

BEHIND THE SCENES WITH PAUL REVERE

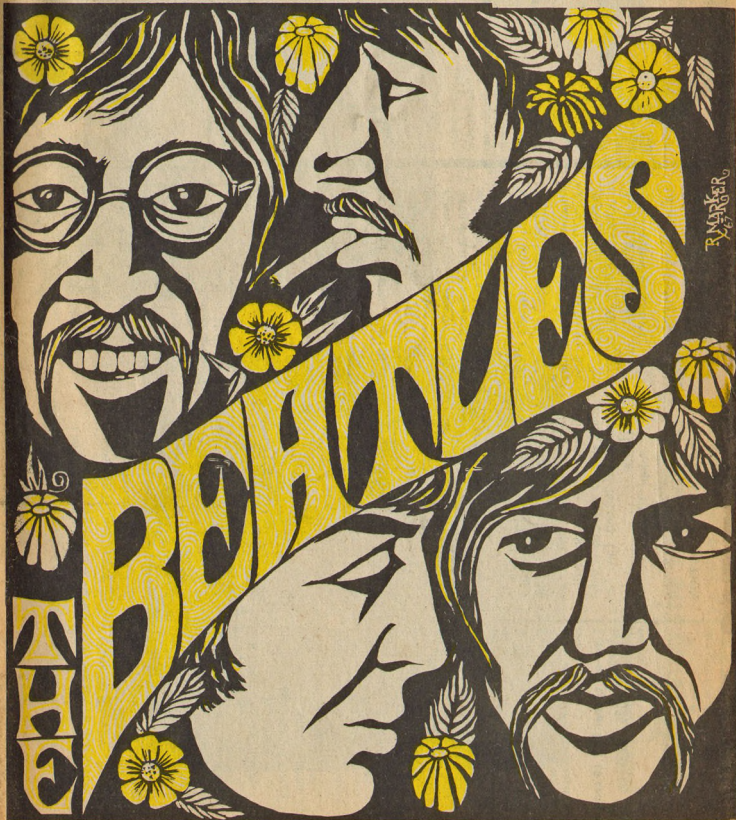
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KRLA

Edition

BEAT

September 9, 1967



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Volume 3, Number 13

September 9, 1967



MICK JAGGER is all grins now that he will not go to jail. UPI Photo

Gentry Breaks Beatles' Mark

Will Bobbie Gentry, recorder of "Ode To Billy Joe," be five times as popular as the Beatles? It's doubtful, but Capitol records is acting like it. Bobbie's first album has the largest pre-release pressing in the company's history—500,000 copies.

The old record was "Meet The Beatles," the Beatles' first LP, which only had 100,000 pressings. The album eventually sold 5,000,000 copies.

Bobbie's single sold 500,000 copies in the first three weeks of release.



GENTRY SCORES a first.



PAUL MCCARTNEY AND JANE ASHER arrive at London Airport in time to read about Mick and Keith. UPI Photo

Following Aftermath Of Jagger, Richard Victory

Tony Barrow

LONDON—Less than 72 hours before the hearing before Lord Parker, the Lord Chief Justice, of appeals by Mick Jagger and Keith Richard against their convictions and sentences, drugs and pop personalities claimed yet another series of front page newspaper headlines in Britain.

In the House of Commons, Miss Alice Bacon, Minister of State at the Home Office, told members of Parliament that she was horrified by the way pop people were encouraging drug taking. She quoted from the pages of Queen Magazine, the luxury glossy which had published statements by Donovan, Radio Caroline chief Ronan O'Rahilly, Marianne Faithfull and others including Paul McCartney and Brian Epstein.

Epstein talked about a marvelous new friendliness which he found around him and said this new mood had originated from hallucinatory drugs. He added, "I'm wholeheartedly on its side."

Among those who had spoken against drugs was songstress Lulu who, along with Epstein, appeared on Independent Television News hours after Alice Bacon's Parliamentary speech.

Lulu said of LSD: "You can never be sure of it as you can be sure of yourself. The idea of hallucination does not appeal to me." Epstein said, "Alice Bacon's outlook is narrow and singularly ill-informed."



JAGGER'S GIRLFRIEND, Marianne Faithfull, elated over news. UPI Photo

Supreme Loss

NEW YORK—Florence Ballard of the Supremes has quit the singing group for reasons of ill health. She has been hospitalized at Ford Medical Center in Detroit, but there has been no word as to the nature of her illness.

Cindy Birdsong of Patti and the Bluebells has replaced Florence, and this will probably be a permanent arrangement according to Motown officials.



FLORENCE BALLARD has left the Supremes due to bad health.

Spanky says Sunday will never be the same but if brother can spare a dime and you don't hit trouble you can make every minute count by covering the distance in a jet and come to Byrd Avenue on a Lazy Day and open your mind . . . baby, why can't you be me?



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FROM THE EDITOR . . .

The Beatles are back on our cover again. The wild poster was designed exclusively for *The BEAT* by Robert Marker, an extremely talented and original artist from Southern California.

Inside this issue we have two full pages on the Beatles—one on George Harrison's press conference in Los Angeles and another which contains the first-part of a two-part Beatles history. We certainly hope you enjoy the history since it took one of our staff members months to compile!

We managed to catch the Lovin' Spoonful when they flew into town and on page six you'll find what they had to say about their newest member, Jerry Yester, as well as their music and their future plans.

The Mamas and Papas deservedly received a full page this issue. In an exclusive interview Cass Elliott talks about John Lennon, Michelle talks about her movie plans, John reveals why he left the Naval Academy and Denny sings to us!

The fantastic Four Tops opened at the famed Coconut Grove and, of course, we were there to cover it for you. In addition to a review of the show we spoke to the Tops backstage where they were busy recalling the road they took to finally reach the top.

Paul Revere fans will be happy to turn to pages 16 and 17 and find loads of exclusive photos of Paul. The photos were taken at Paul's home with his wife, his children and dogs. Paul spoke quite frankly to our reporter, touching upon such subjects as drugs, music, the hippie movement and the younger generation.

Also in this issue—the Fifth Dimension, Every Mother's Son, Stevie Wonder, Lou Rawls, Jefferson Airplane, Bee Gees, Johnny Rivers and the Happenings.

DECCA INKS RICK NELSON

Ricky Nelson has just signed an exclusive contract on Decca records.

The first release will be "Suzanne on a Sunday Morning" produced by Charles Koppelman and Don Rubin. It was written by John Boylan who is a Koppelman and Rubin contract writer.

Nelson has also debuted in "Malibu U" a teen variety show aired on ABC-TV. This television exposure will be a prime factor in promoting the new release.

Koppelman and Rubin, through their Koppelman-Rubin Associates also produces the Lovin' Spoonful, The Turtles, Bobby Darin, The Righteous Brothers and Gary Lewis and the Playboys.



RICKY NELSON hosts Malibu U.

Chris Borden

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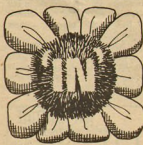
PEOPLE ARE TALKING ABOUT the hippies migrating to the Hawaiian Islands and wondering what the natives think of that development . . . the Doors finally

making it to number one in the nation after all these months . . . the Rolling Stones stealing the British spotlight away from the Monkees . . . why Bill Cosby has decided to turn Silver Burdett and sing

... Tommy and Dickie Smothers bring up the over-35 crowd in Las Vegas, not to mention the under-35's and everyone else in attendance . . . where Patti Harrison got that dress and deciding she must have made it herself . . . the fact that Van Morrison, formerly of Them, just may over-35 crowd on his own . . . the Sunshine Company winning the battle . . . Bobby Vee arriving upon the pop scene after quite an absence . . . the rumor about the Supremes really being true—Florence is gone

... the fact that if all goes as planned Ray Shankar will make his television debut on the Smothers Brothers' Show . . . groups getting a "cleaner" image because it's

almost impossible to get any grubber . . . Brenton Wood making it a solid two . . . Donovan finally getting back into the States . . . why "All You Need Is Love" is so far



ahead of "Baby You're A Rich Man Now" . . . Jay and the Technicians doing all right with their apples and stuff . . . how come Wilson Pickett thinks Broadway is so funky



ON the house . . .

U.A. Signs Goldsboro

United Artist, a Transamerica company has just signed Bobby Goldsboro to a multi-faceted exclusive, long-term contract. Goldsboro will produce many of his own singles and albums under this contract; he will also have the opportunity to produce for other United Artists Recording stars.

His initial production chore for the label was his current single, "Trusty Little Herbert" and his new album, "The Romantic, Soulful, Wacky, Country, Rockin' Bobby Goldsboro."

Michael Stewart, president of Artist Records also expressed the hope that U.A. could involve the prolific writer/producer in the motion picture industry.

... how funny it is to watch the old ladies trying to look young but only succeeding in looking older . . . since the Baja Marimba Band has released "Along Comes Mary" it's only fair that the Association release "South of the Border" and whatever happened to Tandy! Alan anyway? . . . whether or not James Brown will actually retire like he says he will . . . Simon and Garfunkel faking it pretty well

... Dave Davies having a considerable amount of beard on his face the Young Rascals making quite a name for themselves all over the world . . . why the Checkmates haven't made it as big as they should on record and deciding that talent is no guarantee of success . . . the rash of "psychedelic movies" being reminiscent of the "beach party movies" we were treated to awhile back . . . whatever happened to clean-cut Beatles?

40,000 Take A Free 'Plane

TORONTO—The Jefferson Airplane attracted a crowd of 40,000 at a free concert held on the steps of Toronto's City Hall.

The free concert was given to repay fans who gave the Airplane a warm reception during its stay in the city, according to Marty Balin, leader of the group.



DONOVAN SET FOR U.S. TOUR

A tour of the States by Donovan, beginning the end of September, has been finalized. The tour will consist of 30 coast-to-coast concerts ending in Hawaii. Donovan will take five British musicians to back him up and will also use an American group, the Midnight Strings.

Chubby Twists Cameo Record

PHILADELPHIA—Chubby Checker, who has been credited with popularizing the twist, has set a \$110,000 suit against the Cameo-Parkway Record Co.

Checker, whose real name is Ernest Evans, told a Common Pleas Court that the record company was \$32,000 short when it last paid him on April 1.

... what's going to happen with the Bee Gees and coming to the conclusion that it will all be worked out . . . why Peter, Paul and Mary are singing about the Mamas and Papas . . . how many radio stations are going to play the Association's "Requiem For The Masses" . . . when the Turtles are going to change members again . . . how nice it is to see more pop groups bagging big prestige club bookings

... Bobbie Gentry doing quite a bit for the South . . . what the Stones are going to do now and wondering if they'll be able to get work permits for the States . . . Fifth Dimension receiving more and more recognition . . . why Janis Ian hasn't released a follow-up to "Sweetest Child" since she's had plenty of time to cut one . . . why the Yardbirds aren't doing too well these days . . . who is Linda Jones?

