie. Paul has been on safari in Africa and has put together a movie to be shot in France. "It's all part of breaking up the Beatles," revealed Paul.

And all that leaves their proposed third movie where? In the hobby room?

Paul's Penny And Lennon's Strawberry—From The Inside

By Tony Barrow

It's been six months since The Beatles brought out a single. Now as ultimate evidence for all those split-up rumour-builders here comes the group's first new record for '67! There are no 'A' and 'B' sides so far as John, Paul, George and Ringo are concerned. Just two contrasting titles — "PENNY LANE" and "STRAWBERRY FIELDS FOREVER" — which are linked with The Beatles' Liverpool past.

So you want to know the secret of PENNY LANE for a start. Maybe you imagined that Penny must be some fondly-remembered bird from Paul's teen-boppin' days. Yes, they'd believe that in Iowa—but not in Liverpool. Any Merseysider could tell you about Penny Lane. It's a well-known suburban street to the south side of Liverpool's city centre. It's the meeting point of five different streets—and five thousand different residents who live there in that thickly populated neighbourhood. On a Saturday morning at Penny Lane you might easily spot Paul's poppy-selling nurse standing on the traffic island near the corner.

Or his broke with a picture of the Queen tucked away in a waistcoat pocket.

"PENNY LANE," sung by Paul and John contains (for the most part) Paul's own ideas. It is a happy-go-beat number with a busy street-scene atmosphere in the arrangement and the sort of simple, infectious tune you remember after a single spin of the record.

STRAWBERRY FIELDS? Yes, they really do exist but you couldn't grow strawberries here in a decade of Beatle Birthdays! John did most of the composing work on this—so he's the one who solos on the record. He roughed out the first basic lyrics last October when he was filming "How I Won The War" in Algeria, Spain. Liverpool street maps don't mark out Strawberry Fields. That's the name given to a dull-green expanse of grass and a bit of a pond located just down the street from John's original home in Menlove Avenue, Woolton, Liverpool 25.

"STRAWBERRY FIELDS FOREVER," playing for just five seconds more than four minutes, is

the longest track ever recorded by The Beatles. As far as John's vocal technique is concerned you might describe it as a further extension of the style he created for "Tomorrow Never Knows." After something like 3-1/2 minutes—the final segment building into a fantastic barrage of percussion during which George and Paul play bongos and tympani, Mal Evans plays tambourine and John thumps out the beat on the back of a wooden chair—the sound fades away to nothing and you think the action's over.

This'll fool a few deejays—suddenly everything starts happening again and the instrumental storm builds back to another crescendo.

"STRAWBERRY FIELDS FOREVER" was the first item The Beatles worked on when they went into the E.M.I. Recording Studios at the beginning of December. It took the best part of two weeks to complete. Two completed tapes were destroyed because the group agreed that the tempo was wrong. When they started work on the third version they took it a little faster and everything worked out right.



MINI-Sweaters and Skirts.

■ France, traditional land of the sweater, has come out with a new knit on the old. Mini-sweaters, or mini-Shetlands as they call them in Paris (a Shetland is a very small pony) are the rage of France. Worn barely to the waist in warmer seasons, the mini-sweater stretches below the waist (as in our drawing)

PAULREY VEAR AND RADISHES: PART II

(Editor's Note: This is the second and final segment of Paulrey Vear and his Radishes written exclusively for THE BEAT by Mark Lindsay of the Radishes.)

After a sleepless night during which the three had discussed the obvious merits of living in such a Great Society, they stiffly arose and began packing their horses for the day's journey.

"Hark!" said Paulrey, for the second time in this story. "Do you hear what I hear?" "None!" flatly stated Marc. "Me too!" said Black-Smith, who was busily digging white grubs from under a mossy log.

Threading their way silently through the bushes, the three musketeers came upon two disgusting, filthy hunters who, instead of discharging their bows and arrows into the herd of deer that were

during colder months. Knitted of fluffy wool, the sleeve should not quite reach the wrist. But the size is the most important—nothing larger than what might fit a 12 year old child.

■ Dress up a pants suit with a lacy, frilly blouse, letting the ruffles peek out at sleeves and neckline. Or leave the jacket unbuttoned if it isn't double-breasted. A groovy change.

■ Bangs are still big news but tend to be shorter than before—eyebrow length rather than eyelash length. Many girls are doing away with them altogether, combing the hair to the side and tucking it behind the ears.

■ Pierced earrings aren't dangling quite as large. The huge plastic type are gone but department stores are now carrying a cute set of small plastic cubes and balls—daring with op art dresses.

■ Boutique hunting is a great way to spend Saturday afternoon, and also yields fab results! We found (and snatched up) a demure military cover-up coat to go over

curiously watching, were plunking mightily upon them (the bows), producing the unmistakable strains of "I Want To Hold Your Hand."

"Ugh, Kemosavi," grunted Black-Smith, recognizing the dirty pair as none other than Philup-the-Tooth and Harkin-the-Horn, "there is your string section, Master," and so saying, began munching on some mushrooms growing at the base of an old oak tree.

