

Beatles & Stones To Become Partners?

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KRLA

BEAT

Edition

DECEMBER 2, 1967



Facts Behind Rumored Beale/Stone Merger

Here are the real facts behind all the merger stories you've been hearing in the past couple of weeks regarding possible joint ventures involving the Beatles and the Rolling Stones.

At the outset, let me emphasize that nothing has been settled, nothing has been signed, nothing has been agreed. The simple truth is that Mick Jagger has had a few wholly informal chats with his close friend, Paul McCartney. In the course of conversation both parties realized that they had a common aim—to acquire and operate a private recording studio. From this, and from nothing more, grew a frantic storm of speculation suggesting that everything was much further advanced; that the two groups would be setting up a joint talent center for record production and the launching of new names.

Leaked News
The rumors were given substance via the new Saturday television show, "Good Evening," hosted by Jonathan ("Everyone's Gone To The Moon") King. King claimed to have unearthed evidence that McCartney/Jagger discussions were about to be resolved and a Beatles/Stones merger was all-but-finished. The London-based Sunday newspapers picked up this "leaked" story and gave it front

page headlines.

As this issue of The BEAT goes to press, the subject is still open for further discussion between the Beatles and the Rolling Stones. It is true that Mick and Paul are equally capable of handling record production for other artists. It is true that the construction of a recording studio, financed and furnished by the two groups, makes economical and practical sense. At present each group spends a great deal of money renting studios in or around London to make their records. Then they sell the finished product under long-term contract to rival record companies.

Interesting Theory
The theory of a joint corporation is an interesting one so long as we appreciate that this project would be an additional activity in no way replacing nor making obsolete the various professional, music and business relationships which already surround each group.

Obviously, a production unit backed by such important people would be influential. On the other hand, we cannot expect to see any merger bringing together the Stones and the Beatles on one nine-man record since existing long-term recording contracts would prohibit this.

—Tony Barrow

Mystery Surrounds The Mamas & Papas' Future

LONDON—First there is a Mamas and Papas, then there is not a Mamas and Papas, and then there is! Confusion piled high upon confusion! We've had conflicting reports, contradictory quotes, concert cancellations.

As the November 4th issue of The BEAT went into print my front-page story was accurate and up-to-date. Days later the entire situation had changed.

Here is a retrospective date-by-date rundown on the whole fantastic affair . . .

Announcement

October 4: London promoter Tito Burns announced Royal Albert Hall November 1 concert co-star Mamas & Papas and Scott McKenzie.

October 5: Group plus Scott McKenzie and manager, Lou Adler, sailed into Southampton aboard the liner France. Mama Cass arrested on the quayside.

October 6: At West London Magistrates Court, Mama Cass cleared ("without a stain on your character") of charges relating to the disappearance of blankets and keys late last February from Kensington's Embassy Hotel.

October 11: Tito Burns rescheduled Royal Albert Hall "Evening With The Mamas and Papas and Scott McKenzie" for October 30. Top-priced seats at \$3.50 began to sell in substantial numbers. Cheapest tickets priced at only 50 cents! Burns confident of 7,000 sell-out.

Cancellation

October 14: Group cancelled Royal Albert Hall appearance. Also projected Paris Olympia concert. Group admitted that Majorca vacation plans had been scrapped.

October 15: Mama Cass indicated to London press the probability of a total break-up in the group and left the impression that she, at any rate, would not be remaining a part of the Mamas and Papas.

October 17: Unconfirmed London reports declared that Cass and Denny had left for America while John and Michelle were vacationing in Germany.

October 18: Yesterday's reports shattered by the surprise appearance of Mama Cass amongst the celebrity audience at the World Premiere of Michael Crawford/John Lennon movie, "How I Won The War," at London's Pavilion Theatre in Piccadilly Circus. "But I'm flying back to the States in the next 24 hours," Cass admitted.

Peace Of Mind

October 19: Manager, Lou Adler, did his best to clarify the situation by declaring that the group had decided to take a break for an indefinite period. They had pulled out of the London concert "to get started on their holiday right away." This was not in protest of police action in making Mama Cass spend a night in jail but was "simply to help them restore their peace of mind."

October 20: Promoter, Tito Burns, expressed his fury at the cancellation of the Royal Albert Hall date saying he was disgusted by such an "unethical and unpro-



MAMA CASS LEAVING impression that it's all over

fessional" act. He was quoted as adding: "If this is all they think of their British fans they don't deserve to have any. It is quite biblical."

Clear Fact

From all this chaos one clear fact emerges: the Mamas and Papas are unanimous about their future. They seem to agree that a segment of their group career is at an end. What they are yet to decide is whether or not available new musical directions are out of the question. Certainly they have individual ambitions for solo projects and it is doubtful whether they will find a way of doing each of their personal things within the framework of a group called the Mamas and Papas.

Lou Adler has expressed his confidence that the Mamas and Papas will be together again in the recording studio and he believes he can persuade them to undertake personal appearances. He is cau-

tious about the timing of these future activities.

I imagine any London promoter would be more than cautious about setting any further U.K. concert dates for the group without advance evidence that other appearances are not the subject of last-minute cancellation.

Meanwhile, "Twelve Thirty," the current U.K. single by the Mamas and Papas has failed to climb into our National Top 50. It is my personal opinion that the sympathy drawn by Cass Elliott over her arrest has been more than cancelled out by the group's refusal to stay in London for that heavily publicized and eagerly awaited Royal Albert Hall show. It all added up to bad publicity relations whatever unfolded behind-the-scenes motive the group's members may have had for going away from London in opposite directions.