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Baez Concert Rebukes DAR

WASHINGTON — Joan Baez performed a concert before more than 15,000 people on the steps of the Washington Monument after the Daughters of the American Revolution refused to let her sing in their Constitution Hall.

In what has been called a great personal and musical triumph for Miss Baez, the folk singer invited the audience to attend the performance.

She was denied use of the hall because of her opposition to American participation in the

Vietnam war and refusal to pay part of her income taxes in protest. Wearing a simple shift on the stage of the outdoor theatre, Miss Baez drew thunderous applause when she thanked the DAR for "all this publicity" and dedicated a song to that conservative organization.

She then sang an old rock and roll song, "Little Darlin', for the DAR.

"The main point where the DAR and I differ is that they feel the nation comes above all," she told the crowd. "The whole problem is that 123 nations feel the same way."

Cosby Starts Singing Career

Bill Cosby, the comedian, all of a sudden has come competition in the person of Bill Cosby, the singer. His latest album, "Silver Throat," has no comedy in it at all, as a matter of fact.

Instead, the popular comedian takes a stab at vocalizing, and the result may leave Cosby with a hit or two on his hands. Disc jockeys have been playing various numbers from the LP, and Cosby and his producers are waiting to see which get the most response for a possible single release.

Cosby has been flying from San Francisco, the scene of an "I Spy" episode, to Los Angeles, where he has been performing a song and dance routine at the Whisky A Go Go.

Pirate DJ's Cause Furor

LONDON — The arrival in London of seven disc jockeys who worked for pirate radio stations outlawed by the British government, was attended by more than 1,000 teenagers who crashed through police barriers and stormed aboard a train to welcome them.

The disc jockeys were employed by "Radio 266," a station specializing in pop music. The mob scene occurred when at the railroad station, the train carrying the disc jockeys arrived in London from the offshore platform they had used as a broadcast station.

A new law outlawing radio pirates knocked all the renegade stations off the air except for one. The law was designed to starve out the pirates, which operated from ships and platforms beyond Britain's territorial waters, by making it an offense to supply, work for or place advertising with the stations. The BBC, the state-owned broadcast station, has a monopoly on radio.

The pirate stations had been very popular but, at the same time, dangerous. One pirate chief was shot, another drowned, and there were several battles for the abandoned war-time fortresses on stilts used for stations.

Radio Caroline Clashes With Labor Socialism

than T. Kyrne
Who is James Wiggs Who is Ronan O'Rahilly? Who is President Roscoe?

Wiggs is the administrator of the Chris Borden School of Radio in San Francisco. Ronan O'Rahilly is the executive director of Radio Caroline, a pirate station on the English Coast. And Roscoe is the number one disc jockey in Europe.

How do these personalities relate?

They met each other this way. Roscoe wanted to get into radio. In 1964 he enrolled in the Chris Borden School.

During his course in modern radio technique, Roscoe and Wiggs became good friends.

Pirate Radio

In the meantime, Ronan O'Rahilly was initiating a project which is not novel in the history of England but is novel in modern times. He was becoming a pirate. Although Queen Elizabeth II (Henry's Daughter) would have smiled benevolently and encouraged him, he became as popular with the Labor Government as a Tuzi is to a Boar.

(Turn to Page 13)

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Moreno To Tour

Auggie Moreno, 19 years old is currently in the throws of beginning a promising career recording for Manner Records.

With a single just released, and an album which will be out in just a few weeks, this full-time student of Bakersfield College is looking forward to the future.

In September, Auggie leaves for a thirty day tour of the West Coast and he is also waiting anxiously to hear whether or not he will be able to go on a tour of Vietnam for the United States Government.



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Funny scene with Adam West, TV's Batman. He was stopped at a traffic light at the beach when he was hit from the rear by a car full of hippies. Said one observant hippie as he spotted West, "Oh man, did we make a mistake!"

Word arrives that the Monkees will shoot their movie in January and February... Elvis Presley's next film, "Stay Away Joe," began filming on August 10... Bob Vaughn heads for New York on September 16 for David McCallum's wedding as well as an appearance on "Meet The Press"...

Monkees grossed an estimated \$55,000 for a one-nighter in the Minneapolis/St. Paul area... Paul Anka will close the year by headlining at the Hotel Fontainebleau in Miami Beach during the last week of December... Mason Williams and Allan Beyerly, writers for "The Smothers Brothers Show," are currently writing material for the Association.

Davis In Fall

I doubt whether Spencer Davis cares much for psychedelic lights after what happened at the Cheetah Club in Chicago. During the first of two scheduled shows at the club, Spencer moved back toward the center of the stage and due to the wild movement of the lights, etc., he misjudged his step and fell off the stage, gashing his left leg in the tumble.

A quick trip to the hospital as well as twenty stitches and Spencer was buck on stage for the second show. That performance was unmarred by further accidents.

A crowd of 700,000 jammed the streets of Chicago to greet Otis Redding and Carla Thomas who reigned as King and Queen of Chicago's 3rd Annual and Billiken Day parade. Others riding in the parade included Greg Morris of "Mission Impossible" and the Cole (brother of the late Nat "King" Cole) James Brown, Aretha Franklin, Bill Cosby and the Supremes are a few of the entertainers who have previously been featured in the parade.

Petula Clark has signed an exclusive one-year contract to become the radio-television Plymouth girl. Pet's appearances for Plymouth will begin with the introduction of the 1968 models and will include radio and television commercials.

You might be interested in knowing that Don Grady, of "My Three Sons," is also Luke R. Yoo of the Yellow Balloon. A bit of stage make-up, shades and long hair changed Grady's appearance to the extent that no one recognized him as Luke. However, now that filming on the series has resumed, the long hair, shades and make-up had to go and Luke R. Yoo lives no more. But Don Grady definitely does and has just been signed by Canterbury Records to produce, write, and sing on his own album.

QUICK ONES: Watch for Ravi Shankar to begin scoring American movies. Says the Indian starist: "I only want to do sensitive stories. But I don't want to keep it solely for Indian, classical music. I'll do anything from symphony to jazz, or my own music"... Everyone should have a buddy like Bill Cosby—the comedian/actor, now-turned-singer gave his pal Bob Culp a Cadillac for his birthday...



BILL COSBY, BOB CULP



DAVY JONES

Four Tops: Say "English audiences are more receptive than the ones here in the U.S. They appreciate more what you are — not what you should be"... Simon and Garfunkel are set to sing three of Paul Simon's compositions in the movie, "The Graduate"... Pet Clark has been signed for the Fred Astaire television special to be aired in February... Don Ho, the man so fantastically popular in Hawaii, will have his own hour-long TV special, "Hawaii," either very late in '67 or early in '68... Paul Newman is very, very good in Warner Brothers' "Cool Hand Luke."

Beatle Meets Stateside Press

George Harrison flew to Los Angeles recently to take in a concert by Ravi Shankar at the Hollywood Bowl. The visit by the Beatle, who has been taking sitar lessons from the famed Indian musician, prompted a press conference at Shankar's school of music in Hollywood.

Sitting cross-legged by his musical mentor, George told reporters he started playing sitar because "I just happened to like this instrument. One obvious reason is because it's a stringed instrument."

"Indian music," George said, makes God come through in a spiritual way. It makes one more aware God can be put into sound. Sitar music is 100 percent spiritual."

Sitar Doubts

With incense burning and sitar music gently playing in the background, George expressed doubts about his chances of mastering the 19-stringed instrument.

"I want to learn a little Indian music and use it in our medium, but I'm not an expert sitar player. If I could sit down and play sitar properly I would. I don't expect to be a brilliant sitarist. I would have to concentrate on playing sitar, but there are so many other things to do, and I want to do them."

The press meeting inevitably got away from the sitar and on to more controversial subjects such as:

The draft. "The draft is diabolical. Anything to do with arms is terrible—a waste of time. If a person wants to volunteer, it's all right but nobody should be forcefully made to kill."

Lucy?

Are the initials to "Lucy Is A Sky of Diamonds" an obvious reference to LSD? "It means LSD if you want it to be. Everybody interprets everything in his own way. That's the problem with the world. We didn't realize it could mean LSD until someone mentioned it to us."

George went on to say the song was inspired by something John Lennon's young son said about a girl he knew at school. Then he

started speculating about his future.

"All I know is I'm going to carry on being me—I don't know where I'm going. Something else in life has more control over me."

Getting more down to earth, George said the Beatles will be putting out another movie sometime. "We've got a contract to make another movie, but when or how is completely up to us."

'It Depends'

When someone asked George what the Beatles felt about narcotics—a reference to the endorsement of the legalization of marijuana—he answered simply, "It depends on what you call a narcotic."

George put down, however, the idea that the Beatles should watch what they endorse since they influence so many people. "This stuff about the Beatles influencing people is a lot of bull," George said. "It's up to the person if he wants to be influenced—it's their choice."

On the subject of whether he or the Beatles would ever change, George said "Some people think it is a sin to at all. The whole point of life is change. Success has given me every material thing I need, and I realize I need something not material."

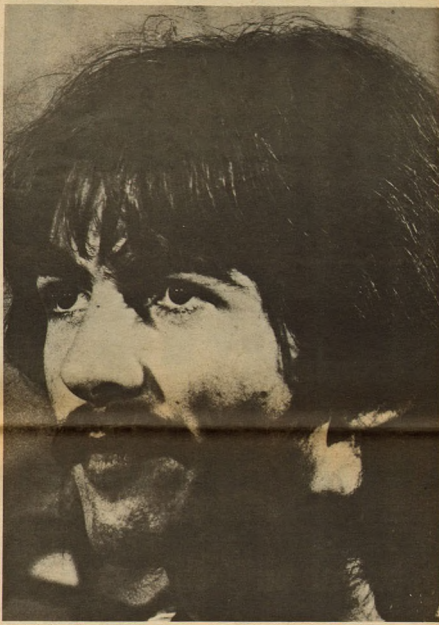
Non-Material

George indicated that his interest in Indian music and culture is a part of his efforts to delve into the non-material aspects of life.

A day later Harrison flew to San Francisco unannounced and was discovered by some hippies strolling in Golden Gate Park with his wife, Pattie. In a short time, several hundred fans were showering the Harrisons with peace buttons, posters, and flowers.

While in the park George picked up a guitar offered to him and performed a short, impromptu concert next to a small lake. He then headed down Haight Street followed like a pied piper by the orderly crowd.

George's reaction to it all? "Wow! It's really great if it's all like this."



BEAT Photos: Ed Caraff



"THE DRAFT IS DIABOLICAL," Harrison told Los Angeles reporters.



"I DON'T know where I'm going."



HARRISON SITS with his sitar teacher, Ravi Shankar.



JOHN SEBASTIAN has found a friend in the form of Humpty Dumpty.



... JOHN ON STAGE



... JOE BUTLER



... STEVE BOONE



JERRY YESTER (replacing Zal) and Steve Boone before a show.



JOHN AND HIS luggage wait to be boarded on New York plane.

