

BEATLES SET FOR WORLD-WIDE TV

25¢

KRLA
Edition

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ANIMAL CAUGHT AT HIPPIE WEDDING

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BEATLES SET FOR WORLD TELEVISION



BEATLES postpone Indian trip

By Tony Barrow
LONDON — The Beatles have postponed their *Odyssey To India* in order to complete an hour-long color television special. They will not leave for the Orient before the first week in October.

The boys expect to return to England a few weeks before Christmas after a period of meditation studies under Maharishi Mahesh Yogi.

The theme song for the special, "Magical Mystery Tour," has already been written by John and Paul, and they are currently composing at least four other songs for the show.

Reports indicate that the music will be released either as a series of singles or as an EP disc and not on a full-length LP.

The Beatles are anxious that the special be screened during the Christmas period on a worldwide basis.

The *Magical Mystery Tour* is a replacement for a previously planned special which was to center around the "Sgt. Pepper" album. There is a possibility that some of the "Sgt. Pepper" material will be included in sequences of the "Mystery Tour."

'SMOTHERS BROS.' UPSET CENSORS

Once again the Smothers Bros. are deep in controversy. CBS censors have objected to folk singer Pete Seeger's song called "Waist Deep in the Big Muddy." Seeger was set to sing this song on the opening night show aired in September.

CBS agreed to let the folk singer record the song and then after viewing the tape, the station's censors would determine its merits. CBS ruled that the song might be "politically controversial" and anti-Vietnam.

Black Listed
Pete Seeger has been unofficially "blacklisted" (a word which the networks deny exists) for the past 16 years. However, a network spokesman said the ban had nothing to do with the singer only the songs.

"The feeling was it was not the artist, but the content of the song that might open up an equal time situation, as a partisan statement." He went on to add that the material might be considered politically controversial, something the network seeks to avoid in entertainment programs.

Although neither the Vietnam conflict nor the Johnson administration is mentioned in the tune, the network spokesman said they felt "it was anti-Vietnam and bitterly anti-administration."

Minus Mud
Seeger was shown on the program, minus his "Big Muddy" song. In its place, the singer offered "Where Have All The Flowers Gone" which is also an anti-war song, but apparently CBS did not find this one to be controversial.

Last season, the Smothers Bros. show received quite a bit of notoriety as the most controversial show on the air, and the two brothers were continually getting into debates with the network over the content of their show.

Tom and Dick Smothers, often called "the naughty nice boys," have fought with the network censors since their variety show first came on the air last season. "Every show is compromises and deletions," a disgusted Tommy once told *The BEAT*. "I was never aware that freedom of expression and personal opinions are really limited."



GEORGE HARRISON DRESSES rather like a hippie but says that "they're hypocrites."

Beatle George States Hippies 'Hypocrites'

LONDON — George Harrison's recent trip to the hippie homeland of Haight-Ashbury has left the Beatle with a surprising and unexpected bitter taste. In an interview shortly after his journey to San Francisco, George described many of the Hippies he met as hypocrites who were too hung up on LSD and other drugs to really be hip.

George revealed that he was

continually being offered LSD and STP during his short stay in Haight, but refused to take any of it.

"LSD isn't the answer. It doesn't give you anything," he said. "It enables you to see a lot of possibilities that you might never have noticed before, but it isn't the answer."

George described the true hippie as one who knows what's go-

ing on and doesn't need LSD or other drugs.

"There was the bit where people were so out of their minds trying to shove STP on me and acid, but I didn't want to know about it. I want to get high and you can't get high on LSD."

Harrison added that he could, and would rather, get high from the practice of yoga and meditation, which he has taken up along with the other Beatles.

In an unusual disclosure, George said he had never deliberately taken acid, but one day before LSD became the subject of everyday conversation someone slipped the drug in the Beatles' coffee. "I'm not embarrassed. It makes no difference because I didn't actually go out and try to get some."

Haight-Ashbury is a lot like the Bowery, George said, largely because of the great number of beggars who inhabit the hippie haven.

"These people are hypocrites," George said. "They are making fun of tourists and all that, and at the same time, they are holding their hands out begging off them. That's what I don't like."

Rascals Top Belafonte

HONOLULU — It was reported that Harry Belafonte grossed \$86,000 in six performances. The last weekend was played to standing room only crowds.

However, Doolittle announced that he did not make any clear profit due to transportation and rent costs.

This gave promoter James Doolittle his highest grossing act except for the Young Rascals who managed to pull in \$70,000 for only two performances.



TOMMY & DICKIE SMOTHERS are back fighting network censors

across the BOARD



THEN: 15 YEARS AGO the Everly Brothers were singing with their mother and father on live radio. "Grand Ole Opry" presented the Everly Family singing country favorites.



NOW: EVERLY BROTHERS sing with their parents for the first time in 15 years. The event took place on the Mike Douglas Show. The appearance of Margaret and Ike Everly came as a complete surprise to their sons. Also pictured are Mike Douglas and Tottie Fields.



ZAL YANOVSKY ecstatic over his new contract with Buddah records. Buddah will present Zally's first solo after leaving the Lovin' Spoonful.



LONG HAIR on rock and roll singers has long been popular. But this is something new. Smokey Roberts of THE PARADE as he appears in makeup for Twentieth Century Fox's multimillion dollar epic, "Planet of the Apes" (above). A much more natural Smokey (left) as he really is.



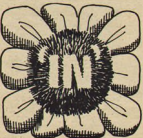
PEOPLE ARE TALKING ABOUT *Robbie Gentry* making it all the way to number one just going to show that occasionally something different will sell. . . "Reflections" being a smash despite the fact that it sounds the same as their others. . . how good it is that "Heroes And Villains" is a hit because what would *Brian Wilson* do after spending all that time and money if it wasn't. . . how fantastic it is that *Neil Diamond* can come up with hit after hit when he gets no publicity to speak of.

. . . The fact that food sells, just ask *Jay* and the *Techniques*. . . the *Association* being around a long, long time because if they cease to make it as singers they can turn into writers. . . the bets being taken on how many times "Groovin'" will be a hit. . .

whether or not *Peter, Paul and Mary* are switching bags. . . why the *Mitchell Trio* doesn't release "Cindy's Cryin'" . . . whatever happened to that big announcement *Tommy James* was supposed to make. . . *Lewis and Clark* getting some very clever publicity from their record company.

. . . *Bill Cosby* turning singer being fair play since so many singers feel compelled to turn actors. . . how big *Jimi Hendrix* is going to be. . . people allegedly paying up to \$100 to get a good table for *Dean Martin's Vegas* stint. . . why *Simon and Garfunkel* refuse to give out interviews. . . the fact that if *George Harrison* hadn't pulled out a guitar and started singing no one would have recognized him since he looked just like

another hippie. . . how many unknown groups exist in the United States alone and what it takes to make it big. . . what's happening to *Frankie Valli's* "I Make A Fool



Of Myself". . . how long *Elvis Presley* is going to be around and judging from how long he's al-

ready been here another ten years would be an accurate guess.

. . . Why *Tom Jones* hasn't turned into the super-star he should have. . . whether the *Stones* have won or lost. . . *Spanky and Our Gang* making sure that every minute counts. . . why all the national magazines are spending so much time on the hippies. . . what's become of *Brian Jones*. . . the *Young Rascals* being very big in Hawaii. . . how long it's been for *Bobby Vee*. . . whatever happened to *Bobby Rydell*. . . ditto for *Freddy Cannon*. . . *Van Morrison* being one person who has become better off by going solo.

. . . The *Harpers* being right about "Anything Goes". . . *Herman's* visit to the museum not taking of as fast and far as they thought it would. . . even Sir not

being able to help *Lulu* make it big Stateside and wondering why. . .

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AROUND the WORLD



THE BATTLE IS ON: Sinatra vs. the Sands Hotel (Howard Hughes)

SINATRA EXITS LAS VEGAS WITH FISTS AND TEETH

Sinatra's exit from the Las Vegas nightclub The Sands was marked with a fist fight, two lost teeth, and heated words.

It climaxed an uproarious week-end long tirade by the singer against the hotel's managements, employees and security forces, guests said.

Blow Struck

The blow was struck by Sands vice president, Carl Cohen, who reportedly struck the performer after Sinatra had unleashed a stream of abuse at the hotel's owner in a local restaurant.

Almost immediately, the singer announced his new allegiance to The Caesar's Palace with a three year contract.

This culminated a long battle with the Sands that began by Sinatra bowing out of an engagement with what was reported as being a "sore throat." Specu-

lation at that time, however, noted that the singer was negotiating to defect to Caesars Palace because Howard Hughes wouldn't buy his Cal-Neva Lodge on the north shore of Lake Tahoe.

Sinatra at one time had held a small interest in The Sands Hotel, his steady Las Vegas place of engagement for the last 16 years, but sold off his share after he was found guilty of associating with an underworld figure.

Sand Pile

One guest reported Sinatra as saying, "I built this hotel from a sand pile and before I'm through that's what it will be again."

Sinatra's new allegiance has led to speculation that the singers close friends, such as Sammy Davis Jr., and Dean Martin would also make the switch from The Sands to Caesars Palace.

Rawls In Wrong Show Business

Lou Rawls' tune, "Show Business" has come up for a plagiarism suit. Irving Berlin Music Company has complained to Capitol's legal department charging that the Rawls song has come too close to the original Berlin tune.