—Tony Barrow

Conviction For Jones; An Appeal Is Pending

While Rolling Stones' Mick Jagger and Keith Richards were busy huddling with their business manager, Allan Klein in New York, two major legal actions affecting the group and its future were going ahead in London.

The first involved Brian Jones, accused of possessing marijuana and allowing other people to smoke it in his apartment in Courtfield Road, South Kensington, May 10th of this year.

Manager's Suit

The second involved Andrew Oldham and Eric Easton, former joint managers of the group. Easton sought an interim high court order freezing the payment of record and other royalties pending the hearing of an action in which he will claim that Oldham owes him a substantial back payment representing his share of the group's earnings during the 1963-1966 period.

Convicted at London Sessions Court, Rolling Stone Brian Jones was sentenced to nine months imprisonment. The court heard evidence that Drug Squad officers had found enough cocaine or cannabis resin at Jones' apartment to make ten cigarettes.

Passing sentence the judge said: "I have given your case anxious and careful consideration. These offenses to which you have pleaded guilty are very serious indeed."

Appeal Pending

Jones spent 24 hours in prison before being released on bail pending an appeal court hearing. He was allowed to leave the jail on the condition that he place himself under medical care. It is possible that the appeal will not be heard until the early part of this month.

LETTERS TO THE EDITOR



BEACH BOY FAN SPEAKS UP

Dear BEAT:

I am a devoted fan of the Beach Boys with plenty to say. I think it's about time the Beach Boys get the recognition they deserve. The Beach Boys rule. Allow me to explain why.

Along in about 1961 4 young Californians recorded "Surfin'". Later they recorded more surf songs and then some hot rod songs (Little Deuce Coupe, 409, Shut Down). They had started a new type of music. They had made their dent in pop music before the Beatles had. During the early days of the Beach Boys people mostly heard "Beach Boys Rule" or "Surfers Rule."

In 1963 when the Beatles stepped foot on U.S. soil they conquered America. The Beach Boys had already conquered America and had been on the top of the charts for 2 1/2 years. The Beatles' popularity did not stop the Beach Boys from making and selling records.

In 1966 the Monkees came about. They took over America after the Beatles had been on top for 2 1/2 years. What was to happen to the Beach Boys? Were they to die? NO! The Beach Boys were the first American groups to ever be grouped as much as the Beatles in England. They took over the British throne. Did this surprise the Beach Boys' fans? No, but it sure surprised a lot of people. The Beach Boys conquered Britain before the Monkees even had time to think about Britain. What can be attributed to the Beach Boys' long success? The most contributing factor is probably Brian Wilson, in my opinion the pop genius of our time. Brian puts himself into every song. Brian is John Lennon, Andrew Oldham, Sir Arthur Sullivan, Hamlet, Murph the Surf, Gypsy Boots, Sydney Carton, Huck Finn, and Napoleon. He is a genius.

Beach Boy Carl Wilson has recently been acquitted of a charge of evading the draft. I'm not going to keep on writing. The fab Beach Boys have left 15 albums (including their wildly accepted Pet Sounds) and 20 singles behind them. They are not ready to stop. They will all be so great that all their fans will always be able to say "The Beach Boys Rule."

Jim Maujair

TEEN-AGERS By Marlene Myhre

Someday teen-agers will be looked upon as something other than just "those crazy kids." We can't help it if we don't like the things grownups like. I really don't think we should.

We have our own little world. A world of laughter, rock and roll, London, and the boy down the street. It seems as though adults are always trying to turn in our world for us. So what if we like boys with long hair, mini skirts, psychedelic guitars, and all the rest. It's what we like. We're not saying that everyone has to like them. We don't like everything that our parents or other adults do. Everybody has to get their own way and I think that this age is the most delicate, 13-17, whether we will go with the crowd or be individuals.

Just because there are hippies and teen-agers who get thrown in jail, don't blame it on the whole group. Can't you think of their disposition. Can't you see they might have that feeling of insecurity. If you think of it, YOU might be just the one to help.

So please, parents, don't try to take our little world away from us. We'll come out soon, just be patient. We are still your sons and daughters, no matter how we act. Just hold on to our hand and wait.

A SECRET

Dear BEAT:

The BEAT is the only true tradespaper on the stand amongst all the other muckraker teen magazines. This is my second year of subscribing and I wanted to tell you what a great paper you have. I also have a question to ask. Who writes the column "In" People Are Talking About? It's one of my favorite features. I also have a few contributions to make to it:

Please are talking about going barefoot in the park; how many Pleasant Valley Sunday's there are in America; what Big Brother is Holding; why; the Monkees going dramatic and deciding that with their personalities it's going to be hard to do;

Linda West

The name of the person who writes "In" People is the best-kept and only secret in our office! The Editor.

NICE GOING

Dear BEAT:

I want to congratulate you and your staff on your fine paper.

My brothers and I are managers of bands in Spokane and Seattle, Washington. I've seen the Beatles and the Beach Boys and I met groups like Don and the Goodtimes, Paul Revere and the Raiders etc.

While I was on leave this August, I saw some of the groups that you've written about. Now I want to tell you about them. The Fifth Dimension and the Vanilla Fudge had the crowd clapping during some of their songs. When the Vanilla Fudge did "You Keep Me Hanging On" the crowd yelled wild approval.

The New Yorkers were the group that really impressed everyone. The group dresses, acts and sounds like the Beatles. They played several cuts off of the Sgt. Pepper LP that sounded so close to the Beatles that it was hard to believe. The boys age from 16 to the baby 14, and they consist of 3 brothers and a friend.