Lovin' Spoonful Tell It All

A new man has been added to the ranks of the Lovin' Spoonful. He is Jerry Yester, brother of Association member Jim Yester. Jerry replaces Zal Yanowsky who decided to leave the group after two years, in favor of greener pastures.

Leader John Sebastian explains the change this way. "This was a mutual agreement that we came to. Zally for a long time was feeling like he didn't know quite what to do, and a lot of the genius that he has wasn't really being put to work and he was kinda feeling like he was lying fallow. So we broke up in a friendly manner, and right now Zally is kind of feeling his way around, acting and directing and producing and trying to decide what he wants to do."

Joining a group that already has established a style and an image is a difficult undertaking, but Jerry Yester with his flaming red hair is taking it all in stride.

"Well, the main difficulty was changing what I'm doing. Just getting adjusted to the new routine, and to the new idea of what I want to do for the time."

How did Jerry meet up with the Lovin' Spoonful?

"About the time they got together I was playing with a group in the village and we even played at the Night Owl together, as a matter of fact. So I've known them the whole time they've been together."

"I am very familiar with the songs and I've seen them quite a bit on stage so that part of it is not really that difficult for me."

Yester is a native Californian and grew up in the suburbs of Los Angeles.

"I grew up here in Los Angeles, went to grammar school in Burbank, Notre Dame High School in Sherman Oaks, and a semester and a half at Glendale College in Glendale."

"I started out singing with my brother in 1960 and then he left to join the service and I joined a few groups and I sang with the In-Group, then a lot of folk groups and I ended up with the Modern Folk Quartet which later became Modern Folk Quintet. When that broke up I started producing records; I produced the Association's second album along with Tim Buckley."

Traveling around the country is a must for any pop group except the Beatles, but this aspect of the pop business doesn't phase Jerry one bit.

"As far as traveling goes, the MFQ did a lot of traveling; we did something like 300 college concerts and a lot of club dates and stuff. So the traveling and the concert situation really isn't a surprise, it's just more-or-less back to the old routine, the old grind, as far as traveling goes."

"The concerts themselves are a great deal of fun, you know. A great source of something or other, I haven't figured out what yet."

"I prefer writing to anything else, so whatever I can do that will give me the most opportunity to write, I prefer to do. With Buckley for instance I had the opportunity to do a lot of writing and with the group I think I will be able to too." The other members of the Lovin' Spoonful are more than happy with the addition of Jerry Yester.

Joe Butler states the difference between Jerry and Zal.

"Well, Zal is a very distinct kind of personality and it's really, well, he has the ability to turn people on and to make up little games of things, you know. And that's a lot of fun, but it also can be very hectic."

Jerry is more easy going, and Jerry and I, we've all known each other for a number of years and we've always been very friendly. That's one of the reasons we wanted Jerry to work with us, because he's a very talented musician and singer and also because we thought that within a group situation he'd really work out fine, and it's really great. A 21-gun salute for Jerry Yester."

Performing the same material with the same people for a number of years can get to be a drag. The enthusiasm of both the audience and the performers begins to wane. Although this hasn't hap-

pened to the Lovin' Spoonful, they are aware of the problem and they fight it continually. Now with the addition of Jerry the problem seems to be lessened.

"Keeping the level of performance up is difficult when you do the same material for a couple of years, but if you always keep a fluidness about it you can rearrange things and change things," states Joe.

"And now with Jerry in the group it's a new personality and a new head to work off of and reflect off. That's very stimulating."

"Right now we're going through a period of growth you know. We had gone about as far as we could go with the four people we had been working with, and now there's a new four people in effect."

"Looks like we're over the worst part of it getting the basic show together took a few days, but it's just a matter of growing with it."

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BEAT EXCLUSIVE

Mamas And Papas Speak Out

The group that was mainly responsible for the amazing success of the Monterey Pop Festival was the Mamas and Papas. Leader John Phillips, along with his wife Michelle, and producer Lou Adler worked constantly to make sure that the festival would be a successful venture, both musically and emotionally. Cornering the group in one of their more quiet moments, these four unusual performers spoke openly about the Festival, their future careers, and Mama Cass's new baby.

With all the work that went into the Festival, does John want to get involved in next year's efforts? "I suppose there will be a Pop Festival next year. We all hope so. It was a lot of work for us to be involved with, and for our producer, Lou Adler, and we would prefer someone else to do it next year."

"I think the only people who probably could do it would be perhaps the Beatles in Europe because they can invite all the acts and everyone would show up as they did in Monterey and perform in the same manner."

In Europe

"I would like to see it held in Europe next year myself. As far as improving on the Festival, I think that the physical function of the Pop Festival went very well, and that the only thing that could be improved on would be the programming and other things like that."

Unknown to most people, John Phillips attended the United States Naval Academy after graduating from high school. Why did this unconventional young man choose Annapolis? "I went to the Naval Academy straight from high school. My father had been a career officer in the Marine Corps for 20 or 30 years. I had won a scholarship there and so went."

"I was there about 14 months. I guess. As soon as I was there I realized that I was a misfit. And everyone else realized I was a misfit. It was a terrible situation, but I got hurt playing basketball and I got a medical discharge. It was one of the happiest days of my life."

All of the Mamas and Papas are extremely close to their producer, Lou Adler. John had nothing but praise for the young man who helped create the sound and the image of the group.

Best Producer

"Well, Lou Adler is probably the finest producer, I think, in the world right now. Lou has an extraordinary talent for being able to pick out all the good things you do and to let you know when you're doing the bad things. I guess the most important thing is that he has impeccable taste in music."

"You can play almost any record in the world for Lou and he can tell you exactly where it will go on the charts, it's artistic qualities, right down the line, and just give you the down on it."

"There are very few people right now who can do this. This is sort of the age of the specialized producer. Andrew Oldham with the Stones, Brian Epstein with the Beatles and Lou with us."

"Lou goes on the road with us 75% of the time and we're very close friends as well as associates. There are very few people who are actually able to do this and still have the ability to be a nice guy, but a bad guy too."

Writes Interpretation

The Mamas and Papas have stated that they don't like recording other people's material, but for very special reasons. John explains it this way, "well, it's hard to record a song that someone else wrote unless the writer himself has given you a tape of his interpretation of it. We're very fortunate in that I write most of our songs, and by the time we get to the studio with the song everyone in the group feels like they wrote it because usually I write a song that's interpreting them and so they feel they're the writers of the song as well as myself. So you get a writer's performance and that's really important with any song."

John found it difficult to be both an administrator and a performer at the Pop Festival. This problem also exists throughout the year as business pressure forces the head Papa to turn from being a writer to being a businessman. "You can't turn a businessman off and the artist on because they require two separate qualities. So when you start to write again you find yourself writing songs without sketches and things like that rather than about things you really want to write."

No Planning

The Mamas and Papas have acquired a reputation for being, if not lazy, then lethargic. To everyone's surprise they worked unbelievably hard to organize the Festival and to the amazement of the "people who know" proved themselves to be full of unending energy. However, when it comes to their careers, they seem to fall back into the first category, and seem incredibly without ambition.

Michelle states, "we haven't done much planning since the group really started. I think we just sort of let everything take its natural course, just sort of sit around and wait for the next record or the next concert."

Although Michelle is not noted for her planning ahead she did comment on her future as an actress. "Well, I've been offered a couple of starring roles as we call it, but I'm just not interested in the other day to do Candy, but of course I turned it down because I thought it was dated."

"There is also some interest for me to do the Kazan (director/writer Ella Kazan) film, 'The Arrangement,' which I might do. I'm interested in movies, and I think about the Mamas and Papas I might do something of that nature."

John Lennon

It is common knowledge that Mama Cass is slightly enamored with John Lennon. "To be honest I have only met him twice. I think he's wonderful and brilliantly talented, as I think all of them are. I especially liked his sense of humor, that was the first thing that captured my interest when I first



BEAT Photo Chuck Boyd

THE MAMAS AND PAPAS have gone to the top; now they tell us where they're going from there.

met him and was exposed to his writings and so forth. I am looking forward to meeting him again and talking."

Then, almost as an afterthought Cass revealed, "We haven't always met under the best circumstances where we can both be relaxed and talk, but I'm looking forward to that."

Cass is the proud mother of a little girl named Owen, which makes her officially a Mama. What does Cass think of this new addition to her life?

Wait & See

"Well my daughter is a giant among babies. She's only 3 months old and she only just started to be aware of things around her, and of being able to recognize people and everything."

"Of course I love her, but I don't know what's going to happen. I don't know what happens when babies get bigger, I just have

to wait and see what happens. I have 20 or 30 years to figure it out."

Cass is also famous for possessing very strange items in her house. But Cass maintains that strangeness is in the eyes of the beholder.

"I have a passion for anything strange. I don't know what that means, I mean I know what passion means, I don't know what strange means. I like different things. I like things other than Graham crackers and things you see around us every day like Cheerios."

Asked about her giant stuffed rhinoceros, Cass stated, "Yes, I think my rhinoceros is pretty strange to other people, but it isn't to me. I'm pretty used to having her around. I named her Cynthia (after John Lennon's wife) in a moment of peak."

"I also have a strange cat, she is

part Ocelot, but she's not strange to me. But then again, you know, it's all in your frame of reference. It's my environment, you know, I live in it, so it's not strange to me."

Nova Scotia

In their song "Creeque Alley" the Mamas and Papas immortalized the group called the Mugwumps. "All right, what was the Mugwumps like, imagine Zal, late of the Lovin' Spoonful, John Sebastian, Cass, myself, Jim Hendricks (not Jimmy Hendricks) and Art Blakey's nephew on drums and what were they like? I still don't know, I still don't know."

Although there has been a great deal of talk about psychedelic music today, Denny insists that he has not heard any.

"Well, psychedelic music, does that mean who's making the music or who's listening to the music. What does it mean? I've never heard any."

"I have a passion for anything strange. I don't know what that means. I mean, I know what passion means—I don't know what strange means" . . . Mama Cass

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THEY HOPE WE HAVE ENJOYED THE SHOW

Two Part Beatle History

By Jacoba Atlas

Once upon a time in the not so mythical sea-coast city of Liverpool, four young men emerged to carry the world along with their music. As in a fairy-tale, they were adored by all and fans eager for personal identification with their heroes clung to their clearly defined public images.

John with his glasses, books and caustic remarks was called the "clever one," he played the role well. Paul with his handsome face and charming manner was called the "sweet one" and fans who found the name Paul a bit too distant endearingly called him "Paulie." George with his high cheek bones and somber demeanor was dubbed the "quiet one," and Ringo with his puppy dog, soft eyes was called the "sad one." They wrote and played songs and called their corporate image — The Beatles.

They broke into the pop scene when it was flourishing in poor songs and tired faces. Their songs were better than the other marketable offerings, and their charm and energy completely won over half the world — the younger half.

They wrote simply and sang with a driving beat accompaniment. "I Want To Hold Your Hand," "Please, Please Me," and "I Saw Her Standing There" all set the tone for the fairy-tale to unfold.