Objection was to several similarities in the lyrics, the most pointed being a variation of the "There's No Business Like . . ." line, according to Capitol's attorney Bob Cary.

Capitol has agreed to the demands, and has made plans to delete the line from the album "That's Lou."

Berlin is reported satisfied with Capitol's decision.



THERE MAY BE 'no business like show business' but for Lou Rawls it should read no business in Berlin's 'Show Business.'

Entertainers Aid Humphrey

Frank Sinatra is donating his performing services and those of his daughter Nancy, Dean Martin, Milton Berle, and the Fifth Dimension to Vice President Hubert Humphrey's Citizens for Johnson-Humphrey Committee of the Minnesota Farmer Labor Party "Evening of Stars" benefit show to raise campaign funds.

This show will not cost the FLP a penny other than transportation for those performers coming from parts other than California. Those performers who are coming from California will travel with Sinatra in his own jet plane sans cost.

Seating capacity will be around 10,000 at tickets scaled from \$5 to \$100. It has been reported that other than a short speech by Vice President Humphrey at the close of the show there will be no politics discussed.

British Leader Sues 'Move' For Postcard

LONDON—British Prime Minister Harold Wilson has sued a pop music group called "The Move" as a result of a satirical postcard put out by the singers. The card, which Wilson says libels him, shows him sitting nude on a bed.

Walt Disney Is Honored

WASHINGTON, D.C. — The Senate passed by voice vote a bill authorizing the striking of a gold medal honoring Walt Disney. The legislation now goes to the House for approval.

The measure, sponsored by Senator George Murphy, Republican from California, sets aside \$3,000 for this medal and authorizes the making of up to 100,000 bronze replicas which will be paid for by the Disney endowed California Institute of the Arts.

Long Hair OK In NY Schools

TRENTON, N.J. — The New York State Board of Education has ruled that local school boards can't tell students how long they can wear their hair.

Earlier in the year, a former Education Commissioner upheld the expulsion of Francis Pelletreau, a 15-year-old freshman, from New Milford High School for refusing to cut his Beatle-style hair.

In its unanimous decision, the state school board ordered the high school to reinstate Pelletreau for the fall term.



PAUL NEWMAN

Paul, Shirley Stars Of Year

Shirley MacLaine and Paul Newman have been selected as "Stars of the Year" by the National Association of Theatre Owners. President Sherrill C. Corwin reported that the awards will be presented on October 20, the closing day of the Association's four-day conference in Florida.

Corwin also announced that NATO will present its first Walt Disney award at the banquet. This honor will be conferred on "the individual who has made the greatest contribution to the integrity, excellence and imagery of the motion picture industry."

New Image For Connery

Sean Connery is finally making a break with his James Bond image. The actor has stated that he will no longer play the superspy in movies, and has just signed to play opposite French actress Brigitte Bardot in a film called "Shalako."

The director will be Edward Dmytryk, and will open on September 10, 1968. The film will be made for ABC subsidiary, Palomar and Pictures.



SEAN CONNERY



BEATLES' MAGIC MYSTERY TOUR

By Tony Barrow

There was a little bit of private and personal nostalgia for The Beatles when they set off in their chartered bus to begin shooting "Magical Mystery Tour," their created, self-scripted, self-directed and self-produced color TV special.

The bus, a grand looking yellow and blue vehicle with luminous posters glaring out from its sides and rear, departed from Allsop-place, a little side street close to London's famous Baker-street, Tussaud's Waxworks and the Planetarium. Almost from the start, by tradition, the departure point for groups setting out on one-night-stand pop tours. It must be all of four years since The Beatles traveled the roads and motorways of Britain in a bus—but way back in the early part of 1963 when they went out on concert tours with stars like Tommy Roe, Chris Monter and Roy Orbison, it was at the Allsop-place that the whole show assembled on the first morning.

The Beatles have been thinking about the "Magical Mystery Tour" project for the best part of five months. As far back as April 25 they began recording the title number for the show. It was their first session since the competition of the last "Sgt. Pepper" album track.

Beatles TV Special

"Magical Mystery Tour" will contain at least three new Beatle compositions apart from the title song. One of the others may well be George Harrison's "Blue Jay Way" a piece written in Los Angeles a few weeks ago when George made his August trip to California for Ravi Shankar's Hollywood Bowl concert.

The entire hour-long TV special will be completed no later than the first week of October. The Beatles

have set themselves this deadline in order to leave for India prior to John's 27th birthday on October 9. They will be in the East for two months returning to London shortly before Christmas—the time when "Magical Mystery Tour" is likely to have its first screening on British television.

Flower Wedding

Jimmi Hendrix wrote "The Burning of the Midnight Lamp" in flight between New York and Los Angeles . . . Mike Jagger and Keith Richard have written a 16-minute track for The Stones' next album . . . Engelbert Humperdinck (Number One in the U.S. with "The Last Waltz") is to star in "Robinson Crusoe," the London Palladium's four-month pantomime production opening December 19 . . . Expect U.S. release of two new singles by The Bee Gees in quick succession . . . "London's First Wedding of the Flower Children"—that's how the press described the Caxton Hall register office marriage of Eric Burdon and model Angie King on Thursday, September 7 . . . Pre-Monkee singles out in U.K. from Mickie Dolenz "Huff Puff" and Davey Jones ("Theme for a New Love").

Every teen mag in the world carries 'gossip' and 'scoop' items about the Beatles. So does this page of *The Beat*. The difference is that only the true facts appear here. Far too many magazines rely upon building up and then knocking down their own fictitious Beatle rumors—which makes for a lot of sensational copy-selling headlines but leaves the reader confused by such a made mass of unreliable stories!

Keith West, star of the London-based group called Tomorrow, has had fantastic chart success in the U.K. and all thru Europe with his self-penned "Excerpt From a

Teen-age Opera." West hopes to promote this and the follow-up via a brief visit to America at the end of October.

"Davey and I often giggle about them," said Australian songstress Lynne Randall when required to comment on newspaper romance stories linking her with the name of Davey Jones. She went on: "I'm honestly surprised Day is still such a nice, straight-forward person. He's so friendly he immediately puts people at ease. The first time we met I felt I'd known him for ages."

Ringo Solo

Their own London recording studio to be built and furnished for the Beatles . . . Ringo Starr has said many times that he is interested in the idea of making a solo movie appearance if the right screen-play is presented to him. Most interesting offer yet is under his consideration right now . . . "Gettin' Hungry" by Brian Wilson and Mike Love out in U.K. via Capitol label.

John Lennon's younger fans cannot attend public showings of "How I Won The War" in U.K. because movie has an "X" certificate barring all under-sixteens. So Official Fan Club, trying to find a loophole in the law, wants to organize private screenings for holder of membership cards regardless of their age.

"Top of the Pops" TV girl Samantha Juste away from program because of illness for an extra two weeks after her return from California . . . Prime Minister Harold Wilson has, in effect, given the Move more national newspaper publicity than any PQO could have mustered . . . by suing the group for alleged libel over a postcard which showed a drawing of Wilson in the nude!

Mothers Appearance

For only U.K. concert appearance of Mothers of Invention — on September 23 at London's Royal Albert Hall—top ticket price less than 4 dollars and 10¢ set around 75 cents. In Melody Maker 1967 Pop Poll award for Musician of the Year to Cream's Eric Clapton. Single of the Year to Procol Harum's "A Whiter Shade of Pale". Album of the Year to "Sgt. Pepper's Lonely Hearts Club Band" . . . Offspring of Paul McCartney's cat Thelma named Jesus, Joseph and Mary.

SHOUTS FROM GENE

By Gene Cornish

Back again!! To talk about the trials, treasure, trappings and tribulations of Rascal-ing!

Did ya hear? We're making a movie—to be produced by our manager, Sid Bernstein. We start shooting April 1—and we end up in Hawaii about a month later . . . Eddie's out right now buying stars for our dressing room doors!

We're almost off to England by the time you read this: October 4-17. We'll be visiting the Beatles and performing—live and on British TV. Dino, the Edwardian of the group, is getting out all his Carnaby Street gear and using words like "Bird" and eating fish 'n chips every chance he gets . . . watch out, England, ready or not here we come!

My parents were with us on our last Hawaiian tour—Eddie's too. We had a great time on the "Island of Flowers" and we're heading back very soon! (Eddie and Felix might even buy land there!)

Get set! Our newest 45 rpm is "How Can I Be Sure"—sung by Eddie, and "I'm Happy Now"—written by yours truly. We're hopin' for another million-Gold-Record-record, just like "Groovin'!"

We're all excited—not only about the English tour—but being in Australia on January 20, 1968! And then our World-Wide Peace Tour, starting in February. We want to perform behind the Iron Curtain and bring the "New York Sound" to Russia!

Someone asked me what the Rascals do when they're not performing or traveling—Dino is a painter, sculptor and aspiring actor. He's designed many of our single and album covers, and the layout of our official program. Felix writes poetry and short stories—and reads everything! Eddie is a family man—just bought his mother and father a new home in Lincoln Park, New Jersey. And I'm producing a R'n'R group named the "Brass Buttons"—and trying to furnish an apartment—a year's work in itself!

We were traveling with the Byrds on our last tour—and we're all good friends now—they're great guys!