Paulrey quickly snowed the two recruits into believing he controlled the rotation of the earth, and gladly signing a lifetime contract in the blood of a turnip, the happy pair quickly picked up the horses which were fully loaded and smiling, and five-strong, the new group which Paulrey instantly christened Paulrey Jeer and the Radishes staggered off into the sunset.

Switching On

BEAT Art: Linda Ball

swimsuits. Complete with rows and rows of buttons, the cover-up will be great for early spring surfing.



NEWEST LOOK for new designs.



PAISLEY TO SUEDE for the aware.

■ Washed out for those harsh office or school lights? It's the pink

tones in your skin which disappear so begin using a pink foundation, pink powder and keep a pink lipstick handy—preferably the glossy type. It does wonders.

■ From England comes word that the newest development in suits is a shirt to match—you buy the shirt with the suit and the suit fabric is repeated on the shirt collar.

■ Hair is getting shorter but is still longer than the "I Want To Hold Your Hand" Beatle length. Even Mick Jagger, The Seeds, Davy Jones and Sonny Bono are visiting the barbershop more often.

■ Ties are w-i-d-e and colorful. The keynote is anything goes—from paisley to stripes to polka dots. But make it distinctive!

■ Happening on campuses is Bear Foot gear, suede shoes styled like tennis sneakers! Worn with or without socks, they are extremely comfortable and look good with just about any type of clothes.

■ Western suede, fringed or unfringed coats are definitely on the scene. Local department stores don't have them yet but Western shops have beautiful collections—and suede coats last longer than their wool counterparts.

■ Scott Walker, American export to England, is making these double pocket pants big fashion news. Though Scott usually appears wearing his in slightly wrinkled denim, English fashion shops carry



POCKETS—Two for the Tasteful.

them in all fabrics and designs. Worn with plain shirts or the striped model shown in our sketch, these trousers are suitable for casual wear and may soon be shown with suit coats for Stateside dress.

■ Mustaches, says Russ Gignere of the Association, are invariably admired by men and hated by wo-



men. Three Beattles are sporting an inverted U-type while Statelide, Russ, Sal Valentino and others are wearing them in all styles.

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BEAT Art: Helen Marshall

Adventures of Robin Boudy...



©1965 By Shirley Poston

Never let it be said that Robin Irene Boudy is the sort who comes unhinged easily.

When no one attended the Mockingbirds' opening at the Neville Club except the Mockingbirds, did she immediately fling herself into a corner and start sniveling at the top of her lungs?

Certainly not. She remained perfectly calm for at least seven minutes, and only then did she fling herself into a corner and start sniveling at the top of her lungs.

Soothing Spear

The Budge rushed to comfort her, and even Ringo (as in Boyd-brain) came out from behind her drooms long enough to give her distraught sister a soothing spear of the olde Loodwib. But it was no use.

"Where did we go wrong?" Robin blubbered, blowing her nose on a crepe paper streamer.

"You might well as in ask," said The Budge. "Everyone knew about tonight. All they had to do was read the posters. And I happen to know they can read."

Ringo nodded. "Even some of the kids in my grade can read. But I'll bet they didn't show up because they couldn't!"

Robin re-blew. "Couldn't what?"

"Couldn't get out of the house. Some girls I know say their folks never let them go to anything but Sewing Circle. The squares," she added contemptuously.

Robin and Budgie exchanged sneaky glances, and after locking up the club, they whispered fiendishly all the way home.

The next morning, which had the good sense to be a Saturday, the three of them set out, armed with an assortment of hurriedly and clumsily drawn (surely you haven't forgotten that no one is perfect) poster, which read: NIGHTLY AT THE NEVILLE CLUB! TEENAGE CHARITY QUILTING BEES!

"Why don't we add B.Y.O.B.," Robin said as an afterthought. (After what thought I'd rather not say.) "I merely meant bring your own bee, bring your own bee," she added hastily when The Budge gave her a P.T.A. glare.

After they had skulked through the town (gnash) and plastered the

posters, they stopped at the drug-gist's (for a coke, for a coke). At which time Robin had another after-thought.

"Budgie," she whispered. "Do me a favor?"

"No," The Budge replied pleasantly. "Next question?"

Robin paid no attention, as usual. "Go home and gather up all the ragged clothes you've been meaning to hurl out of your closet."

"I can't," The Budge replied pleasantly. "I'm wearing them."

"I'm serious!" Robin bellowed, lowering her voice when the door behind the counter clicked his ice cream scoop in the direction of her jugular vein. "Get the stuff and come over to our house. You too, Ringo."

"I can't come over to our house," Robin replied pleasantly. "I live there."

Hauling her sturdy 12-year-old sister off the stool (which later had to be reinforced), Robin dragged her home by the mitten string and started plowing through her own closet (using—'you guessed it—the tractor she always kept handy for such purposes).

When The Budge arrived, she added her arm-load to the pile in the middle of the living room floor.