Comments

The adult population debated over their long hair, held their ears to the sound of their songs, and more or less generally ignored the Beatles except for condescending comments. Of course they were successes — never before, not even with Elvis — had there been such hysteria, but the charisma would not last; the craze would pass.

With their first movie, originally planned by United Artists to exploit the Beatles' recording popularity with a UA released soundtrack album, the powers-that-be began to take their first serious look at the Beatles and their music.

Such Establishment singers as Ella Fitzgerald and Perry Lee sang tunes from the movie, "A Hard Day's Night," and movie critics hailed it as a classic of its

kind, likening the Beatles to the Marx Brothers.

As the critics dissected the film, they strengthened the image. John pulled off the wise cracks, Paul looked adorable, George stayed his quiet self, and Ringo emerged as a fine comic actor.

Cinematic Innovators

The film's significance to the motion picture industry was duly noted and Richard Lester, their director, was given an honored place in film hierarchy as a cinematic innovator. The fans, who knew the Beatles were marvelous all along, just enjoyed the exuberance and the honesty of the Beatles — no questions asked.

After "A Hard Day's Night" came a period which although important at the time, emerges in retrospect only as a bridge during which time the Beatles were finding their musical and emotional way. Certainly some interesting songs came out of this time — "I Feel Fine" with that prophetic opening chord, "She's a Woman" with its unique tempo, and "I'll Follow the Sun" with its folk quality; but most of their songs — although streets ahead of their contemporaries — are best kept in our memories.

John himself dismisses this period by saying, "the period I dislike in our career was 'Eight Days A Week' time... we weren't ashamed of it, and I suppose it was right at the time, but something told me it wasn't us... looking back we weren't in full control of the music. It was good at the time... but it was something written for a period — a period of our growth."

Their search for their own musical identity led them to new experimentation and creativity — but they were still hampered somewhat by their image.

More Satire

They made another film, "Help," much more advanced and satirical than "A Hard Day's Night," but still tied to the fairy-tale image of the Beatles. John was again the "clever one," Paul charming, George progressing to an air of mystery and Ringo the comic foil.

The music had gotten better with the lyrics of the title song being especially interesting. With

"Ticket To Ride," the Beatles produced a completely new combination of divergent rhythms.

Also the satire of "Help" was a little more subtle and irrelevant than in "A Hard Day's Night." Scotland Yard, religion, drugs, the State, medicine and various social orders all came under the attack of the Beatles, again with the help of Richard Lester. Perhaps their more sophisticated story and use of classical music to underscore the humor of the picture were indications of what was to come.

About this time Paul came up with a lovely-sad ballad "Yesterday," which brought the Beatles firmly into the established "adult" popular scene. Andy Williams, Nancy Wilson, and Perry Como — to name but a few — all recorded "Yesterday." Beatle fans throughout the world fell in love with Paul all over again as he sang solo to the accompaniment of cello and violins.

Eroding Image

Then came the album to end all albums — "Rubber Soul." With this exceptional offering the fairy-tale image of the Beatles was beginning to erode and more mature, more realistic characteristics appeared in their music. Paul's famous quote about not writing fifteen year old songs at twenty, was finally coming true.

Sophistication was beginning to set in. At twenty-five and twenty-three respectively, John and Paul were no longer writing "I'm Happy Just To Dance With You" or "She Loves You." Replacing them were such songs as "Girl" which John wrote after reading a book called *Pain and Pleasure* basing its theme on the Protestant Ethic of work.

Electronic manipulation of sound in its most simple form could be heard in the simulation of a percussion instrument in the huge intake of breath as John sings the word "girl."

The repetitious rhythms gave way, as they had in "Ticket To Ride," to the more diverse tempos in "I'm Looking Through You" and "You Won't See Me" both of which also contain fine lyrics.

The ballads were well represented with "In My Life," a lovely ode to a present love, borrowing for its bridge from the 17th century baroque period of music, and "Michelle" which like its sister song, "Yesterday" has become a standard.

"Rubber Soul" brought the Beatles the intellectual recognition so often denied them before — despite

the books and the movies. It also brought them into controversy over the meaning of one of their songs, something which had not happened before.

There could be little debate over the message in "I Saw Her Standing There" — unless you want to take exception to the words "she was just seventeen, you know what I mean" — but the protectors of teen-age morality seemed to question just what was really going on in that room made of "Norwegian Wood." One critic went so far as to say it was about a man trying to seduce a lesbian.

When asked about "Norwegian Wood" both John and Paul said that it was simply about a girl who worked in the morning and a man who didn't.

Fidelity & Revenge

Whether that explanation satisfied anyone is doubtful, but the Beatle fairy-tale image of those four jolly lads from Liverpool was beginning to change — at long last. Add to that "Run For Your Life," a contemporary song about fidelity and revenge, and the world had the foundations for the new and brilliant work to come.

(To Be Continued)



LENNON: Unchanged by success?



THE BEATLES

READY For the long ride to success...



THE BEATLES in 1964, with one movie behind them and the world at their feet.

'WE'VE INFLUENCED OURSELVES FROM START'—FIFTH DIMENSION

There's a distinctive new sound in popular music, so refreshing and groovy you might call it fifth dimensional, and that's exactly what the people who are making this sound have appropriately named themselves. The Fifth Dimension, which has to be one of the hottest groups in the business, just sounds like nobody else, and they're a far cry from the Motown groove that most Negro groups are in now.

Some observers have called the Fifth Dimension a Negro Mamas and Papas, but the girls and guys in the group are quick to deny the tag.

"We've started something of our own," Marilyn, a beautiful UCLA graduate, told *THE BEAT*. "We want to get away from what the other groups are doing. We're compared to the Mamas and Papas because our first hit 'Go Where You Wanna Go' was a John Phillips composition. Actually, the Mamas and Papas have had very little influence on us."

"That's right," said Billy, the youngest member of the group. "We've influenced ourselves from the start. We had a new sound in mind, and we spent a good five or six months trying to perfect it."

Vocal Experiments

The two girls and three guys got together about a year and a half ago, and were able to get on a tour with Ray Charles, Marc Gordon, Soul City general manager, was so impressed by the group he immediately signed them, and two great hits, the latest being "Up, Up, and Away," have quickly followed.

The Dimension has been able to come up with a sound that is both soothing to the ear and rhythmic, and it may set a trend for the future.

Other rhythm and blues and rock groups are beginning to fol-

low in our footsteps," according to Billy. "It's probably because we have a restful, relaxing sound that still has a good beat," said Florence, a former elementary school teacher.

General Change

"But, you know music in general is starting a new trend with songs like 'Windy' and 'Can't Take My Eyes Off You,'" Marilyn added. Over 12 other groups, including the Association and Brazil '66, have recorded the balloon song, and others are adding it to their repertoire.

A new single is due from the Fifth Dimension very shortly, but tone has been picked as yet. "We're working on four to six new ideas right now," Marilyn revealed.

But recording sessions will have to come in the spare time between an extensive tour and several tapings for national television. Plans right now call for spots on the Hollywood Palace, Away We Go, The Smothers Brothers, and the Dean Martin Show. A tour schedule will take them to Seattle, Baltimore, Vancouver, Massachusetts and Chicago.

Steady work like this—and highly profitable work as well—is something new to the Fifth Dimension members.

Florence, for example, had worked with some local dance bands and had sung in choirs most of her life. Her musical background was in a classical vein, however, with over nine years study of the violin. Watch for her to make her solo violin debut in the Dimension's next album coming out in September. Brenda Holloway, look out!

Marilyn, who graduated in business administration at UCLA, started singing seriously since her

college days. Her interest in singing dates back to when she was 14, and her vocal stylings, she said, have been influenced by both jazz and pop music.

Said mustachioed Ron, "Opera is my field." For three years he sang with the Lincoln Symphonic Orchestra while majoring in music at Lincoln University. He finished third in auditions for the Metropolitan Opera Company's performances of "Showboat" and "Annie Get Your Gun." Ron has directed and sung in several gospel groups, including the Wings Over Jordan, but he considers his greatest thrill to have sung with Dorothy Dandridge and Nat "King" Cole.

When he was 5, Billy started singing in clubs and playing guitar for dance bands in St. Louis, where he, Lamont and Ron were boyfriend friends. For a while he even had his own band. "We called ourselves Billy Davis Jr., and the All Stars—that name really shook St. Louis up," he said jokingly.

Baseball Hopes

For Lamont, singing was never an ambition, but baseball was. "I was in the Dodger's farm system and wouldn't even think of starting to sing, although my mother was always trying to get me to. One day, Ron who's my cousin, asked me to back him up for a recording. It took off, and we were in business. I've been learning more and more ever since." In addition to baseball and singing, Lamont has been a photographer for Harper's Bizarre, and was photographic director of *Elegant Magazine*.

With backgrounds as divergent as these, no wonder the Fifth Dimension is so unique. Like Billy says, "Our sound comes from a great variety of sounds." He couldn't be more right.



5TH DIMENSION—vibrations of their own.

EVERY MOTHER'S SON NOT A TYPICAL GROUP

With all the over-hip, psychedelic groups with their way-out pseudonyms going around these days, it's pretty refreshing to come across a group called Every Mothers' Son. And, at the risk of their careers being ruined by a "clean" image, the name applies. These five guys are as polite, intellectually curious, and serious about their music as you could ever find, and their music has the good taste that you might expect from such a group of men.

"We're actually hip," said their spokesman Lary Larden almost defensively. "We're much more hip than the Beach Boys, for example."

Responsible

That may be true, but Every Mothers' Son represents a more responsible type of hippie, a type that's bound to last a long time. As an example, the guys don't smoke—tobacco or anything else won't have a thing to do with drugs.

"I think we're coming out of this drug scene," says bass player Sky Larsen. "Drugs provide a release with no reward—they sap you of your ambition."

The New York-based group also frown on the psychedelic movement in pop music, calling it an often distasteful novelty. "Some groups insult their audiences," said Sky, referring to the screaming, incoherent sounds of some of today's music makers. "I just don't see how people can stay and listen to them."

The boys said they want to appeal to as many people as possible, and not to a small in-group that might be drawn to a psychedelic sound. Said Lary, "Some people will accuse you of commercialism if you try to appeal to a lot of people. But, on the other hand, those groups that fight commercialism too much kill themselves. Because we want to be ethnic."

we're commercial. We just want everybody to enjoy our music."

Well, if two single hits and a top selling album are any indication, Every Mothers' Son are being enjoyed by just about everybody. Their success story is really a switch from the situation a couple of years ago when the boys didn't have enough money to get to rehearsals.

The group was the idea of two brothers, Lary and Dennis Larden, who had made the Greenwich scene for four years as folk singers. One night in a village coffee shop the boys heard a group called the Big Three, which featured a huge vocalist named Mama Cass Elliott. The boys never forgot that experience.