The newest things—and watch for 'um—are Rascals Official Programs (I mentioned that Dino designed it—it's available at our concerts—and has some really groovy shots of we four! (There's one photograph we wanted to print, but couldn't—for some reason or other Eddie didn't want to be seen on a bear rug . . .))



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The Association did not cop out! They opened at the prestige-packed Coconut Grove in Los Angeles and did not alter their stage act to include numerous show tunes aimed at making the adult crowd feel snug. Naturally, some of the older members of the press saw fit to give them mixed reviews for not including lots of "standards" in their act—but who cares? We thought it was fantastic!

Both the Supremes and the Four Tops bowed to the prestige of the room when they played the Grove by cutting down on their pop tunes and way up on the Broadway show tunes and standards. But the Association ought to get some sort of medal for probably being the only pop act to ever play a famous adult night club and NOT COP OUT!

Next Pop Festival

Some great news — Sid Bernstein, Rascals' manager, will be presenting the New York International Pop Festival during the latter part of June, 1968. All four of the Young Rascals will be sitting on the Board of Directors and reportedly Paul McCartney will again be active in the Festival preparations.

Many of the mistakes at Monterey's Pop Festival will be corrected for New York. The biggest one being the whereabouts of the proceeds. Some of the entertainers who volunteered their services for Monterey were a bit upset by the fact that no one seemed to know exactly where the money would be going. However, this time the New York International Pop Festival will announce beforehand exactly which worthy cause will receive the money.

Sonny & Cher Square?

Times have really changed. Sonny and Cher, once thought of as the king and queen of the hippies, are now thought of by the hippies as total squares! The biggest reason being the denunciation of the use of drugs by Sonny. "You can turn yourself on by concentration," says Sonny. Who did so with the result being a solo album entitled "Inner-views."

"I'm afraid of what drugs' influence is on kids," admitted Sonny. "So I sat down and did it (the album) without them. It's not necessary to find new plateaus in music with artificial, external influences."

The Lewis and Clarke Expedition received a nice piece of pie by being signed to sing the title song for "The Tiger Makes Out" starring Eli Wallach and Anne Jackson. The group had previously composed such "Foul Owl On The Prowl" for the movie, "In The Heat Of The Night," starring Sidney Poitier.

Things are changing fast and furiously around the Motown stable. First it was the Supremes who received the new billing, Diana Ross and the Supremes. Now it's Martha who receives her dues... from now on it will be Martha Reeves and the Vandellas.

Teddy Neeley, who just never was able to snare a big hit record, may get his big break now. He's gone to New York to try out for the male lead in the upcoming Broadway musical, "East Of Eden," which is set to open in January, 1968.

Teddy To Solo

However, if Teddy doesn't get it he won't starve. He's set for a two-week engagement at the Coconut Grove in February. He'll be singing solo—no more Teddy Neeley Five.



SONNY & CHER



THE ASSOCIATION

WITHOUT EPSTEIN TO GUIDE THEM, speculation is running high on Beatles' future.

BRIAN EPSTEIN'S DEATH IS RULED ACCIDENTAL OVERDOSE

By Tony Barrow

The news of Brian Epstein's tragic death led to an immediate storm of speculation about the future of his artists and his various pop empires—including the parent company NEMS Enterprises, Nempcor Artists and Nempcor Music in New York, the Seville Theatre in London's West End and his assorted interests in music publishing, film making and tour promotion.

The truth is that whilst nobody —least of all his artists—believes that Brian can be replaced by any one new person, the general functioning of his corporations will continue with the minimum of change.

It is possible to rule out the idea that Brian's management of The Beatles, Cilla Black, Gerry Marsden and so forth might pass to outside parties. The Epstein family, including Brian's 31-year-old brother Clive who has become Chairman of NEMS Enterprises, continue to hold shares in the company. With those held by the Beatles the holding represents a substantial controlling interest which will not be influenced by external bids, British or American.

Quiet Funeral

So far as the artists are concerned, fresh personal managers will not be appointed. The Beatles, for example, will continue to get the advice and support of all the various experts who have worked for and with them over the years. People like recording manager George Martin.

On the night of Brian's death a new series of 16 Sunday concerts at the Seville Theatre opened with Jimi Hendrix at the top of the bill. The series is continuing without a break—apart from the cancellation of the second performance on the opening night as

a mark of respect to the Epstein family.

The Beatles did not attend Brian Epstein's Liverpool burial. At the time they stated their specific reason. The Epstein family wished to keep the funeral quiet and private and the Beatles were specifically requested to stay away so that those wishes could be carried out. On the other hand they spent most of the previous day visiting Mrs. Queenie Epstein, Brian's recently widowed mother, to offer sympathies and condolences.

At the inquest hearing Westminster Coroner Gavin Thurston recorded a verdict of accidental death caused by "an incautious self overdose" of the sleeping duo Carbrinol.

Drug Build-Up

There was no evidence that the prescribed dose had been exceeded but there was the suggestion that there had been a gradual and untimely poisonous build-up of the drug's components within Epstein's body.

The Coroner stated: "The post mortem shows the cause of death was carbital poisoning, the Pathologist, Dr. Tonal Teare, failed to find any drug other than this in his body in any way despite careful analysis. No alcohol was found but there was a trace of a mild tranquilizer. Any question of hero-

in or morphine or amphetamine can be completely excluded in this case. But his blood showed that he had been taking carbital over a considerable period of time. His death was caused by a small fatal dose of this and not by a massive dose. He might have become careless or less cautious in taking sleeping capsules. Piecing together all the evidence we have a picture of a man who was sensitive, inclined to be anxious and who had a lot of trouble with sleeping."

Concrete Work

The Beatles' decision to postpone their projected September trip to India for transcendental meditation studies under Maharishi Mahesh Yogi was a clear indication of the group's unanimous desire to get some concrete work done before taking their two-month break. The result is that a full-scale TV Special — "Magical Mystery Tour" a number of new recordings and other immediate projects will be finished within the next week or so. This, in turn, means that at least one new single will be available for releases in Britain and America in either October or November while The Beatles are in India. They'll be home again early in December for further recording sessions scheduled to take place this side of Christmas.

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Pet Makes Return To Childhood Job

By Bob Bovino

It's unbelievably hot at Warner Brothers studios on the set of "Finian's Rainbow" but Petula Clark is total cool as she explains her first major American motion picture as an adult actress.

"First of all there's marvelous music. Then, of course, the story. Will, it's really sort of a fairy tale but it's a fairy tale that suddenly comes down to earth. Let me start right from the beginning—Finian is kind of a mad Irishman, a dreamer, typical Irishmen. He drinks a little too much and believes in leprechauns, Irish fairies, and I'm his daughter. We leave Ireland and we go to the United States. You see, he has to leave Ireland, Finian, because he stole a pot of gold from a leprechaun.

Magie Place

"He thinks that Fort Knox is a magic place where gold multiplies and he believes that if he buries his gold in the ground near Fort Knox it will multiply.

"Well, I go along with him, now this is all very fairy like but we finish up in a place called Rainbow Valley in Missatucky, a mythical place in the deep south of America and we run into the racial problems and I get so mad at things that I see going on there that in a fit of Irish temper I wish the Senator black. And I happen to be standing over the pot of gold which is buried in the ground and my wish comes true!

"That's when the picture becomes very involved and very serious but it's a mixture of many, many things and it's very difficult for me to describe. It's a unique story and I think this will be a very extraordinary film."

Veteran Actress

Pet is far from a stranger to motion pictures, having already made 25. "Yes, I have made 25 pictures, that is to say you'll find my name on the cast list! In some of them I have very small roles. I started as a child actress and they

kept me a child for a very long time because I was under contract to a film company in England and I was more valuable to the company as a child artist than as an adolescent artist. In fact," laughed Pet, "they used to bind my bosom in so that I would look younger and they made me wear pigtails and little white socks and all that stuff. I hated it of course.

"So, I made most of my pictures as a child artist. I made one or two which were all right. I made one picture with Alec Guinness and one with Peter Ustinov and some of them were good and some of them were pretty bad.

"I really like to look upon 'Finian's Rainbow' as my first movie because that's just how I feel about making it. I feel that nervous about it and I think it's that important. So, I'd rather forget the other 25 pictures if you don't mind."

It's more than difficult to keep two separate careers going at the same time and, therefore, an artist is often forced to choose between one or the other. Pet was first an actress, then a singer and now she's gone back to acting. Will she be forced to make the decision?

Going Together

"'Finian's Rainbow' is a musical. So really I suppose I was chosen for 'Finian' because I can sing and so far my two careers are going together. I act, of course, in the film. Maybe I'll be able to tell you something about it next year because I've been offered a very dramatic part in a very hard, tough film—definitely not a family entertainment, a kind of a Julie Christie part and I haven't accepted it yet. But that would be something entirely new and quite separate from my singing career. I don't know if I can act, quite honestly, so for the moment I'm sticking to my singing really because I love it and I would hate to give it up."



PETULA DOES A BIT OF the Irish jig with Fred Astaire while Tommy Steele looks on.

Does Petula find it difficult to act? "Yes, particularly in films because it's such an unnatural thing. You find yourself in unnatural surroundings and trying to be natural in unnatural circumstances is quite difficult. Although the part of Sharon in 'Finian's Rainbow' is sort of like me, I think, therefore I can really throw myself in a scene and I finish up doing it well without having to try because I just become me. I don't find playing Sharon too difficult. If I had to play Juliet I might find that difficult."

Change Of Mind?