The service keeps me from being with bands and the people that make up the "pop" music world. In the 3 short years that I have had a band I've found out that the people in the music world are the nicest in the world. Thanks to your paper, I can at least keep up on "What's Happening."

Larry Ehacatt

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FORUM

The opinions and ideas expressed in the Letters to the Editor or The Forum sections of our paper are not necessarily the opinions of THE BEAT. However, we do feel that this is a free country in which each individual is entitled to hold and express his/her opinions and beliefs. Unfortunately, a limited amount of space prevents us from printing every letter submitted to THE BEAT. Consequently, we are forced to print only a general cross-section of the mail we receive.

The Editor

The Right To Rebel?

by Ken Woo

On October 6, 1967, about 300 members of the John Marshall High School student body took part in a student strike in protest of the cancellation of the Sunshine Company because of their long hair from a student body activity card holder's assembly.

The night before a Los Angeles radio station received a tip that the demonstration was planned for the following day, and one of their delays began broadcasting the proposal over the airways. That same night Laneo Ito, Student Body president, sent out a statement saying that he and other members of the school's student leadership were working to avert the intended strike. However, Ito did not promise that their efforts would be successful.

As it turned out, Ito proved unable to call a cancellation of the demonstration. Friday saw 300 students participating in the strike. However, as this number only represented a small portion of the total number of students at John Marshall, one demonstrator misguidedly pulled the fire alarm bell, thus creating havoc and confusion as teachers and students poured into the halls.

As I am one of the members of the Leadership class, I feel that I must write this article showing both sides of the incident. Many garbled and misinterpreted reports have been filtering out of the school, and many of the press media were banned from the general area during the strike.

Starting from the student's standpoint, I heard rumors of the strike about a week ago when the Principal, Mr. William Ruess, talked to our class about his own support of the school's policy on long hair. Evidently his lecture upset many students, giving rise to the decision to strike.

Mr. Ruess told the class that the reason he would not permit the Sunshine Company to perform was because their long hair was in violation of the good grooming policies of the school.

I myself feel this reasoning to be false, for the group's members are not part of the student body at John Marshall High School, and therefore should not be bound by the school's grooming regulations.

However, from the Administration's point of view, I feel that many parents might have been angered had the Principal permitted the group to entertain. This is excluding what the Principal's Association and the Board of Education might have said or done in connection with the assembly.

A Principal has many responsibilities that he must assume, and I think, from the administrative point of view he made a wise decision.

In writing this article, I must take an impartial view, but if you have any opinion or remarks, whether you are a student, parent, or businessman, we would appreciate any ideas or comments that you would care to send in, please write in care of this publication.

COLORS

By Mark Backlund

Green Yellow Red Blue

Do I see them the same as you

Or do each of us see a different color scheme

Through different eyes and different means

If you could break through the dimension that holds our world

And see a mass of new colors, some distinct, some swirled

And after you're there a time

Wouldn't it be wonderful to find

To get there you don't need to get high out of line

All you have to do is open your mind.

SHOUTS FROM GENE

By Gene Cornish

Hello! I'd like to start off with a few recommendations: Watch out for "The Donuts," an up-and-coming group in the New York area—managed by Frank Scinarlo and Lenny Borgome, The Rascals' former road manager. We wish Lenny and Frank and the group the best of luck!

A place to be seen: "The Scene," an exciting, not-to-be-believed discotheque in Manhattan. "The Brass Buttons," a group I'm producing, will be back there in November.

Homebody

These days I'm furnishing a new home I recently bought for my parents in Long Island. I'm aiming for a different atmosphere, a different age of history in each room. (I guess I'm really a homebody after all!)

But most of my time these days is spent at Atlantic's recording studio—we're still perfecting our fourth album (not titled yet). The album encompasses every genre of music—and many of The Rascals' friends are going to appear in the songs—and a Salvation Army Band we met one day last week.

Felix and Sid Bernstein (The Rascals' fine manager) just returned from England—where Felix visited George Harrison—and talked about philosophy and the experience of sitar-playing and learning. More about that journey later. . . .

Third Million?

Our latest 45 rpm—"How Can I Be Sure"—is heading up the charts. By the time you read this (our fingers are crossed) we expect it'll be another Gold Record million-seller (our third after "Good Lovin'" and "Groovin'").

You'll be able to 'hang' The Rascals soon—we'll be available in poster-form soon—in stores and through our fan club. . . .

Speaking of The Rascals' fan club—if you'd like to join, write for information to us at Box 380, Planetarium Station, New York, N.Y. 10024. Let us know your feelings—about things you like and things that bug you!

Talk to you again soon—for now—Love, Gene.

PEOPLE ARE TALKING ABOUT *Lulu* making it to number one in the nation with "To Sir With Love" and wondering how much the movie helped. . . . "Pata Pata" just going to prove that you don't have to know what the words mean to dig a song and what that does to McLendon's theory. . . . whether or not Jerry Quarry will make it as an entertainer. . . . how that schooner fit into a member of a pop group's decision to leave

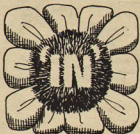
. . . who thought up the cover for the Doors latest album . . . what's going to happen to an art piece produced by the combined forces of Lennon/McCartney and Jagger/Richard . . . who the Homies are . . . how big Nilsson is going to be . . . Rod McKuen being so talented it's almost a sin . . . the Cowells being surprisingly good and even drawing Rock Hudson out to see them at the Century Plaza Hotel