"It was incredible. There was just a wall of sound, and you thought you were listening to 40 people," Lary said. "We really began to realize what we could do, and at that we started away from ethnic."

The Lardens met an organist, Bruce Milner, and soon picked up bassman Larson. When drummer Chris Augustine joined, Every Mothers' Son was complete.

Strong Point

"The strongest point of the group is that, even though the guys have different tastes, we are amazingly fit together beautifully," Lary said. The boys prefer to write and arrange their own music, because when they don't, "something's missing." "We want to do it all," said brother Dennis. "It means a lot to a group. If you get someone else's sensations, you can't form concepts of your own."

The boys are their own worst critics when it comes to studio recording sessions. They record, re-record, and record again until they are satisfied the music "doesn't fall down." Then, they play it back 8 to 10 times to make sure no part of the song is boring.

"We don't want to take the easy way out," said Lary knowingly.



EVERY MOTHER'S SON—Meet fans during their recent trip to Los Angeles.

Road Runner

The "Dick Biondi Road Show" really goes on the road starting August 20th. Price, Utah, Nampa, Idaho, Kicking Horse, Montana and Tillamook, Oregon are just a few of the cities Dick and his company will be visiting in an intensive 25 Job Corps camp tour.

The Job Corps, part of the Office of Economic Opportunity, provides training for young men and women between 16 and 21 at camp centers throughout the U.S. Many of the camps are remote and have had no entertainment since they've been open.

With Dick will be Gloria Jones whose hit record "Heartbeat" cannot be forgotten, Mickey and The Invaders, winners of the Teen Fair "Battle of the Bands" and a newcomer Calvin Payne, a California Job Corps member Dick discovered during a previous J.C. tour.



CASEY KASEM told his "Shebang" audience that he had only three more weeks before shaving. Next to Casey is guest Brenton Wood.

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KRLA GETS BOB DAYTON

Disc Jockey Bob Dayton has joined the staff of KRLA, it was announced today by program director Reb Foster. Dayton, who will fill the 6:00 to 9:00 p.m. slot, was previously heard on WABC, New York.

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Baby Scratch My Back

4 Tops Smash At Grove; Reveal Road To Success

By Sue Doughty

HOLLYWOOD — The Four Tops reached another milestone in their long climb to acclaim last month, adding life of soul to the menu at the famed Coconut Grove. It was only when they strayed from the familiar R&B bag hat rapport was reduced.

Using opening night as the gauge, crowd reaction would peak and the Grove really groove when the Tops worked over tunes such as "Baby, I Need Your Loving," "Reach Out," "Bernadette," and "Seven Rooms of Gloom," supporting their harmony with infectious finger-snapping, hand-clapping and strutting.

Fear Complaints

An upbeat "If I Had A Hammer" had the Ambassador Hotel management fearing complaints from the local Noise-Abatement Society, but least rewarding were the pop tunes. These included "Girl From Ipanema," "Quiet Night," "Mama," and a medley comprising "Born Free," "Alfie," "Georgy Girl" and "Impossible Dream" in a turn that rapped a total 19 titles.

The Tops' Grove debut featured an introduction by Bill Cosby and local television coverage. A City Council resolution had made it "Four Tops Day" in Los Angeles. The night, too, certainly was theirs.

Relieve Frustration

Earlier, reliving the climb to success, Renaldo (Obie) Benson remarked, "We sang all the time to relieve that frustration of being closed in, crowded and bitter."

He was describing how it was, not long ago, when the Tops were growing up in Detroit and groping for escape.

"At that time we started there

was a group on every corner," Obie said. "The way our lives were going at that point, we would have given anything to get out of there, man."

The boyhood friends, Abdul Fakier, Lawrence Payton, Levi Stubbs Jr. and Obie, bound by fraternal protectiveness, practiced a crude harmony. Their only formal training was the conviction that show business was the route out.

Starvation

"Our first professional job was Eddie's Lounge in Flint, Mich., and we made \$75 for three days, split four ways less 10 per cent," Obie recalled. "We didn't know we could draw on our salary and we had no money, so we starved for three days."

"By then our expenses were \$74.50, leaving 50 cents for gas."

They worked the best of the bad clubs, but they worked. And, after hours, they rehearsed for eight or nine hours more. They changed their name from The Four Aims, to avoid confusion with the Ames Brothers. They worked with Basie and Vaughn and Eckstein.

Eckstein Teaches

"We worked with Bill Eckstein for two years and he taught us everything," said Obie. "He taught us shading, how to sing loud and how to sing soft, breath control, how to sell a song musically and lyrically."

"He indoctrinated us in the business completely. We got a million dollars worth of education from Billy."

A couple of records went unnoticed. Then Motown Records produced a contract.

The Tops started climbing the sales charts three years ago, with

"Baby, I Need Your Loving," and rarely have been off since.

"The secret is that we radiate from one person to the other," Obie suggested. "And we give our all. Anytime I don't feel like giving 100 per cent it comes back to me, what show business has given me."

"My kids will never come up like me and, you know, we plan as a group to devote more time to helping kids—all who don't have the facility to help themselves."

"We go to Watts or Harlem on our own time. We take records. We talk to them, we do anything just to give them some hope, man. It's a beautiful feeling."

In fact, it's Tops.



LEVI STUBBS — and there was only 50 cents left.



FOUR TOPS PLAYED the best of the bad clubs striving for success but talent finally won out.

Labor VS Radio Caroline

(Continued From Page 4)

He did something very original; and because he did it, he became rich.

He outfitted two ships, took them outside the legal limits, and began broadcasting. He broadcast rock.

He soon had a listening audience of 12,000,000 and all the advertising he could handle.

Roscoe graduated from school, bade Wiggs good-bye, and headed for France. With his knowledge of American Radio and the French language (he had attended schools in France and Switzerland), he hoped to make it big and live in style.

He had no luck. He sent a tape to Radio Caroline. O'Rahilly liked it and hired him.

The English liked him. Soon his name was getting around and Radio Luxembourg which broadcasts out of Paris picked up on him and signed him to a contract. Roscoe went to Paris. Speaking French, interjecting Americanisms, and doing a top 40 American format, Roscoe became a hit with the young set.

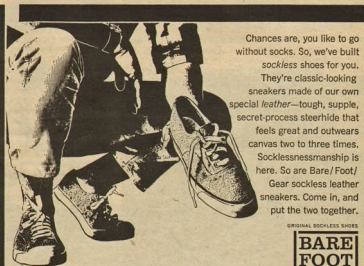
Wiggs recently went to Paris to visit Roscoe and explore the job possibilities for Americans in Europe. Roscoe touted him on O'Rahilly, who might be needing American D.J.s because the Labor Government of England was concocting some rare plans for pirate radio.

To England with Wiggs where he was welcomed by O'Rahilly. O'Rahilly told Wiggs about the bill that the Labor Government wanted to pass in order to eliminate pirate radio. The bill would prevent any and all British subjects from broadcasting from pirate stations, prohibit anyone from supplying these stations with materials or supplies or transporting goods and persons to and from the stations. In short, it would be illegal for any Britisher to conduct any sort of affairs with Radio Caroline.

"Do you think that the bill will go through?" inquired Wiggs.

"It's hard to say," replied Ronan O'Rahilly. "The Tories will try to stop it because they identify with free enterprise. But the Labor Government will try to push it through."

And that is the story of Wiggs, O'Rahilly, and Roscoe, a modern and international story of radio.



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U.K. Pop News Round-Up

Stones, Beatles Closer

By Tony Barrow

"We love you all for the help from our friends to a happier end" is the slogan which accompanied the unexpectedly early arrival of a new single from THE ROLLING STONES, issued by Decca in the U.K. on August 18. My first striking impression after listening to "Dandelion" and "We Love You," the two Mick Jagger/Keith Richard compositions, is that the musical paths of The Stones and The Beatles have never been closer. It's common knowledge that Stones drop in to watch Beatle

America but NOT in Britain! Before the group issues an album in the U.K., a number of the original tracks will be scrapped and fresh material substituted. But a new single will be released on both sides of the Atlantic within the next few weeks. Probably title on the main side of the record will be the Gary Brooker/Keith Reid number "Homburg Hat" which has a fantastic piano theme to create much the same sort of hypnotic effect which organ playing gave to "Whiter Shade Of Pale."

Carrie To King

JULIET PROWSE stars in the West End stage production of "Sweet Charity" opening at London's Prince of Wales theatre in October... Under the new management of their record producer Ron Richards and publicity man Robin Britten THE HOLLIES now plan a three-week October trip to America to include college concert dates and several major television appearances. Group's "Carrie Anne" follow-up single is to be "King Midas" an original Hollie composition... Randy Newman's "So Long Dad" is latest MANFRED MANN single... British vocal group and backing band will accompany BRENDA LEE during U.K. cabaret dates in November.

ENGELBERT HUMPERDINCK (latest single, "The Last Waltz") goes out on a 40-day U.K. concert tour lasting from the final week of October to the early part of December. Songstress LULU will be a special guest star on most of the dates.

Airplane Movie

At Brian Epstein's Saville Theatre JIMI HENDRIX EXPERIENCE presenting precisely the same act which was considered "too wild" for MONKEES' U.S. tour... During October visit to Britain JEFFERSON AIRPLANE may appear in Terence Cooper movie entitled "Freak Out"... Agent VIC LEWIS who promoted THE MONKEES' London concerts earlier this summer

off to Russia to discuss the first-ever East-West exchange of pop talent.

Prior to September cabaret dates in Tokyo DUSTY SPRINGFIELD vacationing in California with her manager Vic Billings... Many TV and radio interviews by BRUCE JOHNSTON in London timed neatly to coincide with Capitol's release of "Heroes And Villains" single in U.K... Very last record broadcast by RADIO LONDON before it went off the air forever was THE BEATLES' "A Day In The Life" GEORGE AND PATTI HARRISON flew from London to Los Angeles as "Mr. & Mrs. Weiss" but didn't escape battery of press cameramen. They borrowed their flight name from NAT WEISS, co-manager of THE CYRKLE, who looked after the couple in California.

Answer To Lucy?

JOHN LENNON's fave new single of the moment is "Hole In My Shoe" created by former Spencer Davis star STEVIE WINWOOD for his new group TRAFFIC. You might say this is Stevie's answer to "Lucy In The Sky"... Revolutionary new concept of pop concert presentation planned by THE PINK FLOYD who will operate circus-style in a mammoth tent and put on a light show. Meanwhile the group is having remarkable success with their first U.K. LP album called "The Piper At The Gates of Dawn"... SPENCER DAVIS had stitches in his knee after falling from the stage of New York's Cheetah Club.

Week-long October stint for THE MOVE at San Francisco's Avalon Ballroom. By then you'll have heard their latest single "Flowers In The Rain"... Quote from NEW VAUDEVILLE BAND'S MICK WILSHIR: "Hip groups sneer at us but we're more hip than they'll ever be!"... Once Britain's top teenage songstress HELEN SHAPIRO, now 21, marries in a few weeks time... From Fontana label the new SPENCER DAVIS GROUP moving to United Artists... Says ERIC BURDEN: "San Francisco will be the cultural center of the world in a couple of years. Liverpool was a failure—there was only one group, one center of energy. What Frisco is doing where Liverpool failed is to make the scene come to them."