"We will now snip this crud into neat squares," Robin ordered, passing out (yay!) scissors (booh).

"Have you dropped another one?" Budgie inquired politely. "Known as being in the Marble Bag?"

"Nope"

"Nope," said Robin. "When I say quilting bee, I mean quilting bee!"

Whoppers usually didn't keep Robin up nights. However, being grazed by three lightning bolts in one day, in the dead of winter, did.

At seven o'clock that evening, the Neville Club was open for business. The Mockingbirds were on stage, busily praying for some of the same, when the door opened and in they crept.

They being 103 (Robin is a fast counter) (among other things) saddle-shod Pitchforkians, who entered in single file, deposited their admission quarters in the cigar box (nothing but class) and then

broke ranks and stood silently about the room (a room to stand silent about if there ever was one).

After Robin had picked up her teeth, she staggered to the microphone and haltingly made the speech she'd been practicing for weeks. First she told the crowd about the plans they'd made for a future Youth Center (leaving out a few minor details, such as bribes to Old Baldy, etc.). Then she got around to a more recent bribe.

"Our posters said this was going to be a quilting bee," she choked, staring nervously at the sea of expression faces. "I don't know what a quilting bee is exactly, but assuming it's something you do with pieces of cloth, we've provided a large box of such materials. However, if you'd rather do something else, it could—er—probably be arranged."

Robin then took a deep breath and waited for something to happen. But nothing did. No one spoke. No one moved. They just returned her stare.

Cymbal Crash

Suddenly there was a crash of cymbals and Ringo came to (it's about time) her feet. "Hey, you guys!" she yelled unceremoniously. "Do you wanna quilt bees or whatever it is you do with those things we spent all afternoon huckin' up?"

103 heads shook a silent but fervent no.

"Well," thundered Ringo. "Do you wanna hear some music?" 103 heads nodded a silent but fervent yes.

And, giving Robin an I'm-not-as-dumb-as-I-look-look (an impossibility), Ringo banged into the opening bars of the noisiest number she could think of.

The Mockingbirds then went into action, playing everything they knew except their Beale songs, which they'd sworn (I'll say) to save for an ultra-special occasion.

Finally, they stopped. Not from exhaustion; from amazement. Because, during the performance, the crowd had continued to stand motionless and stare wordlessly. And, when they did stop, the "audience," as if on cue, did an about-face, fell back into single file ranks and marched silently out the door.

Silent Sound

This was only the first of many such evenings. The same exact thing happened every night the Neville Club was open. The same 103 people showed up. In they filed, there they stood and out they went, without having said a word or moved a muscle.

After a week or so of this, the girls stopped blithering after performances and cracked funny (you bet) jokes about being appropriately dressed (in black leather of early Be-attie fame) for the occasion, and threatened to change their name to The Embolmers.

But they were still just sick about the situation. Everything was going just as planned except one. Nobody, including them, was having any am-day fun.

And they might never have any (fun) if it hadn't been for the night when 103 filed in and 102 filed out.

(To Be Continued Next Issue)



GENE, DINO, FELIX AND EDDIE talk to their fans on the phone.

Rascals—Inside Looking Way Out

By Lisa Stewart

There is a crowded room filled with music, laughter and dancing... all at once everything stops... three hundred people become fused together as all eyes and ears focus on a small stage. There is an undercurrent of excitement, anticipation and hushed expectancy. Then suddenly the room explodes and the Rascals happen!

Hypnotic

Four perfectly combined and conditioned musicians produce a sound so overwhelmingly powerful that it is almost hypnotic in its intensity. Four heart and souls are torn apart and inside out, exposing everything that lies within them: the strength and drive, beauty and tenderness, love and hate, compassion and sensitivity, joy and sorrow. The music reaches out, surrounds, enfolds and compels you to become a part of it. Once inside there is no turning back. You cannot escape the driving, pulsating sounds, the frenetic quick-silver excitement that invades every part of you. For the moment all that exists is a lightning collage of sight, sound, light and color. There is an irreverent innocence for the conventional music forms... a ceaseless, restless probing... and the subtle chemistry of bashful genius and youthful awareness.

European Success

Whether it is a soft ballad or an up-tempo rocker, the same excitement prevails. They are the new spokesmen for American music. But you don't have to speak English to understand what they are saying. That became apparent on a recent trip to Europe, where the reactions of foreign-language teenagers were so enthusiastic that another trip has been set for April.

Eddie, Felix, Dino and Gene are in love with the world and they're shouting it from the rooftops in the way they know best.

It's here and now... yesterday, today and tomorrow... the sounds are alive and real... the noise of the streets... the quiet of the parks... the eye of a hurricane... a soft breeze on a summer's day... the gentle brook and the onrushing tidal wave... encompassing all before it and conquering all it touches, higher and higher until... it's over. But the magic that occurs will take place again and again, everytime they step onto a stage and into the hearts of everyone who has had the experience of watching the Rascals happen!



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