. . . Glen Campbell's "By The Time I Get To Phoenix" being his best ever . . . the fact that Bill Cosby came very close to having the top single in the country with "Little Ole Man" and what a coup that would have been . . . why someone doesn't put a top 40 variety show on one of the networks . . . *Them* still being around . . . whether or not there will ever be another *Mamas and Papas* album and deciding that that won't

. . . *Jay and the Techniques* being on the scene for a long time because they hit a great middle of the road between soul and pop . . . what's going to happen with *Jimi Hendrix* . . . why the *Checkmates* haven't come up with a hit record lately . . . whether or not *Dionne Warwick* will ever record another single which is not written by the *Bacharach/David* team and coming to the conclusion that tossing a winning team aside is more than foolish

. . . some radio stations refusing

to play *Stark Naked & The Car Thieves* records because they didn't like the group's name—if you can believe it . . . *Pat Boone* busily covering *Glen Campbell's* "By The Time I Get To Phoenix" . . . *Frank Sinatra* cutting a single from "The



Cool Ones" and wondering what that means . . . why *Noel Harrison* doesn't stick to acting . . . how long it will be this time for the *Bones* to get "Chastity" released after it's finished shooting

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Elvis Presley Holds Auction

MEMPHIS—Elvis Presley is set to depart with some of his property. It seems that Elvis has decided to quit the cattle business and raise horses instead.

Therefore, an auction is being held at Presley's "Circle G" ranch near Horn Lake, Mississippi.

Among the items that will go to the highest bidder are five house trailers which have been used by Elvis' guests, farm implements and equipment, television sets, a coffee bar and matching chairs, desks and lounges. Also up for sale is a five-horsepower cart which was built especially for Elvis and valued at \$12,000.



Biggest Deal Ever Don Ho Signs New Contract

HONOLULU—One of the largest nightclub salary deals ever set has been drawn up between Don Ho and Duke Kahanamoku's nightclub. The deal calls for Ho to earn \$2½ million straight salary plus a percentage of the profits during the next five years.

The contract calls for Ho to headline at Duke's for 20 weeks each year for the next five, with the dates more or less at his option between concert, nightclub and television appearances on the mainland and in Europe.

Don, currently headlining at Duke's along with the talented Aliis, also owns various nightclubs in the islands and his contract does not preclude his working in his own spots once his 20 weeks a year at Duke's are fulfilled.

And that, brother, is a big thing.

. . . the fact that two front-page "news" stories were nothing but set-ups for publicity . . . the Spoonful doing all right without Zolzie but how's Zolzie doing without the Spoonful? *Peaches and Herb* taking up where *Mickey and Sylvia* left off . . . *Baby Face*, *Bobbie Gentry* and the *Box Tops* being the only artists with million sellers on the national charts

. . . *Sunshine Company* coming a long way from the 4 *Seasons* concert in Santa Monica . . . why *Tonny James* and the *Shondells* don't know that it's spelled "Kahuna" not "Kahoonna" and deciding that they really don't care as long as their records keep becoming hits . . . the member of the *Strawberry Alarm Clock* who drinks Guinness Beer and leaves the bottle on our table . . . how long the *Beach Boys*

. . . *Tony Bennett* giving it a nice try but failing to nab a bullet

. . . what's so great about an old time movie . . . the expose of a new publication going to the Monterey Pop Festival and the people who organized it—complete with figures . . . *Spanky and Our Gang* being one of the best new groups going . . . whatever happened to *James Brown's* planned retirement . . . why *Stevie Wonder* keeps wondering . . . the fact that, other than *Herb Alpert*, *Bill Cosby* has more singles and albums on the national charts than any other artist . . . the *Soul Survivors* making it all the way into the top ten without any publicity to speak of . . . how ironic it is that a small-time group feels compelled to rent a limousine when they hit town but a group as big as the *Association* is still not above taking a bus . . . who are the birds in Britain . . . how badly the critics panned "How I Won The War" and how disappointed *John Lennon* fans are going to be if they think he has a large part in the film . . .

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Anyone who believes that the Beatles are no longer big business is in for quite a shock. "Magical Mystery Tour," the one-hour television special written and directed by the Beatles, is not even ready for screenings yet, but is already attracting huge offers from companies all over the world.

All three major American networks are competing for the special and rumor has it that the winner may have to bid a nifty one million dollars to cinch the deal!

Forty offers for the special have already been received from eleven European countries as well as Japan, Australia, South Africa and Mexico.

Coming Trip Stories?

Although the Rolling Stones were denied U.S. work permits last month, the talk now is that the group will resolve their difficulties with U.S. Immigration officials and will be able to resume touring Stateside. At least, the Immigration office has requested the court records of the recent drug cases in England involving Stones' Mick Jagger and Keith Richards.

The Lovin' Spoonful have decided to drop their "goodtime" sound and try something a little different. First record out under their new sound is "She's Still a Mystery to Me," and from sales figures it looks as though the Spoonful have made a wise decision.

Love-In at Woburn

If you can believe it, Woburn took over the saintly home of the Duke of Bedford in England for a love-in. But no one is thinking beautiful thoughts because of it. Fact is, some of the artists who performed, including Eric Burdon & the Animals and the Move, are claiming that they haven't been paid. At any rate, it is highly likely that the fantastic grounds of Woburn Abbey have seen their first and last love-in.

WE'VE HEARD EVERYTHING NOW DEPARTMENT: Group Therapy, a new group on the New York circuit is depicting this month for a history-making expedition to the North Pole! Honest. And the reason for the trip? To provide an opportunity to penetrate the last frontier of pop music sources as yet untouched by today's writers and producers — naturally. The expedition will cost an estimated \$20,000 and will include, among other things, the musical culture of the Angakoks, a little-known Polar Eskimo tribe believed to have a centuries old musical tradition.