Flower Festival

"Festival of the Flower Children" at Woburn Abbey, one of Britain's most famous stately homes, over August Bank Holiday weekend stars a host of top pop units including THE KINKS, THE ALAN PRICE SET and THE BEE GEES... One of the very last commercials broadcast by the now-dead RADIO LONDON advertised special mail-order records featuring the station's jingles!... Capitol just issued SCOTT MCKENZIE'S recording of the Mike Hurst number "Look In Your Eyes" as a U.K. single.

Paul Revere



PAUL PROUDLY dusts his four gold LP's.



PAUL SEEMS to have something his collie wants.



THE ROLLING STONES—sounding more and more like the Beatles.



JODY AND HER DADDY sit on the family Excalibur.

At Home And On The Firing Line



SON, DARRON tunes in his favorite show while Jody and papa Paul wait anxiously.

By Greg Kieselmann
An interview with an entertainer, despite whatever "glamour" might surround him, can often be one of the dulllest experiences around, dull because there are so many who are afraid to say anything. Talking with one can often sound like an interview with another since carefully packaged replies are an item on the market in the entertainment business. It's almost with a shock then, that you encounter someone like Paul Revere, the mastermind of the Raiders. Sincerity and frankness so pervade what he says that you almost catch yourself warning him, "Be careful what you say, Paul."

Revere's Concern

Revere, a man who grew up fast, running a barbershop at the age of 17, appears thoroughly domesticated in the surroundings of his beautiful home in L.A.'s San Fernando Valley. With a wife and two children, he has more things on his mind than the average pop singer. "I'm square," he says freely, disconnecting himself from the hippie generation. Yet Revere, whose appeal is basically to the teenybopper, is deeply concerned about today's young people, particularly over their infatuation with drugs and drug music.

"If drugs are a common thing in music, ads, clothes and our language, then your helping it. There's no point encouraging it. Kids are frustrated enough searching for answers. It's hard to have a responsible outlook at that age since kids always try to evade responsibility and not face reality. These things weren't available when I was a kid, but I might have taken them since you always have to have action at that time in your life. Ordinarily you outlive these frustrating periods, but I worry about the harm that can be done during this period if drugs get to your head.

"Ninety percent of the kids in this country have nothing to do with drugs, wouldn't know what you are talking about, but I worry about the harm that can be done during this period if drugs get to your head.

press. The word gets around more now than when I was a kid. Now marijuana is talked about like beer was in my youth.

"Why announce banana recipes over television? Why print that morning glory seeds will give you a trip? Fifty percent will go out and try it. The adult world has been putting down drugs, but it turns right around and capitalizes on them. I can't be doing any good. If there's anything to get high on, kids will try it. I'm getting frustrated, there's so much of it in Los Angeles. I don't want to raise my kids here."

Revere is critical of the lyrics of some pop records and advocates a type of industry censorship as the possible cure for objectionable sounds.

"Some songs are obviously rank so you can't miss it; others talk in a hip way about drugs. Of course, any love song can be made dirty, or taken two ways, if you tear it apart."

A Suggestion

"It all goes back to the trade magazines. If records are picked for write-ups, the disc jocks will promote them. However, if the magazines legitimately listened to the records, they could catch anything obviously obscene or unfit to listen to. They could nip it in the bud by throwing the records in the waste basket, and the jocks wouldn't see them. People would then have to be a little more careful and a little less loose. What I can't understand is if the song is not in good taste, why write it? Why don't they have more respect for their fellow man? The only problem with the trade journal censorship, of course, is that they might go on a campaign and abuse their power. They shouldn't go on any kind of campaign."

Although the trend in pop music is leaning toward the electronic psychedelic sound, Revere said the Raiders' basic sound would not change. "If our producer, Terry Melcher, had some extreme plans, though, I wouldn't argue," he said.

Paul's personal bag is funky

rhythm and blues. "I dig quality like Otis Redding, catchy melodies with lots of drive and no electronic gimmicks. If I had my way we'd add eight horns to the group and we'd probably starve."

"Everybody in the business right now is interested in looking for strange patterns and concepts. I personally dig hearing something and liking it. Some people take a nothing song and build and build on it electronically, trying to make it into a masterpiece. But 90 percent of the people like something as a whole and don't pick out parts and listen to patterns. Lots of time and money is being wasted trying to give class to rock and roll."

Revere, a well-known and respected businessman, has established a sizeable empire since he started the Raiders 10 years ago. As his business activities take more and more of his time, an obvious question is how long he will continue to record.

"I never will retire, I think. I dig the business and will always be involved in it, less on the stage and more with the business activities. I enjoy being involved with huge sums of money. It's fun to hold on to your money and keep it from the crooks. I love to see talent and hate to see it get gyped. That's why I would like to expand our organization and take on other acts and give them the same advantages we have."

Like Brian?

"In two or three years I'd like to get the organization to the point where I don't have to go out on the road. There are more important things to do at home or working in the background. Let's face it, I'm the organizer of the Raiders, not the star. I could do more good off-stage than on stage, but right now, I'm doing both. I'm spreading myself out too much. Brian Wilson removed himself from the road and concentrated on what he did the best. When things get straightened out I want to do like Wilson."

With Paul's enthusiasm and good sense, you just hope he'll never quit the business.



PAUL REVERE—as outspoken as he is successful.



PAUL AND WIFE, SHARON, rest in back yard with family.



DARRON AND JODY try their hand at pop's hobby, Go-Carts.

Stevie Wonder—Music And Soul



STEVIE STROLLS with Rita Ross, Diana Ross' sister

It's hard to believe, but Stevie Wonder, the 12-year-old musical prodigy who thrilled audiences with his outsize version of "Fingertips," is no youngster anymore. Stevie's now all of 17, ready to enter college, and one of the real pros of the music business.

Since "Fingertips," his first million seller, Stevie's recorded a succession of hits including "High Heel Sneakers," "Castles in the Sand," "Uptight," "Nothin' Too Good For My Baby," "Blowin' in the Wind," and "A Place in the Sun." His style has matured with his years, as exemplified in Stevie's latest smash "I Was Made To Love Her," but this maturity hasn't hurt him a bit. As a matter of fact, Stevie seems to be riding the crest of his success.

More Than Sing

The Motown recording artist can do more than just sing. Stevie can play with real soul, the piano, organ, drums and harmonica, and usually backs himself up with at least one of these instruments, if not all of them during a concert.

But what does "soul" really mean to an exponent of it like Stevie?

"Soul is a feeling," he believes, "it's not soul music, it's music that has soul in it. John Lennon and the Beatles have soul in what they are doing. It's not rhythm and blues, but it is English soul. Soul goes

back, back, back," says Stevie hitting his heart.

Stevie, who has been blind since birth, has had few problems coping with the troubles which beset every teenager, but Stevie isn't an average boy. He has perceptiveness and musical know-how which you might expect from a 30-year-old.

University Next

In January, Stevie will graduate from Michigan State School for the Blind. He then plans to follow up his studies at the University of Southern California where he will major in composing and arranging.

A man responsible for much of Stevie's scholastic success is his tutor, Ten Hull, a graduate of Michigan University who holds a special degree for teaching the blind.

Stevie's traveling companion, Hull, classifies his pupil as a "dedicated and adept" student with an unquenching desire for knowledge.

Stevie's early development is probably most obvious when you consider he signed his first record in contract with Motown when he was nine. And he has been moving at a fast pace ever since. Last year Stevie was sighted by *Billboard Magazine* as one of the nation's top recording artists and with his latest hit, "I Was Made To Love Her," he is a likely selection for that distinction again.



STEVIE & RITA study on grass of Wayne University



AND THEN it's off to the library for more study.



A GLIMPSE of Fonda



HAPPY Robert Redford



PUZZLED Charles Boyer

The BEAT Goes To The Movies

'BAREFOOT IN THE PARK'

Jim Hamblin

This has to be one of the easiest choices of the year. It's got good direction, good photography, and one of the best casts ever. Currently in exclusive runs in most areas, it's worth hunting down.

Leggy Jane Fonda is revealed with considerable regularity for a closer inspection of her charms, and we thoroughly approve.

Co-star Robert Redford was first seen as the railroad agent in "This Property Is Condemned," and proves himself an excellent comedy actor. The story is about a newlywed couple, which already gives writers enough gags for an hour.

By expanding the action of a very successful stage play, the producers have found a goldmine.

Special note should be made of Charles Boyer, who plays an aged beatnik in the upstairs "apartment." The only way to get to his pad is up a steel ladder.

Probably the most hilarious performance is by Herbie Edelman, who was happily chosen to re-create his stage role as the telephone man. You have to see it to believe that anything could be that hilarious.

And so as our newlyweds settle down to their first night at home, with snow drifting in the broken skylight, we leave the rest to you, and our delightful memories.



JANE FONDA is a newlywed with a definite problem.



Lou Rawls A Misfit?

In a world which insists upon putting things into categories and leaving them there, Lou Rawls is a misfit. He simply will not stay in one bag for long. After kicking around for five or six years, Lou is back again, displacing Frank Sinatra in popularity polls, packing them in at Carnegie Hall, sending the teen-age population to their record stores to buy "Dead-End Street," and impressing the hippie population at the Monterey Pop Festival with his good "Soul" music.

Lou started out singing in Pandora's Box in Los Angeles, and in any club that would hire him in his native Chicago. His main style was the Blues, but for years, Lou couldn't get a hit, and then suddenly the pop music listener discovered Lou Rawls. Why this discovery? Lou has his own opinion as to the reasons for his new found popularity. "I think it's because much of today's rock music was derived from the Blues. Acts like the Beatles and Rolling Stones are singing the Blues and they've shown that the kids not only can dance to it but they dig the sound as well."

"Five years ago, I was singing the same stuff at Pandora's Box on the Sunset Strip in Hollywood. The kids were digging it then and packing the place. But it took groups like the Stones and Beatles to really put it across. They paved the way for Blues, made people aware that the Blues songs make for good listening and dancing."

Carnegie Hall

But Lou is not just popular with those who listen to pop music or "soul" music. His appeal has gone even farther than that. At Carnegie Hall, and in nightclubs throughout the country, Rawls has been playing to standing room only and sold out sets. He has reached the over-the-top, sophisticated people of this country.

This popularity in the night-club circuit is also a new found blessing. Only a few months ago, Rawls had finished what he hopes is his last tour of what he calls the "Chitlin' circuit" of small Negro night-clubs in San Francisco, Cleveland and St. Louis. There he played to

The Airplane Takes Off

The Jefferson Airplane takes off amid whirling lights and the shattering roar of six musicians. The run-away is the Fillmore Auditorium in San Francisco, where the group first formulated their present style that has sent them straight to the top of the pop field.