Those of you who still cling to the idea that making a movie is sheer glamor will certainly have to change your minds when you discover how Pet spends her days on the set.

"Well, I get up at the crack of dawn, at least that's what it feels like. I'm not used to getting up so early in the morning. I usually get up about 5:30 in the morning, sort of stagger into my clothes and somehow manage to drive to the studio without an accident so far, touch on wood, and I scout along

at a frantic speed and put on make-up, etc. The days are pretty long because of light. Francis likes to use natural light, he's our director, and that's what's making the picture so pretty because it's all done in natural light.

"But it also makes it quite difficult, we're shooting out of doors most of the time, and it's very hot. Usually when I get home there's something for me to do. I get home around seven, scrape my make-up off, take a shower and plunge into whatever else there is to be done. Then we have dinner with the children, our two little girls, (they're here with us because we wouldn't think of being away from them for so long) and then I sort of throw myself into bed."

Hard To Say

And how does Pet feel about settling down permanently in America? "It's a bit difficult to say because we don't have a home here. We live in other people's homes and so we rent houses or live in hotels and I don't think you can judge from that. I really only come to America when I have work to do so so far it's a bit dif-

ficult to say. Perhaps some day we will live here and have a home here.

"I would suppose that in things like comfort, home comforts and things like that, America would be superior to England and France in many ways but I don't know, I'm European. I think there will probably be more and more people like me in the future. One is either European or American—you know what I mean? I love being here, I'm not putting it down at all but it would be, I think, very difficult for me to really settle in America and know that it was forever."

It's not too terribly difficult to see how Pat remains so petite. Immediately following the wind-up of "Finian's Rainbow," she has scheduled a two week tour of Canada, a two month stay in London for a television series and concert dates and then it's back to America for a TV special, possibly another movie, Las Vegas, Lake Tahoe and perhaps even another concert tour sandwiched in there somewhere.



"FINIAN'S RAINBOW" is a fairy tale down to earth," says Pet.

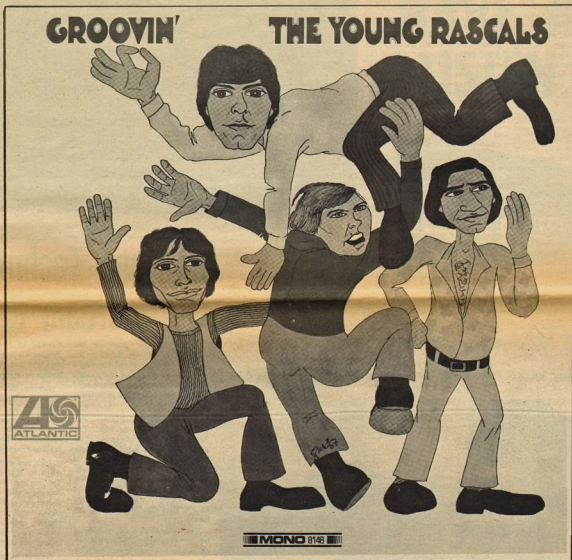


"I DON'T FIND playing Sharon too difficult," admits Miss Clark.



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Don Ho Admits He's

The Guy Who Stole Liquor

"I'm just the guy who stole the liquor," laughs Hawaiian entertainer Don Ho. And what liquor it is too.

Ho is just about the biggest success Hawaii ever dreamed of. Playing to sellout crowds in his own island night club, breaking records at Los Angeles' famed Coconut Grove, landing a new contract with Singer Sewing Company for television specials, this 37 year old singer is rapidly becoming a phenomenon.

His appeal seems to be universal. From the teen-ager who watched him on "Malibu U" to Jacqueline Kennedy who invited him to a party at her home, Ho captures the audience with his infectious warmth.

Ho is a far cry from what many people expect from a Hawaiian performer, indeed Ho only sings "Hawaiian Love Song" when sorely pressed by the audience. His style is more cosmopolitan than that, ranging from rock and roll to the Bossa Nova. His philosophy is to have a good time.

"It simply amazes me. It makes me happy to see so many people having a good time. I enjoy making people happy."

Ho is under no illusion about his talent as a straight singer. "I am not a singer, but an entertainer with an ability to read the mood of the audience."

He comes on strong. Stripped to the waist, showing off his pow-

erful, football build, or dressed solely in white, Ho uses every bit of his appeal to entertain the audience. Ranging from sweet music, to bawdy humor Ho is totally in command of his material.

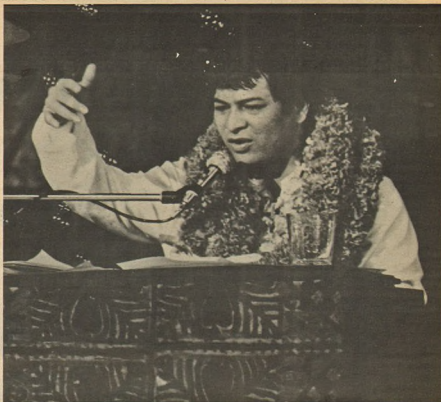
An islander of Chinese-Portuguese-German-Dutch ancestry Don grew up on the other side of the mountains from Honolulu in Kaneohe, where his parents ran a cocktail lounge called Honey's. Don won an athletic scholarship to Springfield College, Mass. But after one year, Ho returned to the islands to study at the University of Hawaii where he majored in sociology.

After five years in the air force, Don resigned his commission to return to the family business, which by this time was far from thriving. In order to keep customers from walking out, Don started singing and encouraged the patrons to sing too. Within weeks business picked up.

Today Ho has no worries about business. Earning at least \$500,000 a year has helped to give a little security to Ho's life. Don owns a record company, real estate as far east as Salt Lake City all in addition to two supper clubs other than Honey's. Don has managed a deal with Restaurateur Trader Vic to have an island chain called Trader Ho's.

But entertaining is still Don's main concern.

"I love what I'm doing and all



DON HO: "If they don't like what I'm doing, I adjust to what they like."

the people who come to see us. It overwhelms me when I think of it; the different kinds of people. They determine my mood. If they don't like what I'm doing, I adjust to what they like. You might call it a controlled impromptu night of fun. That's my music and my dream: to make music and make people happy and be around Hawaii for a long time.

"I want people to know that when they come to see me it's as if they are in my living room. I want them to be happy."

Jay and Techniques Make Dream Reality

Many a rock musician has dreamed of putting together the best talent available and forming a group that would blow everybody's mind, but it's rare when someone actually goes out and accomplishes it.

The place was Allentown, Pa., and the time was late 1965. The best musicians in town gathered together hoping to have a great act, and that's just what they got. The group became Jay and the Techniques, and their hit, "Apples, Peaches, Pumpkin Pie," has placed them among the top rock groups on the East Coast, if not the nation.

The seven-man outfit is headed by Jay Proctor, a 26-year-old vocalist who has been associated with music almost from the word go.

"My mother used to sing in a choir and always took me with her to the group's performances," Jay remembers. "And, too, there was much encouragement from my father."

Jay knew for sure that he was in for a musical career after forming a group with several friends in the late '50s. "We soon after appeared on a show sponsored by the local boys' club and did a thing called 'Handone.'" Then a man heard the group sing, liked us and had us cut a record. As a result of this we got to sing once in a while on local radio station."

After that Jay worked with other groups in the Pennsylvania area until he helped start the Techniques with Karl Landis.

Besides Jay, the others in the group are Landis, 19; Chuck

Crowl, 19; George Lloyd, 25; Ronnie Goosley, 18; Dante Dancho, 19; and John Walsh, 19. All live in or around Allentown.

Ronnie, like Jay, thinks he must have been born with music in his blood. "It just comes naturally to me," he says. He started with the group when he was in 10th grade, and admits "That's where I gained my knowledge of showmanship."

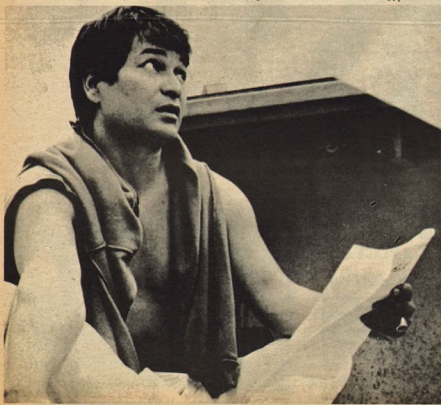
John had something else in mind when he first decided to join the Techniques. "We all got together one night with a bunch of guitars and drums and trumpets and saxophones and tried to form a symphony orchestra. That didn't sound too good so we started a rock group instead."

George, who was born in Georgia, credits his mother with stimulating his interest in music. "My mother could sing very well. She just had a natural talent for it."

Dante, whose favorite foods are apples, peaches and pumpkin pie, credits his guitar-playing father for his prowess on lead guitar.

Chuck remembers his funniest incident as occurring when he drove 1,000 miles to a concert and had his car break down less than a mile away from his destination.

Karl, a rhythm and blues fan, keeps up the beat for the Techniques. Of his start he remembers, "I bought a set of drums and practiced up a storm until I met some guys in a group and begged them to let me play since they had no drummer and needed one. I got in the group but we eventually broke up due to a lot of fighting."



"I AM NOT A SINGER, but an entertainer with an ability to read audiences' mood.



Doors An Individualist Group Unified Despite Diversity

By Mike Masterson

When you open the Doors, you find strange and different things within, as mind-blowing as "Light My Fire," as deep as "The End," as beautiful as "The Crystal Ship."