QUICK ONES: The Sunshine Company is going the commercial route by doing the vocal background in a new television commercial for Clairol — lots of money in commercials . . . you should hear the reasons given for the cancellation of the Mamas and Papas Albert Hall concert — they range from a protest move against the arrest of Mama Cass all the way to illness . . . Petula Clark, probably the busiest female entertainer in the business, will star in her own special to be aired over NBC-TV on April 12 — sponsor of the show is, of course, Chrysler . . . Gregg Morris, regular on "Mission Impossible," has been signed by ABC-Paramount Records and is set to cut an album . . . the Jefferson Airplane have been signed for the "Perry Como Holiday Special" to be aired November 30 over NBC . . . A lot of people are wondering whether or not Arthur Godfrey, Woodie's son, will take over where his father left off.



FOUR SEASONS

Nov. 22, Cobo Hall, Detroit, Michigan; Nov. 26, Masonic Temple, Davenport, Iowa; Dec. 1, Nassau, Long Island, New York; Dec. 17, Ed Sullivan Show; Dec. 18-31, Holiday House, Monroeville, Pa.

Jerry Quarry Set To Sing

LOS ANGELES—Jerry Quarry, heavyweight title contender, has signed a personal management contract with the Altairac Corporation.

The good-looking Jerry is set to cut his first single within the next ten days. One side will feature Jerry and the flip side will feature his sister, Dianna, joining him.

Plans are also being made for Jerry and his sister to appear in Las Vegas. The BEAT first spotted Jerry entertaining at the Don Ho Show at Melodyland Theatre when Don called Jerry up out of the audience to sing a couple of songs. It was obvious then that the potential was there but Jerry will need quite a bit of polish.

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WHAT'S UP DOC?

Dear Doc:

Some of my friends have tried marijuana and each one has had such different effects. It doesn't turn all the on at all. Is there something wrong with them?

Dear Observer:

One of the reactions of marijuana (pot or grass) is the variability in its effects on people. The effect of smoking it depends a great deal on the environment and the feelings of the person at the time. Also the effect depends upon the purity of the material used. It hardly seems worthwhile at this point to ponder the effects when being caught with pot is a felony, i.e., the same as an assault with a deadly weapon or similar crime! Besides, you can let yourself be turned on by a lot of things besides drugs.

Dear Doc:

What do you think about having my ears pierced? I am a 15-year-old girl and it seems that all of my friends have had it done. One of them even offered to do it for me free.

Old-Fashioned

Dear Old-Fashioned:

The decision to have your ears pierced must be weighed carefully by the possibility of the complications of infection and ugly scar formation. The complications are quite rare and are certainly less apt to occur when done by a competent doctor in his office. Save your baby-sitting money!

(Do you have a problem you'd like Dr. Bolter, M.D. to answer? If so, please send it to What's Up Doc? Beat Publications, 9121 Sunset Blvd., Los Angeles, California 90069.)

A NEW DEVELOPMENT—AN ELECTRIC SITAR

Eleven years ago a pickish Indian named Ravi Shankar hit these shores. His sole objective in coming here was to make the western world aware of traditional Indian music, and his most important piece of luggage was a primitive Indian instrument which hasn't changed an iota in seven centuries—the Sitar. He was 15 years old when he began studying the Sitar, and now, at 47, he just barely feels he has mastered the instrument.

Two years ago the "raga rock," the label pop vendors attached to the traditional Indian sound, caught on. The interest was directly sparked by the union of Shankar and Beatle George Harrison, who had heard the sound and became so enthralled that he immediately purchased a sitar and hired a coach. Harrison introduced the sitar sound in an elementary passage in "Norwegian Wood," a Beatle number which came out in December of 1965. Since then recording groups have been clamoring for the sound, and Shankar has been elevated to a position of "top celebrity."

Vincent Bell, one of America's top recording guitarists, recognized the importance of the new sound, took up the Sitar, mastered its technique with incredible speed, and introduced it on recordings, firmly establishing the "Sitar Sound" on the pop music scene.

The demand for the sound increased even more and Bell came up with a concept for an ELECTRIC SITAR, an instrument which would produce the Sitar sound, and be within the playing range of any guitarist. He approached Nathan I. Daniel, president of Danelectro Corporation. After years of research, Danelectro introduced the "World's First Electric Sitar."

A real understanding of the strides of Danelectro with its development of the Electric Sitar cannot be achieved without a more involved understanding of the primitive Indian instrument. The Sitar, is roughly the equivalent to the European lute or chitarrone. Its teakwood neck supports as many as 19 strings (six playing strings, four melody and two rhythmic), and thirteen sympathetic or resonating strings, bristles with tuning pegs which correspond to each of the strings, and dried gourds at either end which amplify the sound. Shankar has noted that "the tuning is never 100 per cent perfect. One difficulty is the 13 resonating strings; they cannot resonate properly unless perfectly tuned, and we don't live in a perfect world."

With this new instrument every serious musician will be able to play the popular instrument. Vincent Bell, states, "Many of the top recording groups have lauded the new flexibility in sound made possible by the Electric Sitar, it represents a significant contribution to the contemporary music scene."



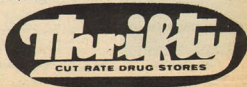
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Is There No Stopping The Cowsills?

By Kimmi Kobashigawa

The Cowsills would have to be considered one of the most unique pop groups in the country if for no other reason than the fact that their mother sings with them. Mrs. Cowsill—and that is the *real* last name of this singing family—is a performing member of the group, and is in the words of her oldest son, and lead singer, Bill—"a mini-Mom."