The Airplane is the leading exponent of the San Francisco Sound; a combination of blues, folk, jazz and whatever else comes to the minds of the musicians. The Airplane is not alone, San Francisco. It has also been the launching pad for such groups as Moby Grape, The Grateful Dead, The Allnight Apothecary, The Quick-silver Messenger Service, Big Brother and the Holding Company, Country Joe and the Fish, The Loading Zone, and the Yellow Brick Road.



audiences that didn't listen, and it was through that experience that Lou developed his quick fire monologues dealing with every subject imaginable; monologues that have become so important in his present success.

Today, savoring the sweet life that fame and money has finally brought him, Lou has nevertheless not forgotten his background and his struggles to reach the top. He knows the dangers of "living off the street" first hand, and has become very active in such programs as "Teen Post" and "Operation Cool-Head," all designed to keep kids out of trouble and the "arms of the police."

Free Concerts

For almost every sell-out concert Lou has played, he's also staged one free for the kids. These were concerts in Cincinnati, and in Los Angeles as well as in other cities throughout the country.

He knows what he is singing about and knows with what kids from slum areas are faced. He is also aware of the enormous change in American society and emphasizes that kids have to change too. "When I was a kid, you'd hang around the corner and maybe make it. Survive with your 'mother wit.' Not today. Today you've gotta get it out of books, or else you're going to wake up one day and wonder, 'where did it all go to.'"

Lou Rawls knows where he's come from and where he's going. The kid at large is only too happy to come along.

SUBSCRIBE!

— See Page 24 —

The San Francisco Sound is a free-wheeling endeavor, the outcome of improvisation rather than rehearsal and spur of the moment excitement rather than professionalism. It encompasses particularly every form of music from bluegrass and Indian ragas to Bach and jug-band music. There is no structure involved; the emphasis is on the spontaneous, and songs run on and on, sometimes for over twenty minutes.

But it is not just the music that makes the San Francisco Sound, it is also the total environment. At the Fillmore and other such auditoriums, blinding strobe lights flash in rhythm with the music, the wall seems to squirm with protozoa-type patterns, the "audience" wears their newest art nouveau and mod fashions, and the aim is total submergence in what is happening. One Fillmore regular puts it this way, "fight it, stay aloof, and critical and you'll suffer one of the most painful headaches imaginable."

The Airplane seek this communion in their music. Paul Kantner, lead singer, believes they have achieved their goal.



"IT DOESN'T MATTER what the lyrics say, or who sings them. They're all the same. They say 'Be free.'"



BRINGING THE BEE GEES INTO FOCUS

By Tony Barrow

It's high time I helped stamp out the rest of the ridiculous rumors about THE BEE GEES. At first many Americans believed that "New York Mining Disaster, 1941" was a Lennon-McCartney composition recorded by The Beatles who, for unstated reasons, wished to conceal their true identity.

Well, that rumor was squashed via the June 17 issue of *BEAT* which contained my special background story on the group's incredible history of teenage TV and chart success. I believe the photograph I used to accompany my piece for *BEAT* was the first of the group to be published in America.

Those who are not lucky enough to be numbered among *BEAT*'s constantly increasing readership were to see the living proof that THE BEE GEES exist when the group spent the first couple of weeks of July making a promotional tour of America. By now the foursome had been expanded to quintet strength by the recruiting of Australian guitarist Vince Melouney.

But other rumors have persisted. Like John and Paul doing "Every Christian Lion Hearted Man Will Show You," one of the stand-out tracks on the 14-title Atlantic album called "The Bee Gees First." Like: "The album track 'In My Own Time' has the Beatles' name and places it beside the Bee Gees. Like: Paul McCartney travels everywhere with the Bee Gees because he is the group's secret record producer.

So here are the facts. *The Beatles and The Bee Gees have never worked together.* "Every Christian Lion Hearted Man Will Show You" was written and arranged by the three Gibb brothers — Robin and Maurice (17-year-old twins) and Barry (19) — who form the core of the Bee Gees.

This and all the group's other recordings used as co-producers Australians Ossie Byrne and Robert Stigwood. Stigwood, Brian Epstein's new joint managing director at Nems Enterprises, is the personal manager of The Bee Gees. Despite the fact that many fans telephoned the Bee Gees during their American tour and asked to talk to Paul McCartney, the Beate was not traveling in the party and has no professional connection with the group.

It's an established fact that The Beatles admire the songwriting of The Bee Gees and have praised their records. But, apart from off-duty moments in the London clubs, the two groups don't even see much of one another.

Of course there is no denying that there ARE certain similarities between the music made by the two groups. Barry Gibb can sound a lot like John Lennon at certain moments on certain records. What's more The Bee Gees are displaying such remarkable musical progression that one London reviewer sub-titled their album "Son of Revolver!" a thought which The Bee Gees receive with mixed feelings.

It goes without saying that any freshly famous pop group would

be flattered and proud to be compared alongside the work of the world's most important quartet.

At the same time I can vouch for the claim of the Bee Gees that Barry, Maurice and Robin Gibb were working together even before The Beatles gained their initial success in Hamburg. I have listened to the earliest Australian-made records produced by The Bee Gees when they were operating as a trio. Vocally there was that same slight but undeniable similarity between Barry Gibb and John Lennon. So I'm quite convinced that the whole thing is coincidence and not carbon-copying.

Perhaps the closeness of their hometowns has something to do with it. The Gibb brothers were born and raised in Manchester, more than 30 miles from Liverpool. The distinctive local accents in both cities have always shown definite similarities. As a Liverpoolian (Scouser if you prefer the word) I can tell the difference but a man from any other part of Britain might have difficulty in separating the Liverpool and Manchester accents.

ROBERT STIGWOOD refused numerous tour offers for THE BEE GEES while he was in America with the group. He insists that they should not undertake any series of stage shows, as billposters or otherwise, until the early months of 1968 when they can hope to have behind them four or five major American hits. Robert's current plan is to present The Bee Gees in their first U.S. concert at New York's Carnegie Hall.

The Best Play The Very Best



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George's House Psychedelic

LONDON — George Harrison has followed John Lennon's lead in painting his Rolls Royce psychedelic colors, but has done him one better—George has painted his house with green, red, yellow and orange psychedelic designs.

Crewe To Pen Picture Score

Bob Crewe has been signed to compose the score for Universal's "What's So Good About Feeling Good?" which stars George Peppard and Julie Tyler Moore. Crewe, who produced the current smash, "Can't Take My Eyes Off You," recorded by Frankie Valli, will be giving his first motion picture score.

Home Jukebox

A new device is on the market now which can program up to 40 hours of music from a remote point. Made by the Seeburg Corp., the world's largest jukebox producer, the machine can store up to 50 LPs in an upright position. It's operated by dialing the storage number of a record on a conventional telephone dial which puts the record's number into the console's "memory bank." Then, by pressing the "Play" button, the memory system electronically has a vertical tone arm move through the line of upright records, playing any side of the cut you ordered. You'll have to dig into your piggy bank, though. The device costs from \$795 to \$1,500.

KING GRADUATES

LONDON — British pop star Jonathan King has graduated with honors from Cambridge University. He was awarded a Bachelor of Arts degree in English literature. He is currently at work on a novel which he promises will contain some explosive material. King is also negotiating to have a full-page column in a prominent British magazine. The anti-aging stand he has taken in his music and television appearances have made him very popular with a number of leading British officials.

HIPPIES FORM OWN THEATRE

SAN FRANCISCO — An old movie house located in the heart of San Francisco's Haight-Ashbury district has been converted by hippies into a theatre of performing arts.

The first performance in the new Straight Theatre consisted of a play and music by a folk-rock band. Twenty stockholders pooled their money to buy the old Haight Theatre, according to Hillet Resner, a 25-year-old college dropout who is director of the new theatre.

Harum Split

Procol Harum has lost two of its members—guitarist Ray Royer and drummer Bobby Harrison have left the group.

They have been replaced by Robin Trower on lead guitar and Barry Wilson on the drums. The Move manager has been appointed co-manager of the group.

The split was described as amicable, although the disagreement which led to the split was over group policy.

Knight Inks

NEW YORK — Terry Knight has signed an exclusive writing contract with Merlin Music, Inc. Terry, who wrote his current single on the best-seller charts, "Love, Love, Love, Love," also penned eight of the twelve tracks on his latest LP, "Reflections."

Terry's personal manager, Bob Coe, said Terry has composed a special song called "Hang Ten," for use as a promotion tie-in for a new teenage cosmetic.

Dirt Band A Hit

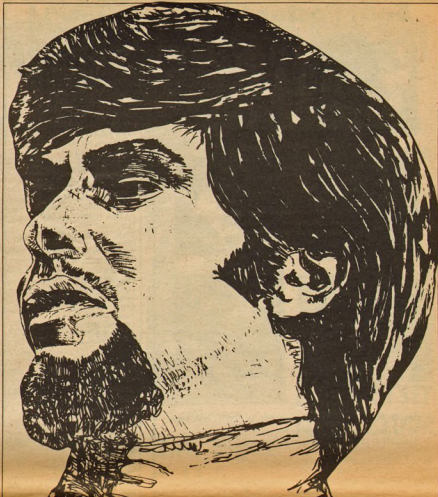
The Nitty Gritty Dirt Band returned to their West Coast base after three very successful weeks at New York's famed Bitter End Club in Greenwich Village. During their stay, the Band also did a gig for the "Tonight" Show.

Sinatra Awards

Voices which "The Voice" contributed to train gave their first concert at the University of California at Los Angeles. Frank Sinatra underwrote the cost of annual awards totaling \$5,000 for music majors at UCLA's college of fine arts. Two first prizes of \$2,000 each were awarded to a vocalist and an instrumentalist, with second prizes of \$500 in the same categories.

TJB Gross \$162,000

Herb Alpert and his Tijuana Brass walked out of the Northwest recently some \$162,000 richer after only three nights work. The group starred in one-nights in Portland, Vancouver and Seattle.



Another Hit For Johnny

Although it's getting a bit repetitious, Johnny Rivers has another hit. Of course, it's the old Smokey Robinson song, "Tracts of My Tears," and Johnny sounds better than ever on it. Things seem to be getting repetitious because the New York born, Baton Rouge bred phenom has been turning out chart-busters continuously since his first hit, "Memphis," was recorded in 1963.

Along with "Tracts," Imperial Records has released a new Rivers LP, "Rewind," which is climbing the pop album charts. The LP includes the current hit plus Johnny's last single, "Baby, I Need Your Lovin'." The flipside of "Tracts" contains a medley of five tunes from the "Rewind" album, which is an unusual twist.

To say Johnny has done well for himself is an understatement. Just recently he signed a long-term contract with Imperial Records, formed his own publishing company—Johnny Rivers Music—and started Soul City Records. Producing records, however, is just a favorite hobby, Johnny says.