Paradoxically, The Doors are both communistic and anarchic; they are hippie and anti-hippie; their individual tastes range from classical to rock to jazz to flamenco guitar.

"We're a communistic group in the sense that it's a communal brotherhood institution," according to organist Ray Manzarek. "Not meaning communistic having anything to do with politics, but having to do with the word commune, and being a brotherhood. It's a very small Cosa Nostra brotherhood the four of us exist in."

At the same time they're anarchic according to Robbie: "We're pretty unorganized, rather than having a nice, tightly run thing. The group has no leader as such, and if any one of us was to leave the group there would be no group left."

Hipple or Anti-Hipple

As a result of the strain of violence that runs through much of their music, the Doors have been accused of being anti-peace and anti-hippie. Not so, says vocalist Jim Morrison.

"They (hippies and the Doors' music) are connected somehow, they go hand in hand. I've always been attracted to ideas about revolt and chaos, about activity that appears to have no meaning. But we're connected to the hippies somehow."

For a group like the Doors, who have a unique sound if there ever was one, there is an obvious interest in who, if anybody, has influenced them. No ready answer is forthcoming, however, since no

individual member has anywhere near the same tastes as the other. Maybe this diversity is what actually stamps the Doors as an individualist group among the mass of groups.

Barry and Bach

Morrison cites Elvis Presley, Chuck Berry, Jerry Lee Lewis and Little Richard as the only singers who ever turned me on. "Chicago blues, Stravinsky, and Bach have been Manzarek's guiding lights. Drummer John Densmore considers himself mostly in the jazz vein, while Robbie believes Flamenco music has been the main influence on his guitar work."

The Doors' compositions are also fair ground for a discussion of influences. One New York music critic has said that their music is a strange combination of the ancient Greek playwright Sophocles and the Irish novelist James Joyce.

"Our album (Light My Fire) is heavily influenced by some of the older writers," admitted Robbie. "Especially Shakespeare, Sophocles and the old Egyptian writers. I wouldn't say the whole album was so, I'd say 'The End' is a little like Joyce, but not really."

Jazz Tradition

Another aspect of the Doors' music is improvisation, which is especially evident in the single, "Light My Fire" is really ex-

citing because it's the first time I've heard improvisation in rock that was more than just what the Yardbirds call a rave-up," said Manzarek. "In a way I'm surprised that some of the jazz people haven't picked up on it and realized it's improvisation in the classical jazz tradition."

The eclectic sound of the Doors has been expanded even further on their second album, "Strange Days," which Krieger candidly predicted will be "the album of the year." The four are particularly excited about a 12½-minute tract in it called "When the Music Is Over," described by Morrison as "a kind of modern serial."

An Expansion

"Musically, it's an expansion of the four of us. We've added maybe a harpsichord and use of the studio effects and stuff like that, but it's still totally performed by the four of us," Jim added.

For Robbie, "It's more than an expansion; it's a logical progression to follow. It's what you'd expect the second album to do. It's the next step up from the first album."

This logical progression may lead to even more unusual things in the future, something Manzarek calls the electronic theatre.

"I don't know when, it's going to take a couple of albums but be almost a radio play."



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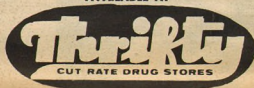
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KRLA's New Season

KRLA's "New Season" has started—bringing in a whole new line-up of personalities . . . and three brand new deejays — Bob Dayton, Jim Wood and Rhett Walker. The "old favorites" are still here though . . . you've just got to find them. Look for Dave Hull early in the mornings (5 a.m.-9 a.m.). Following the old "Hulabalooer" you'll find Rhett Walker, a young New Zealander (9 a.m.-12 noon). At 12 noon an old friend, Johnny Hayes and another

at 3 p.m., Reb Foster. The Eastern sea-board sends us the next newcomers. New York's Bob Dayton can be heard from 6 p.m.-9 p.m. and Philadelphia's Jim Wood hits the airwaves at 9 p.m. Following Jim at 1 a.m.—the all-new Bill Slater Show—KRLA's guaranteed sleep substitute.

Weekends are new at KRLA too—especially for Casey Kasem. Casey's now on Saturdays and Sundays only—9-1 p.m. and 6-12 noon respectively. He's finally go-

ing to have time to do what he set out to do 17 years ago—to be an actor. The breaks are coming at last and, given a couple of years, he just might be an overnight success after all.

Look for many new and exciting features beginning only at KRLA . . . concerts featuring the Jefferson

Airplane and Donovan . . . broadcasts and shows from the Cheeta in Santa Monica . . . and more. And keep watching those movie pages for you-know-who.



"Happenings"

By Casey Kasem

Look for the release of a brand new, exciting motorcycle picture November 1st. The working title thus far is "The Glory Stompers." The title might change between now and then, but the stars won't. It stars Chris Noel, Dennis Hopper, Jody McRae, Lindsey Crosby and many other bright new-comers to the motion picture screen. Oh yes, two of those new-comers are KRLA's Dave Hull and myself.

The story-line of the movie concerns that conflict between two motorcycle groups, "The Black Souls" (bad guys) and "The Glory Stompers" (good guys). You guessed it—I'm a "bad guy." Near misses of three moving cars, three stationary cars and a plate glass window in a butcher shop taught me a fast, sincere respect for the true motorcycle devotee . . . believe me!

More happenings next week . . . Casey.

BEST DOCUMENTARY HONOR

KRLA special assignments editor Lew Irwin received certificate of excellence Special Award from Associated Press broadcast executive Robert Eumson. The station was lauded for its "Language of Rock" series which dealt with the

suggestive lyrics of today's music.

A second KRLA documentary entitled "Down The Up Staircase," exploring the growing use of marijuana and LSD, was named the best radio documentary of 1966.

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THE ASSOCIATION has just finished a successful run at the famous nightclub The Cocomat Grove. Although this nightclub caters to adults, the Association did not leave their usual sound behind them. Unlike The Supremes and The Four Tops who included many show tunes and other non-rock numbers in their act, The Association sang the hits that made them famous in their own style.

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Buffalo Springfield Sound Off

If there is one common factor uniting all of today's better rock groups, it would have to be their enthusiasm and their involvement with pop music. For the serious pop group, the one with true creative ability, concerts, recording sessions and after hours clubs are not part of their jobs, but more importantly part of their lives. This is especially true with the Buffalo Springfield, a talented group with many outspoken ideas about how pop concerts, and festivals should be held.

"We would like to play ball parks, if they can be done right. The ideal place to hold a concert is outside where the amplifiers can be turned up as loud as they should be and not hurt anyone's ears."

"But the ball park concert would have to be changed from the way it is now. There wouldn't be any regimentation, and the kids could come up around the stage or dance on the grass, if they wanted to. There would still be seats but people would be able to move about freely."

Audience Connection

"The whole thing about concerts is that you have to groove with the audience. There has to be a connection between the audience and the group that's playing. Of course that can be gotten anywhere, if the audience is willing to really listen, and the group is good enough."

"This can be obtained in a club too, all you need is an air of relaxation. The Fillmore used to be, but they've gotten too hipped out on themselves. They sort of say 'I dare you, turn me on.'"

Although the Springfield played at the Monterey Pop Festival and genuinely thought its concert was fantastic, the general impression from the resulting festival was a little less than satisfied.

Original Idea

"The original idea was so great. A three-day blow out with pop artists and folk singers and anybody who wanted to perform. Like the Newport Folk Festival without any pressure, just people playing together with an audience listening. But that idea got sort of lost. There was all sorts of pressure at Monterey that shouldn't have been there."

"Then too there was too much emphasis on San Francisco and the groups from there. Some were excellent, but most of those S.F. groups that played were pretty bad."

"Also everyone seemed to be trying to make it into a love-in. And love-ins should be spontaneous, they can't be planned. You can have a love-in anywhere, in your own home if you want it, and that's the way it's going. There was too much catering to the love generation."

Falseness

"There was a falseness about Monterey that shouldn't have been there."

"Unlike many groups the Springfield find it more difficult to reproduce their concert sound in the recording studio than the other way around."

"One of the problems is with can't be turned up as loud as it can be in concert. And so we have to search and find ways of getting around this problem without losing



ONE THING FOR WHICH the Buffalo Springfield are well known is their ability to pose!

the sound that we want. "We do all our own music. Very rarely we will ask somebody to come in and play something for us, but only if we can't figure any other way of doing it."

Sounds of Horns

"We can't play horns, but we have found a way of making the fuzz tone guitar sound like a horn with over dubbing. We're all learning how to play new things every session too. Because if we only ones playing on our albums and records."

Two of the Springfield had been introduced to pop music through

folk singing in New York. But like many other folk singers they eventually turned to rock.

"It's more of an involvement in the physical. It feels good to play hard and to feel that amplifier in back of you working like an instrument in its own right."

"It's just more fun, you can get totally blown over."

In Los Angeles the group is almost as well known for its habit of playing improvisations in after hour clubs with anyone who wants to play as they are for their single hits. The Springfield has been known to groove until the early hours of the morning with absolute

no regimentation or structure to what they are playing.

"This is great in a club, but it doesn't belong in a concert situation. In a concert people come to hear one group at a time and that's all. Perhaps it should be different, and everyone could play together. But concert producers don't seem to want to break down the structure of the concert."