There are seven children in the Cowsill family, and six of them are male. The seventh is a beautiful, dark-haired little girl of eight who has somehow remained a very feminine, non-tombey type despite the many young men surrounding her.

No Pre-Meditation

We asked Susan's oldest brother, Bill, how the family began singing together as a professional group, and he explained: "This would have to go back many, many years when we weren't even aware of it. Nothing was pre-meditated—that is, we didn't say, 'Well, let's have a group and let's everybody start playing instruments.' Everything just kind of fell into place."

"Of course, when we noticed it, then we started trying to work toward the goal we're working for now. But, up until then it was just good fun in the house, and we decided to take it out of the living room and into the world. As far as music goes, nobody has any formal training at all—everybody is self-taught."

"I started the guitar when I was about six years old and Bob picked it up after me, then Barry—who now plays bass—played drums

with us for a year before John took over the drums; now John plays drums and Barry plays bass! But, Barry also plays drums and guitar and John can also play bass. Bob plays guitar and organ, and I play drums, bass, and guitar. So, we switch around every now and then; it's kind of fun."

Beside The Pool

Bill is twenty years old, tall and slender, and possessed of an absolutely disarming smile and two of the smilingest blue-green eyes. We spoke to the Cowsills as they lounged beside the pool at the hotel in which they were staying; sitting next to Bill was "Mom" Cowsill who explained just how she became a participating member of the group.

"My husband spent 20 years in the Service, and I said 'Good-bye' so many times in my life—you know, 'Good-bye-to-father-as-he-goes-over-sea.' The boys have asked me for quite a while now if I would sing with them, and pretty soon I noticed that they were leaving and I was still saying 'Good-bye! I like my family, so instead of 'Good-bye it became 'Hello!' and here I am! To coin a phrase, 'if you can't beat them, join them.'"

Ten Sullivans

The group has already appeared on the Johnny Carson show and have just signed to appear on *Ten* Ed Sullivan shows, which is a pretty phenomenal achievement for a group of brothers and sisters—and one Mini-Mom!—who began singing in their living room just for fun.

Also in the works right now are long-range plans involving either a

movie or a TV series which would feature the entire Cowsill family. By the way, two of the brothers act as Road Managers for the group, and Mr. Cowsill, Sr. is the manager. And that's really "keeping it in the family!"

Most of the younger Cowsills enjoy popular music and include the Beatles and the Association among their favorites. Mrs. Cowsill admits that she has an appreciation for the kind of music her children are listening to—"I know it must be good, because they're good!"—but prefers to listen to folk music when she is at home.

Conglomerate Rock

Although all of the members of the group have their own particular favorites in the music industry, they haven't set out to copy any of them. In so far as the influence of other artists' styles on the style of the Cowsills is concerned, Bill explained: "We term our sound 'Conglomerate Rock' because everything you hear influences you. Directly, or indirectly—instead Beethoven was influenced by, say, Bach. But, you take what you hear—rearrange a few things—*not* steal it or copy it—and you use it and it becomes uniquely you—if you use it in the right way. Concepts are known—you take this concept and improve upon it, modify it, and you use it as you would use it and it becomes yours."

All seven of the junior Cowsills are in school. Bob and Bill being the only two in college. While the group is on tour, a tutor is along to continue the studies of the other five who range in age from seven to sixteen.

Bob and Bill are also the songwriters of the group, and wrote all but one of the tunes on their first album. Eventually, Bill hopes to go into record producing and other areas of the business.

Dick smiles out at the world beneath a deep tan and light brown hair. Although he doesn't perform onstage, he does act as sound engineer, with the help of his father, and works on lighting and staging. Younger brother, Paul, is the official Stage Manager, and in the words of his older brother, Dick, "he does a great job."

On Probation

Cherubic eight year old Susan agrees in a slightly husky little-girl voice that she would enjoy remaining in the entertainment business, but is kind of thinking about becoming a nurse, instead. Her older brothers tease her about being on "probation" for several months with the group until they could decide whether or not she would work out as a permanent member. The final decision was left up to the audiences for which the group performed on the cross country tour they have just completed, and the decision was unanimous: Susan stays!

John has dark brown hair and a slightly mischievous look about him, but he is actually a very serious young man. He is looking forward to becoming a songwriter in the near future, and like his older brother, Bill, is very much interested in eventually producing records.

Barry agrees with John in his appreciation of the Beatles music, but agrees even more strongly with

Bill in his love for rhythm and blues—real "soul" music.

In their live act, the Cowsills like to include a wide variety of music—ranging from Country and Western to Rhythm and Blues, sometimes going as far back as 1933 and Maurice Chevalier if it is requested. "We try to please everyone, and it all depends who we're playing for. We try to make everyone in our audience feel important and as though we're playing their kind of music," explained Bill.

Practical Jokers

Mr. Cowsill, Sr. admits that his family is definitely a fun-loving group of practical poke-prone people: "Just getting up in the morning some days constitutes a practical joke! Just meeting one another. It's a very continuous operation—we call it fun!"

And, what about the current "hippy movement," Mr. Cowsill? "Wouldn't miss it! It's very interesting, and a necessity if for nothing else than to prove that it won't last! They need that time to freak-out and find out and evaluate themselves and people around them. Some just go with it, some are very serious—but we won't knock it."