New York, Vegas

Stints at New York's Copacabana and the Riviera Hotel in Las Vegas and guest spots on television shows like "Hollywood Palace" and "The Ed Sullivan Show" have guaranteed his place as one of the top male vocalists in the country.

But despite his fabulous success, Johnny hasn't forgotten his lowly beginnings, and lowly they were. About his early life in Baton Rouge, Johnny says, "We weren't poor, we were double poor." To pick up some money during his school days Johnny would play guitar with his own group at school functions and at local clubs. Working at night, he would come to high school the next day and usually end up falling to sleep in class.

Summers In East

When he was fourteen, Johnny started spending his summer vacations in the Eastern musical capitals of New York and Nashville. On one of these excursions he met the famed R'n'R promoter Alan Freed, who persuaded Johnny to change his name from Ramin-stella to Rivers.

Later, in Nashville, Johnny met Roger Miller, who was also an unknown then, and the two worked together writing songs and cutting demonstration records for Elvis Presley and Johnny Cash, among others.

But Johnny's successful career really began when he traveled to Los Angeles in 1960, although you'd never know he would be a recording star by the way he started. He had made a decision to give up singing and go into composing, strictly, and he did fairly well, writing the Rick Nelson hit "I'll Make Believe."

Los Angeles had really made little impact on Johnny's life until

the owner of a small Sunset Strip nightclub called Gazzarr's persuaded Johnny to stand in for a few nights when a scheduled jazz combo copped out. With only a drummer as accompaniment, he became an instant success. Johnny would just sit on a stool and play and sing, but his name got around quickly, and soon Hollywood stars were crowding in to see this new celebrity.

He then took an offer to headline the Whisky A Go Go, L.A.'s first discotheque, and Johnny and the nightclub made each other famous. Since this 1963 debut, he has copied six gold records for sounds as diverse as country and western, motown, eastern rock, and tender ballads.

After his first hit, Johnny bought a house in Los Angeles where he and his mother and father now live. Johnny really bought the house for his parents. After all, it was his father who started him on the road to success, teaching his small son how to pick a guitar and carry a tune on the poor side of Baton Rouge.

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That's Lou (Capitol) Lou Rawls, *When Love Goes Wrong*, Please Give Me Someone To Love, *Street of Dreams* and other tracks. This is Lou Rawls doing the kind of material that has finally put him on the top. Those who are Rawls fans will find this album excellent. Consisting mainly of Rawls' compositions sprinkled in with ballads like *When Love Goes Wrong* this offering is consistently well done. Unfortunately, Rawls tends to be repetitious in his material and his interesting style becomes tedious after a few songs. But those who consider Rawls to be the greatest blues singer since Ray Charles burst on the scene will find little about which to complain. Two particularly fine offerings are Rawls' *Problems* ("You can only take out what you put in it, that's life) and *Street of Dreams* (All you can hold is the moonbeams").

Paul Jones sings songs from the film "Privilege" and others (Capitol). Paul Jones, *Free Me, I've Been A Bad Boy*, *Lady Godiva* and nine other tracks. Paul Jones, who is a super-pop star in England is trying for the American audience with this release. Unfortunately, he will not get it. The album for the most part is interesting. Jones' best song is "I Can't Hold On Much Longer" reminiscent of the Kinks' "Sunny Afternoon." The songs from the Peter Watkins' film *Privilege* are poorly written and sung without much conviction. Unless the movie becomes a big hit with the record buying public this album doesn't stand a chance. The film concerns the career of a top pop star in England in the near future. *Privilege* has been well-received as a valiant attempt at satire, but critics have generally panned the film as a whole, and Paul Jones in particular. This album cannot survive without the film, and the film does not promise to be of any help at all.

Andy Parks tells about sex, school . . . and like other pressures (Capitol). This is a new comedy album supposedly telling of the trials of a young teen-age boy (15). The album has some very good moments, and a few funny lines, but on the whole it is not very funny. For one thing, it is written by adults, with only an eye on teen-agers. "Long As You're Neat" has some good exchanges between father and son discussing long hair and rock groups. Most of the humor has been heard before, with only moderate updating. The discussion of sex between Andy and his girlfriend, Karen, is worth a few smiles, as is Andy's awareness of the importance of being a teen-ager in a youth oriented society that runs throughout the album. If you can catch the album on the radio fine, but it is not worth buying.

Time And Charges/The Buckingham's (Columbia) Don't You Care, Remember, Mercy, Mercy, Mercy plus seven other tracks. This is an extremely interesting album, offering many diverse moods and tempos. From the hit rock song "Don't You Care" to the uniquely delivered cover of the Beatles' "I'll Be Back" the Buckingham's prove that they are important performers.

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NATIONAL TOP 25 SINGLES

1. ODE TO BILLY JOE Bobbie Gentry
2. ALL YOU NEED IS LOVE Beatles
3. BABY, I LOVE YOU Aretha Franklin
4. LIGHT MY FIRE Doors
5. WORDS Monkees
6. PLEASANT VALLEY SUNDAY Monkees
7. MERCY, MERCY, MERCY Buckingham
8. REFLECTIONS Diana Ross and the Supremes
9. HOPES AND VILLAINS Beach Boys
10. A GIRL LIKE YOU Young Rascals
11. SILENCE IS GOLDEN Tremeles
12. WHITER SHADES OF PALE Primal Scream
13. APPLES, PEACHES & PUMPKIN PIE Jay and the Technicians
14. COLD SWEAT James Brown
15. I WAS MADE TO LOVE HER Stevie Wonder
16. THANK THE LORD FOR THE NIGHT TIME Neil Diamond
17. YOU'RE MY EVERYTHING Temptations
18. CARRIE-ANNE Hollies
19. COME BACK WHEN YOU'RE GROWN Bobby Vee
20. FAKIN' IT Simon and Garfunkel
21. LET GOOD TIMES ROLL Bunny Sigler
22. WHITE RABBIT Jefferson Airplane
23. TESTIFY Parliaments
24. WORLD WE KNEW Frank Sinatra
25. TO LOVE SOMEBODY Bee Gees

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Hollies and DOORS rule!

Hollies, Hollies, Hollies!!!!!!

Jon Jon leader-drummer of the

BUCKINGHAMS — you're a

"luv"

Lan Roberts, Chuck Boland are

weird psychedelic Hippies!!!!

KJR, 950 Seattle

PIGPEN We love you!

Monkee Fans wear diapers.

Bob Boemer?

Gail — I think you're the lost

and the sweetest, Nickil

John and Janet forever!

"I'm So Glad"

by SCOTT RICHARD CASE

is bitchin'!

Kent Sanderson, you're outasite

... Sally Dennis

Sue Meyers thinks Larry Bliessen

is outasite!

Monkee's scene;

21 inches SQUARE!

BEATLES RULE!

George Harrison: WOW!

HAPPY BIRTHDAY! Carl Giam-

meres Aug. 21, Marty Grebb

Sept. 2, Dennis Tufano Sept. 11,

LUV, BUCKINGHAM'S

FAN CLUB

Saturday's children... outasite!

"Happy Birthday Sandie Pierce"

Luv, Bill

HAPPY BIRTHDAY

FREDDY WELER

Ride with the sounds of THE

MIDNIGHT RAIDERS — Jones-

ville, Wisconsin

THANK GOD FOR

JOHN LENNON.

Happy Birthday to Carol Weth.

Soon called?

Griffith Park Chirs?

Be saved and believe in

JOHN LENNON

... ken johnson

The Wind Chirs JIMI

M.P.J.: Maybe the choice you

made wasn't really right — Lady a

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FOREVER!

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Laurie, Have a HAPPY! Krissy

Please remember 'Younger Girl'

I always will. Love, Tommy

DAVY JONES...I LUV YOU

Dianne Nelson

lavs Luv McCartyne

"Hi Kubieshe"

PASSION SUNDAY,

PASSION SUNDAY,

PASSION SUNDAY,

PASSION SUNDAY,

PASSION SUNDAY,

Clyde the dragon spits fire...

WADE!!

Bryan plus Brenda...

"More Love"

Robyn Loves Hal!

Debra Loves Frankie!

— The "Four Flowery Children"

Karen LOVES Davy

Is Ron Henley Real?

The RAIN Reigns

Happy Birthday Craig Robb

— Love Karen

Bob in Madison—remember Jo

Ellen and Sheila July 30th? Re-

mindees Zally, "the boys," the

Monkeys, Stones?

Bay Area BEATLES FANS:

How can we be together August

29th?????

BEATLE PEOPLE! BLAH!!

JADE electrifies your soul!

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want YOU!!

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Nancy

P.J. Proby forever!!

Donsires

Ripnetzles are better than Zallys

people who wear Red Pants are

bitchin'! Consult high tide

Hoppy Burdipal King Harrison

... Bouspomes

BILLY, I love you, Kathie!

Happy Birthday Papa John

Luv Elleen

The 21st Century: Get Going!!!

Lanny is the greatest ever,

Luv Ya

HAPPY BIRTHDAY, DAVE

George Harrison has SOUL

It's Sterling's fault

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Luv THE GNARLY BEAST

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talize, mesmerize, finalize, pierce,

and Russzifie me!

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To our Freds: The rich, rich, last

rights. Mike get a new Tom-Tom

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want to get hitched. Luv, Leo

Luv, Libra

Adopt "Children"

luv, Mary Marin

"Groovin' with

LEWIS & CLARK EXPEDITION

— Michelle S

To my angel—cherish is the word
forever — P.D.

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LOVE SPOCK!!!

Philadelphia loves the

MONKEES

Long John has soul

Bob, be persistent...

Bob, be persistent...

Bob, be persistent... hark!

Dickie—Meet me Monday at

Chocolate River

Phasant Under Glass

"Traci Burke — I love you —"

Bobby.

C'mon SPOONFUL people; I

love you ZALLY too but if he's

happier now — how can we

object????

Give Jerry a chance

Lemmon pie is so good!

Bobby—My heart follows you

across the endless sea. Joy

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Laurie and Krissy

Dan Harrison of Woodland Hills

— Where are you? — Love, Tina

Happy Birthday, Dixie Lee Be-

wick!!! Don't you miss me any-

more????

Sunisdye?

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A splendid time is guaranteed for

all...

Dean Christie, Dean Christie,

Dean Christie

Mod men, Mod men, Mod men

Dean Bonniwell—Happy Belated

Birthday

Chuck Sayers—Happy Belated

Birthday

Big Brother

and the Holding Company

Richard Kersulis has funny look-

in 'feet and very skinny legs.

— Goldie

Hearts and Flowers are blossom-

ing...

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Paul and Ringo!!! — Vicky

HAPPY BIRTHDAY

Sharon Taylor—Bill & Margaret

Happy Birthday Joe Butler!!

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Monkees forever!

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vannah's incompatible TIM.

Queen Shaz has power!

Happy Birthdan

Michelle Wertheber,

Love, Rick Coleman

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the eye, the mind, the soul—is

love—Hillary

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