The Springfield's new album is almost ready and will be out in the early part of October if not sooner. They are also scheduled to appear on the new television series, *Mannix*, and are planning a tour of the East coast cities.



THE GANG—Oz, Malcolm, Nigel and Miss Spanky

Spanky And Our Gang—Instant Insanity

If eccentricity is any sort of requirement for pop singers, then Spanky & Our Gang have definitely won first place among the musical masses.

Spanky, a 24 year old brunette and leader of the Gang, can never be accused of being a carbon copy of anyone. Who else would wear an Army surplus jacket, bell-bottomed jeans, D.A.R. button and glasses without lenses?

Enter Nigel

Then there's Nigel, straight from the country-western bag by the way of a few folk clubs, who finds lots of country and western in the Beatles and slips some into Spanky & Our Gang "whenever they let me."

Or Malcolm, the only sane note in this symphony of insanity. He's just back from a State Department tour of Viet Nam, shaking his head about a variety of unknown

thoughts. He met Spanky when they both sang with the New Wine Singers not too long ago.

Ah, but don't forget Oz, as in the Wizard Of, with a last name as in Beethoven, Oz Bach.

Mustached profusely, Oz Bach alternates between English, German and any other language that fits his fancy at the moment. He relates (in English hopefully) a bizarre story about him and Nigel meeting Spanky in a chicken coop during a hurricane in Miami, though the chicken coop turns out to actually be a home (reconverted) that Spanky was renting at the time and the hurricane one of many that storm the Florida coast each year.

Then there's the family, literally the Gang, that follows each other around the country, one performance to another—people with exotic names like Ruby Tuesday and

Johnny Indian.

"We don't communicate with the waitress types," says Spanky "so we prefer to rent a place and someone cooks and it's one big happy family."

Trends?

At which point, Oz took it upon himself to discuss musical trends, or mainly, is rock 'n' roll in danger of getting too far above the audience it is intended for?

"I don't think it's getting too good necessarily," he said, "it gets refined sometimes until it's no longer interesting, but there is always a new thing, like Indian music or soul music."

"There's a great lack of good singers today — both good solo singers and singers in groups."

And with that, Spanky and her Gang took off in a blaze of wild color—presumably to make every minute count.

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BEE GEES GET STUNG BY UNITED STATES

The Bee Gees, that British-Australian group which sound startlingly like the Beatles, have been making a tour of the United States getting acquainted with the American press. This is what happened when they hooked up with a BEAT reporter:

Q. What are your impressions of the U.S.? Are they similar to those of Eric Burdon?

A. Maurice Gibb — Well our impressions so far are very similar to what Eric said. It is really a different place.

Vince Melouney — It's really beautiful. We've found it very advancing, and it's so different from England, different from Australia or any other place in the world. England is very old and they want to keep it traditional, and that's beautiful in its own way, but it's beautiful here because it's so advanced.

Drugs?

Q. What is your opinion of drugs?

A. Vince—So many people are taking drugs, it's ridiculous. It's growing every day. You must remember that many years ago alcohol was forbidden to be drunk, and it became legal, you know. Alcohol is terrible, really nobody can say it does you any good. But some drugs can't harm you. Yet they let the drunks get way with it, they can roam the streets and do anything, but as soon as you take a pill or has a smoke, they're right down on him. We don't smoke because we don't believe in it. The thing is, maybe one of us is in it, maybe you can't get off it. We don't need it. Why should we use it?

Q. What about the rumor that one of the recordings on your album was actually done by the Beatles?

A. Maurice—That song we did on that album was written quite a while ago, and we just did it for the album. I can't think of why people would even think that the Beatles would sing on the album.

Colin Peterson — I don't even know the Beatles, and it would be difficult if they sang on one of our records. I'm sure I'd get to meet them. Everyone feels the need to start a controversy about this or that. But this one is far from true.

Concerts?

Q. Are you going to continue to make personal appearances?

A. Colin—I don't think we're in

any position to stop tours. They'll never be obsolete; a group will always have to work live. In my opinion it won't be long before the Beatles start working again on stage, because if you have worked to an audience for so long I don't think you can sort of creep behind the scenes and just record. You feel as if you are missing so much—the kids.

Q. Where is pop music going?

A. Vince—No one can predict where anything is going. You must take it as it comes. We don't follow any trends; we make our own trends. Your music must be advanced because you're working on ideas all the time. The only thing I can say is that music will get more and more advanced, and the kids will go along with it.

Q. What do you think of psychedelic music?

A. Maurice—Different trends come in every year, and the psychedelic thing is just a trend. In England it's there, but then again it's not; it's not a big trend. The move in England is psychedelic, but it can't last if you have to rely on all this mad lighting and stupid things like that—amazing instruments—to go over well, forget it as far as I'm concerned. If you're good enough, and you write good material, and you've got a good stage act, and musically you're reasonably good, you'll last, you'll keep going. But if you depend on trends, forget it.

The Image?

Colin—If a group classes itself as psychedelic when they go on stage and they use lighting effects and everything it's hard to create an image, because what is the image? The image is the actual lighting and everything, which is very hard to remember. I think a group can be more successful if they just rely on themselves, and they can create an image among themselves.

Q. What are you doing to further communication with fans?

A. Maurice—We have to do something different each time; we don't want all our records to sound the same. Like with "To Love Somebody," we've gotten far away from this Beatle kick which everyone thinks we're on. It's sort of a soul ballad, and it's just nothing like "New York Mining Disaster."

This is one thing we wanted to get across, and no one can accuse us of copying the Beatles.

"It's More Dangerous To Be An American Indian Under 18 Than To Be In Viet Nam"—Buffy

Buffy Sainte-Marie is one of the most unique performers around. Possessing an almost incredible voice which ranges from the deep blues tones to the pure soprano, there is no singing style in which she cannot excel. Add to this her ability to write beautiful and poignant songs and you have just a fragment of Buffy's accomplishments.

She is a writer who refuses to be categorized. Her "Universal Soldier" is a protest song; but another of her compositions is "Until It's Time For You to Go" which has no clear protest message. This diversification is what makes life and work interesting to Buffy.

"I don't think that it's possible to fit me into any of the categories of music. I particularly don't worry about it. I realize that it's a problem for people writing about music to be able to say she's a country and western singer, although some people think of me as a country and western singer, or some people will say I'm a blues singer and think that I shouldn't sing anything else."

"When people ask me how I want to be introduced, I say just say I'm a singer-composer."

A Sponge

Her ideas for songs come from every imaginable source.

"I write whatever I happen to be thinking about, which is one thing at one moment and something else the next. Or something at all, which is most of the time. Most of the time I'm like a sponge and I'm slurping in instead of giving out. And I find that it's very important not to get worried when I'm not actively creating, because what I am doing is absorbing."

Although many people tend to lump all "folk" singers together into one bag, Buffy is unlike anyone else. She does not consider herself a protestor, yet many people call her exactly that. Actually her life is very related to what might be called "protest" because Buffy is a full-blooded Cree Indian. This gives her an added strong feeling for the injustices that have been thrust upon the American Indian.

Buffy feels her responsibility to

her race very strongly, and at each concert she includes songs written about the mistreatment of the Indians and their courage in the face of great odds. However, Buffy is a realist and she does not hold the illusion that her songs are changing social conditions.

Informing People

"My point in trying to inform the people is exactly that. I am trying to inform the people. I can't make the average American man do anything to help the Indians. All I can do is inform him."

"He still goes to the polls. All I can do is prevent this leprosy part of American history from being covered up any more. I'm just trying to let some sunlight in."

"I'm talking to students mainly. And these students are going to become lawyers and teachers, and voters and parents and at least they'll know."

"Some things are being done. From the Office of Economic Opportunity there are some very good programs now and then coming into being. Some are very successful and others are not successful."

"I think the way to help Indians is not to weigh yourself down with Indian jewelry and tie a scarf around your head and walk around zonked out of your mind calling Buffy Sainte-Marie 'soul sister.' That's not where it's at."

Good Americans

"I think the way to help the Indians is by being the greatest kind of white man he can be. He doesn't have to become an Indian too. It sounds dumb but I wish we had some good Americans in America."

"I don't really think we have very many for whom reality has come very close to the values that he himself holds. I'm not saying that you should be true to at least that I have in mind, but at least be true to something, or else you walk around dizzy all day."

The problem of the Indians is similar to the Negro cause, but not identical.

"The Indians aren't looking for respect, the Indians aren't really worried about discrimination so much. The biggest problem that the Indians face is starvation."

Now in the past two years more American Indian children have died of 'natural causes,' measles, mumps, starvation than all of the men who have died in Viet Nam so far. That's a fact. It is more dangerous to be an American Indian under the age of 18 than it is to be in the front lines in Viet Nam.

No Clear Answers

"Percentage wise more Indians die. Indians die like flies."

Buffy sees no quick solution to their problems, but she is not sitting idly by waiting for someone else to come up with the answer.

"It's a very complex problem. The Indians can solve it themselves but between the state of panic that exists from whether you are going to be booted off your land tomorrow and the state of complete disgust that exists."

"When a kid in the 5th grade is so disgusted with the school system which is full of lies which doesn't even recognize that he exists. When he drops out of school in the 5th grade, I'm not going to tell him to go back."

"I'm working on my own reserve to encourage the 4 teachers who teach the 400 children. I'm trying to get these teachers to allow them to speak Cree and I'm trying to get these teachers to learn to speak Cree."