The Cowsills are a very large, very warm, very close-knit family who have taken their personal warmth and joy as a family out of their Rhode Island, Connecticut living room and shared it with families in other living rooms across the nation. And if anyone should ever ask you just what a Cowsill is anyway—you can tell them it's something very nice!

Van Morrison: 'I Can't Mix, — My Problem'

Van Morrison is hunting for himself.

Van is 22, Irish, former lead singer of Them, writer behind such hits as "Gloria," "Mystic Eyes," "Brown Eyed Girl," and his latest single, "Ro Ro Rosey," and a very mysterious young man.

If you had to use one word to describe Van it would probably be uncommunicative. He seldom talks and reviewers have often criticized him for not communicating with his audience.

This is true. He doesn't really communicate with people in general much, but he knows this.

"Sometimes I think I may just be an underground thing, but if that's the way it has to be, that's it. I'm not really too commercial because I don't come across. I can't mix, you see that's my problem. You have to be able to mix if you want to be in show business. That's why I say I may be an underground thing."

That quote alone is a sign of a new Van Morrison—the one that is now searching for himself.

A year ago he would not have said anything like that, for he was unaware of himself, the people around him or the world at large. It's almost as though he didn't exist a year ago.

It all began several years ago with the formation in Belfast, Ireland of the group called Them.

There are various stories about how and when the group was formed and exactly who was in it at what time. But one thing is certain. By the time they got started on their string of international hits including "Gloria," "Baby, Please Don't Go," "Here Comes The Night" and "Mystic Eyes," Van was the lead singer and song writer.

But about the time they were getting out hit after hit it all began to fall apart for Van.

"Everything just got out of proportion. In the beginning the thing was great 'cause everybody dug it. There was no motive behind anything you did. You just did it because you wanted to do it and you enjoyed doing it. That's the way the thing started, but it got twisted somewhere along the way and everybody involved in it got twisted as well, including me.

"It became a trial, a sort of endurance test like the Indians used to make people walk while they hit them with sticks. It was no longer people making music and grooving together. It became a whole conscious business trip. It became sick. There was no point in caring about anything 'cause there was nothing to care about."

A year ago Them made their first visit to America—they never got over here during the peak of their success—and this trip and

the months following might be called the end for the old Van Morrison.

The trip was really a bit of a waste. They had trouble proving they were the real Them, though they were. Them at that time consisted of Van, Alan Henderson, Jim Armstrong, Ray Elliott and David Harvey.

They played a lot of gigs—mostly on the West Coast, earned a little money, spent most of it, quarreled among themselves and with their management.

When their visas expired they returned home broke, disgusted, disappointed and discouraged. The second big break for Them had not materialized.

Then Van took a step that anyone knowing him could not imagine him ever doing—he went out on his own, as a solo singer.

As lead singer, Van had had four other guys standing between him and the world. He didn't have to talk or communicate, because the other guys, much to their chagrin, would cover for him.

But then Van stepped out on his own and it looked like he would be forced to stand alone. Then Bert Burns, who produced several of Them's records, stepped in and brought Van to Bang Records and once again Van was protected from having to communicate.



VAN MORRISON: "I think I may be an underground thing."

Burns, Van's manager and producer, now stands between Van and the world, with the added help of Van's three man back-up group, who also add to the buffer zone between Van and the world.

And so Van Morrison is born again. He's coming outside of himself and the private world he's dwelt in for so long, but very gradually. He's aware of people around him more. He looks at his audience and you get the impression that for the first time he is aware they are there, watching and listening to him. His handshake is no longer like a five day old dead fish—it has life in it, as does Van.

He's being born after 22 years of supposed nothingness and it's confusing to him. He claims he has no home, but is looking for one, just as he is looking for himself.

He's been compared to Dylan, but that doesn't bother him, "because I know I'm me. I don't know who that is, but it must be somebody or I wouldn't be doing it, otherwise I couldn't do it. It's got to be leading up to something."

"Right now I just want to do my thing and groove with it."

What is his thing? What does he want to do?

"I want to turn people on."

—Carol Deck

Candymen Busy Spreading Their Candypower

What do Roy Orbison, Bobby Goldsboro, Billy Joe Royal and Sandy Posey have in common? The Candymen. They were Roy Orbison's back-up group and Bobby Goldsboro was once their guitarist. They backed up Billy Joe Royal's "Down On The Beach Docks" and wrote Sandy Posey's last single.

Since they decided less than a year ago to try to make a name on their own, they've become known in Europe, Great Britain, Australia, almost everywhere for their extraordinary live performances, their musical ability, their professionalism, originality, and quality. Alan Dale, of Cashbox, called them "tight as any he's ever seen."

Razor-Sharp Carbons

The Candymen, five young Southerners between the ages of twenty and twenty-three, first attracted attention with their razor-sharp copies of recording hits by other artists which they performed at every personal appearance convincing many fans that the copies outshone the originals. The group has since concentrated on original material, for the most part written by the five Candymen, with no specialization by any of them in music or lyrics.

John Rainey Adkins, lead guitarist, was the first Candymen on the scene. Playing with Bobby Goldsboro, after attending high school and college with the star, John

gained valuable experience. While continuing to perform he spotted Billy Gilmore (bass) playing in a club and they teamed up. John had seen Bob Nix playing drums in Jacksonville, Florida, when he was there and added Bob to the group. Singer Rodney Justo was next added to the group to replace Bobby Goldsboro who had gone

on to other things.

Dean "Ox" Daughtry was the last to join the Candymen. For several years, he had been playing club dates in his native Dothan, Alabama, as well as being the regular pianist and organist with a country band on WTVY. John, also a native of Dothan, had been a fan of Dean's for a long time and

when the group found the need for a pianist and organist, Dean was tagged for the job. This completed the group and the Candymen were on their way.