Seventeen Magazine

"I mean here's this pretty young school teacher who stands up in front of the class and tells these kids who to be. No they can never be her."

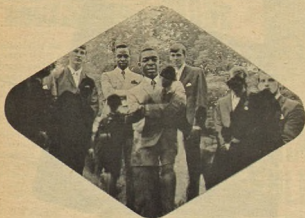
"I tried to be her. I tried to be like the cover of Seventeen Magazine. I tried to do it for years. I cut my hair, I bleached it, I used the shade of powder that they told me to use, I used the ridiculous pink lipstick and I looked awful."

"But it never occurred to me that there was anything within myself that was worth developing."

Buffy Sainte-Marie is one of the fortunate people in the world. She has finally realized what she had in herself that was worth developing. She is aware of herself and her abilities and her limitations. Buffy is now trying to help others to realize their own particular potential.



(R to L) Barry, Robin, Vince, Maurice, Colin

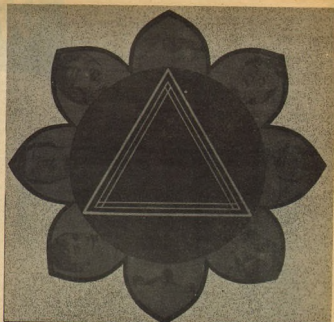
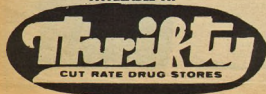


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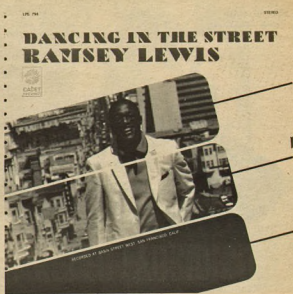
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Life Is A Dream



The Sounds of Today



Five Turtles On The Line

By Mike Masterson

It's not often that one is able to get the Turtles to sit still enough to give out an interview—it's even less frequent that an opportunity is given to the individual members to speak out on any subject they choose. But it happens.

Howard Kaylan (official or unofficial leader of the group, depending upon whom you ask) wasted not a second in picking out his topic and plunging directly into it. "Groups will come and groups will go and no group really expects to stay on top of things forever."

Keep Changing

"In our own instance, we feel we would like to keep changing our music, not only to fit the times but also to fit where our heads are now. We couldn't record a song like (It Ain't Me Babe) now and seriously get it out. Not that it's a bad song by any means; it's just that we want to say other things now. We did a little bit of the protest thing with 'Let Me Be' and we went into happy music with 'You Baby' and now we're doing exactly what we want to do and we've finally gotten to the point where the songs we're recording are really what we want to say."

"Songs that are coming to us from outside sources are done in very close association with the writers who are writing for us. So by the time our songs and albums are released they are really what we want to say. We don't say anything we don't mean."

"We're not trying to preach any

morals except 'here we are,' and if people see us and dig us then we're really happy. A super group is just a group that's made it, that's lasted, that people when they hear the name say 'oh yeah, I know them.' I know that that guy and that guy and they've got the tambourine man with the glasses and the drummer who sits back there and they know us."

Trip To Canada

John Barbata was about to burst with all the news of the latest Turtle adventures. "A lot of interesting things have happened. We've acquired our own plane, a DC3, and we've really gotten to the point where we enjoy the traveling part of the tour. I don't know, everyday something seems to happen. On our last tour we were at Expo '67 and it's really a truly unbelievable place."

"As far as our shows, I think it was a different experience playing for a lot of people from all over the world. Most of the people have heard of us, a few hadn't, and I think we got down what they wanted. The response was very warm, you could tell they were going to appreciate what you were going to lay down for them."

"Well, the whole place had a very exciting atmosphere, you find you don't get to a place too often where there are so many different environments, where there're so many different ways of life in one area."

"Following that we went to Alaska, which few groups get to, and I think it's a great experi-

ence. A lot of people have some misconceptions about Alaska. It's not so different there, except that its more isolated and the people really get into different things. The people are very warm and friendly and they don't have all the uptightness that seems to surround people in the average continental U.S. city."

Musical Progression

Al Nichol took the floor next and immediately began talking about creating new sounds. "I've been interested in creating new sounds for a long time now because people get tired of the same old things. As music progresses, certain ideas progress and well other groups have shown us, other people have come up with very unique things."

"As far as our music is concerned, we try to incorporate as many new ideas with each song so that we can come up with a new sound for that particular idea and a new way of communicating. And if you communicate to people in a new and interesting way they're going to pick up on it and remember it."

"We have several instruments in our sound that haven't been used too much before. I think that new sounds and weird instruments that you can do musical things on are going to make a great difference in this next year as to whether a group or song idea becomes commercial and is picked up by a lot of people."

Biggest Break

Jim Pons has been asked the



question so many times that he automatically tells you about joining the Turtles. "Well, first of all it's a very fortunate break to make a transition from a group like the Leaves to a group like the Turtles. I call it my biggest break because it really was. The Leaves were a success as far as I was concerned. It was very, very local, we were just concerned with playing our own parties. But I think God that I had the insight to accept the good chance when it came along. I was struggling with the old group, I was friends with everyone, and we had a good thing but I could see that the Turtles was a better thing to do."

There are quite a few things on Mark Volman's mind but it's not hard to find out that his wife and

baby are uppermost. "She understands the line of work I'm in exceptionally well. She's very happy for us. I'm doing my best to keep her out of the publicity as much as possible. I'm married and there's no hang-ups about it. We're both very happy."

"A few of us went to see the Bob Dylan movie, 'Don't Look Back,' and where he was then and where he is now. Bob Dylan is a poet and a philosopher, a very good one. He was the changing point in my life, he added and abated my thinking up until about a year ago."

"The movie is very good, I enjoyed it. It's a tremendous insight into Bob Dylan as a person rather than just a musician. He's really freaky."

and what we said related to it."

Expressions

Rob Grill, bass player and sometimes—lead singer for the group lead the discussion for a while when we discussed the kinds of things which can be accomplished with music: "You can let people know what you have to say with music and it expresses a lot of your personality. If you have an influence on people with your music—if it goes over—then you have a good feeling of expressing yourself to everyone."

GRASS ROOTS SPEAKING OUT — We Want to Say Something to People

By Eden

"... We were a group before we got the name, and we were working with Sloan and Barri before that. The old Grass Roots were a studio group—we had the sound and they thought we had the new place to go so we moved into that position." Warren Entner, Grass Root speaking.

It had been a relatively quiet day before the Grass Roots came into the office, but all that was changed immediately upon their arrival. Having just flown in from San Francisco, the boys had come to us straight from the airport. Four well-mannered, polite, well-dressed young men walked in the door and immediately I thought something was wrong. They were just too straight.

Point One

At least they had long hair—that was one point in their favor—so I figured that they couldn't be all day, and we began our interview. I was in for a surprise that day—I discovered the Grass Roots to be very intelligent, well-educated, quite talented young men... who also just happened to be very hip, but didn't have to pretend to impress everyone with it.

I don't want to mislead you by telling you that at least three-fourths of this group are nuts, but let me give you an example. After one member made a funny remark at which we all cracked up, I asked if they could repeat a few

of their ha-ha's for me in harmony. My tape recorder is now the proud and sole possessor of the Grass Roots singing "ha, ha, ha" in harmony (key of I Minor).

A few minutes later, Creed asked me if I had a cigarette. Since I don't smoke, I didn't have one and poor Creed was about to have a nicotine fit until the inspiration hit him to go downstairs into the parking lot and bum a cigarette off of a stranger. In fact, he and his newly-found benefactor got on so well, that Creed wound up hitching a ride down to the little market a couple of blocks away, and in a few moments, he came bounding back into the office offering to share some of his Black Cherry Cola and M&M's with us.

Order of Names

"... this is the team of Entner-Bratton... Bratton-Entner. It should have my name first—see, it was Bratton-Entner: Brent, but I wanted Ent-Bratton but that didn't sound right. Besides, in alphabetic order I should get my name first anyway!" "Okay!" The team of Warren Entner and Creed Bratton discussing the order of their names on lead sheets; they are the two Grass Roots responsible for writing much of their material. Warren explained: "On the next album it's split—we write half, and Sloan-Barri write half. The single ('Live For Today') was from Italy; it was written over there and the head

of Dunhill brought it back and we did it."

In a rare serious moment, all four of the Roots stopped to analyze what has been happening in the music world around them and decided that the greatest innovation in recent years has been the Beatles. "I think they changed the whole thing; they said something," remarked Warren.

Rickey Coonce, drummer for the group, agreed with him, adding that "They brought rock and roll out of its little bag of gold outfits and they made it all on its own again. It's just a form of music now and it's recognized as such."

Untouchable

Creed left his Grass Cola for a moment to add his own thoughts to the discussion: "They (the Beatles) left the three-chord pattern and now they're doing some fantastically creative things—very Baroque—and they're obviously still untouchable. Creatively, we feel—we're not trying to be conceived—but we feel that once we are exposed, we'll try to go along this vein too, because we want to say something to people."

Warren, too, nodded his head in agreement, and continued for Creed: "I think we've developed some sort of a style; we know what we can do and what we can't do, and we're trying to elaborate on the bag we're in now. There's a long way to go in it, literally." "Musically," explained

Creed, "were acoustical, electric, very hard-rock with a folk influence, I think. Now, we're growing with the music, so obviously we'll change."

There is one ambition which Creed has hopes of accomplishing one day soon: "It would be very nice to have a song come out and to express in one song a whole mood—like a mood that just the music alone fits so perfectly with the words that everyone has to listen to it. I'd just like to leave an impact on everyone with our name



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SMILEY SMILE (Brother Records) The Beach Boys. *Heroes and Villains*, *Wind Chimes*, *Captain*. Heavy, plus eight other tracks. This long awaited album definitely proves that the Beach Boys have left surfing music far behind them. Continuing in the vein of *Good Vibrations* (included in the album) and *Heroes and Villains* this album includes some beautiful and intricate harmony and electronic manipulation of sound. The cut called *Wind Chimes* is especially impressive with the voices of the Beach Boys blending to become the sound of the wind through the trees. Included is an excellent instrumental cut *Fall Breaks and Back to Winter* and a comic song *She's Goin' Bald*. The album requires careful listening to appreciate all its subtleties. There is very little here that will remind anyone of traditional pop music sounds. If the Beach Boys can continue to explore new sounds and techniques with the freshness of *Smiley Smile* they will definitely fulfill all the faith that so many people have shown them.

COME BACK WHEN YOU GROW UP (Liberty) Bobby Vee with the Strangers. *Come Back When You Grow Up, Before You Go, I May Be Back* plus nine other tracks. This album, which includes Bobby Vee's newest big hit, is not very interesting. Although he is attempting to make the transition from the sound of the fifties to the sound of today, his material is not original nor is it new. His style sounds repetitious and the cuts, which might fare better singly, die as an album.

GENTLE ON MY MIND (Capitol) Glen Campbell with *The Wind, The World I Used To Know, You're My World* plus seven other tracks. Glen Campbell on his album includes some of the best material of other writers and singers. Although he does well with them, he does not over-shadow the original interpretation, nor does he add enough to his interpretation to make this album uniquely his own. His best cut is *Gentle On My Mind*, but he does not seem to be able to catch the simplicity of Donovan's *Catch The Wind*. When singing more complex songs such as Jimmie Rodgers' *It's Over* or Rod McKuen's *The World I Used To Know* Campbell fares much better. Another fault lies with the arrangements which are over orchestrated for some of the more simple tunes which Campbell is singing.

THE BYRDS HITS (Columbia) The Byrds. *Mr. Tambourine Man, Turn! Turn!, Chimes of Freedom, Eight Miles High* and seven other tracks. Remember when the world centered around England and the sounds that were coming out of that small island? America who for so long had ruled the world as the leading exponent of pop music suddenly found itself replaced by the "Limeys." But during that time, one group did emerge in America to help to revolutionize the pop scene and to pave the way for the so-called psychedelic music of today. That important group was, of course, the Byrds whose unique song styling and intricate musical arrangements caused a whole new area of sound to be explored.

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| 2. ODE TO BILLIE JOE | Bobbie Gentry |
| 3. COME BACK WHEN YOU GROW UP | Bobby Vee |
| 4. APPLE PEACHES, PUMPKIN PIE | Jay & The Supremes |
| 5. REFLECTIONS | Association |
| 6. NEVER MY LOVE | The Temptations |
| 7. YOU'RE MY EVERYTHING | Eric Burdon |
| 8. SAN FRANCISCAN NIGHTS | Donovan |
| 9. THERE IS A MOUNTAIN | James Brown |
| 10. COLD SWEAT | Wilson Pickett |
| 11. FUNKY BROADWAY | Jackie Wilson |
| 12. HUNGER AND HIGHER | Turtles |
| 13. YOU KNOW WHAT I MEAN | Paul Revere |
| 14. I HAD A DREAM | Mamas and Papas |
| 15. 12:30 | Peter, Paul and Mary |
| 16. I DIG ROCK AND ROLL MUSIC | Van Morrison |
| 17. BROWN EYED GIRL | Rolling Stones |
| 18. DANDELION | Aretha Franklin |
| 19. BABY I LOVE YOU | Tommy James |
| 20. GETTIN' TOGETHER | Herman's Hermits |
| 21. MUSEUM | Spanky and Our Gang |
| 22. MAKING EVERY MINUTE COUNT | Frankie Valli |
| 23. I MAKE A FOOL OF MYSELF | Beatles |
| 24. ALL YOU NEED IS LOVE | Brenton Wood |
| 25. GIVE ME A LITTLE SIGN | |

As Compiled by Cashbox Magazine

CLASSIFIEDLYNDA MARDER I love you!
RAY.Happy Belated Birthday Clair
LaCross.Anne—To the grooviest pen pal
in England—Becky.**TEDDY BEARS RULE**Mark Lindsay—love from an
unknown girl—Barbara.**HAPPY BIRTHDAY CASS**
Marge PeabodyHappy Belated Birthday PAPA
JOHN.**PRAY FOR BRIAN.**Pete Laughner is really Louie
Motherhead in disguise.SKY — Memories of your yellow
lamp . . .To all groovy Berry tour guides
luv ya Donna Townsley (Doug,
Randy, Terry, and Bill).Happy Birthday, Big John. Love
Sally.**Congratulations, Papa Ringo**"Love is all you Need"—The
Beatles are Love".The soul of Brian Epstein lives
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SKY—thanks for May 1st.

TBT Lives thru Herman.

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"Harry" McCartney is all love!!
Greg, thanks for an outstanding
summer! Love, Debbie

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The world is dim, the light dies.
Darkness enters—hate exits.John Lennon lives . . . everyone
else just IS.

I love George

Matt Williams Stinks! Garb
shall overcome! Labsang Rampa
live—Tad.**MIKE: REVELATIONS FOR**
FAITHFUL OR REQUIEM FOR
FOUR?**REPLACE MIKE.**Happy LATE Birthday MICHAEL
PHILIP JAGGER! I love
you—Cyndi.Sadie so far juv. Down with
Mr. Kite Please, Pandora.Phony—Thanks Black Eyes.
Red.**GOD BLESS BRIAN EP-**
STEIN.Alan Staffer, Where are you? Sue.
BEATLES!!!!Bill Koepke—I love you very,
very much—Sheryl.I love you, P.F.C. Gary M.
Lewis, Marie.Joan Swarts — How are you?
Steve and Jim.**SKY SAXON has soul!**Whoever's writing these things
about us Monkees fans "We aren't
reading", Paula Taylor.**Gail love GREGG****BEATLES GO****MONKEES BLOW**Happiness is . . . PAUL MC-
CARTNEY.**"GROTESQUE MOMMIESK"**
Warblers love Spocks.Join up! The LNNAF Rebellion
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birthday was the Happiest!!! Love,
Sandy"Birthday Flowers to Bernie and
"Butchie"

Monti Rock III is cute.

STRAWBERRY FIELDS ARE
BLIGHTEDLove to Brian Epstein. May he
find bliss soon.Lenny "I be loving you, it'll all
be there when my dreams come
true", Marion.**Mory Loves Toney.**

Shawn loves Lynne.

DAVY'S WHERE IT'S AT.Happy belated 20th Birthday
Barry Gibb—Kathy.**SGT. PEPPERS LONELY**
HEARTS CLUB BAND IS
LOVE.Lead Seed—where is the en-
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you.**LOVE, LIFE AND LENNON.**Hard Times remember Auburn
Washington and the girls who love
you, Shelley, Kim and Kathy.Rudy—congratulations on Blew
mind! I'm coming to San Francis-
co. Hope to see you, Shelley.**TO THE ONE (OR ONES)**
WHO SENT THE BEAUTIFUL
BEATLES AND QUOTATION IN
OLDE ENGLISH, THANKS
AND LOVE, MARK LINDSAY.**Les Thompson grooves.**PAUL MCCARTNEY you crazy
little boy—I love you!!! Lorelle.Beatles fans grew up four years
ago. The Monkees and their fans
are still hopping.Giant Beatle rally coming—
Feb. 10th, 1968.**LOVE YOUR BROTHER-**
HOOD.Ted Bluechel is a PIGMENT of
your imagination.

Ted Bluechel eats PIG newtons.

Ted Bluechel—Good Eternity.

Russ Giguere's mustache tickles.

Brian will love Tiam forever.

Butch has a dirty mind.

Bill Hudson of THE NEW
YORKERS is the greatest—Theresa
Mayovsky.**JOHN LENNON'S LIKE A**
PICTURE, HE'S WORTH 10,000
WORDS. Happy Birthday! almy-
loving!!! Paula.To little lester tanaka who's
fourth period is mr. abes' drafting
class, i love you.Spider-man swings! R.F.O. Cal-
rol.

What about Project Hill? Eh . . . ?

Happy October Birthdays—
Gaye Napoleon, Floyd, John and
Wolfgang—marciannne.**DON AND THE GOOD-**
TIMES—SO GOOD!Where have the Byrds flown?
Joe Edmondson.To the Wibbage Chargers, Radio
99 of Philadelphia—CHARGE!
Hyski — I love you! Luv, Lin**Terry Larson, We love you!!!**To Elizabeth Rhodes from Bryo-
phyta

Beat is no longer accepting anything but PERSONAL MESSAGES in the
classified section. Only messages (including Happy Birthdays) will be
run. We will print names but not addresses or phone numbers. Rates
are cheap! Only 10 cents per word.

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