Regarding their beginning repertoire, the Candymen explain that Southern groups ordinarily just don't play original material, and that copying other artists' hits

is standard routine. It just happens that the Candymen were better at it than anyone else. Now that the group has attracted widespread interest, the emphasis is on original material and their performances of these songs at the Scene have shown them to surpass even the Candymen's own previous imitations.

Light Group

As far as organized choreography and costumes the Candymen turn thumbs down. Although they're described by critics as one of the tightest groups working today, the boys feel they must each do exactly as they feel in order to release their inhibitions and sincerely feel the music they perform. There's no "one-to-three kick" routine called on the Candymen and the clothes they wear are just that, and not the regulation uniforms worn by most performers. Individual expression is the keynote of the Candymen.

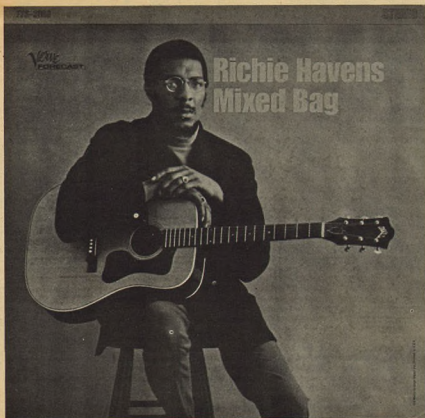
Although the Candymen are only now reaching sensational proportions in the United States, they have toured professionally throughout many foreign countries. Their biggest thrill was meeting The Beatles in London's "Bag of Nails" club. The Beatles had heard an unreleased record by the Candymen recorded in England, and offered their congratulations and strong endorsement.

Watch and listen for the Candypower of the Candymen!



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'Understanding Is very Important'—Steve Wonder

By Edon

"I started out when I was about nine-and-a-half or ten years old, and my first 'engagement' was on my front porch! My first professional performance was at the Apollo Theatre in New York on the Motor Town Review, Marvin Gaye and Marvin Johnson were on the show... and the Supremes—when they first started out with 'Let Me Go The Right Way.' And the 'Miracles were starring the show."

Self-Assured

Such was the beginning of a simply "Wonderful" career of a talented lad named Stevie. Currently hitting the top spot on record charts across the country with his latest release, "I'm Wondering," Stevie Wonder is a highly talented, self-assured entertainer, with a maturity far beyond his seventeen years.

"I think any entertainer should treat his public kindly," he explained in a rare serious mood, "and, I believe they should find time to talk to the fans; because, after all—it's the public that makes you or breaks you."

"It would be impossible for me to say that a certain kind of music is actually absurd—because, there is somebody that will buy it, even if it's only one person! For instance, I could say—I don't like this kind of music because it hasn't got feeling." Well, this might be feeling to them. *Soul* doesn't belong to one minority group. *Anyone* can have soul; it depends on what you call soul. *Soul* is actually just feeling—if you do put feeling in a song...

Popularity

"Well, being popular—I don't say: I'm Stevie Wonder, baby, get away from me 'cause I'm out of sight. This isn't the way I feel. There's no reason for anyone to feel this way. As far as adjusting to success, I didn't really have to, because I knew it couldn't be just ice cream and cake all the way."

"I like hard work—like, writing; actually, after I did fail and come



STEVIE going to the top

back down (briefly after "Finger-tips")—I had a chance to write more, and this is what I really dig. I came up with 'Uptight,' and I'm very thankful to God because I came up with the basic idea for it myself.

Concise?

"As far as adjusting—I was very thankful I wasn't—and I've never been and I never will be conceited, because I don't see any reason for it..."

"I want anyone that likes me to like me for what I am—not who I am. At least, I want them after it's all over with—to know me like this; know that I'm not conceited, know that I have nothing to hide..."

"I love to know people; and, to know people is to just get right in there. *Not to be noisy*—but, to be able to really talk to them. Communications are so out-of-sight! Being able to communicate is the most fantastic thing in the world."

Takes Awhile

"Actually, when people are being phony, it takes you a while to get the hang of it—but, you can't stay on a cloud all the time. It's out-of-sight: when someone comes down, so you can really know them..."

"Understanding is very important; if we—and I mean all people today—understood each other... the situation in Viet Nam... all of it would be so much easier to get to. And, being together, or, understanding is really leveling with somebody."

"For instance, I am in Detroit during the riots, and I heard many different opinions about how ignorant the people were for doing this, and so forth. But, actually—all of this probably could have been solved a long time ago if understanding really had been put forth—understanding by the people who are able to get along with people."

"The people who meet people; for instance, I meet a lot of people, and I think it's up to me to set an image for my people—a very good image for my people. Music has done a great amount of it—music is out-of-sight. Who could someone do without a song? I couldn't!"

Very Fortunate

"Many people think that any handicap is a *handicap*, without actually thinking that God takes away one thing but gives you another one that's even more fantastic. I think I'm very fortunate—I'm very happy to be blind, because I can really observe people by themselves."

"Sometimes you might meet someone and they might look very bad, and this causes you to dislike them because you expect them to look good—not looking at their hands and their feelings. And this is very important; I find a lot of people judge a book by its cover, not really knowing the person. Time is precious, but people shouldn't jump to conclusions..."

"All of these are the thoughts of a seventeen year old young man; who's insight and maturity carry him far beyond his own years, or the years of others."



From The Sixpence To A Strawberry Alarm Clock

By Jamie McCluskey III

The Strawberry Alarm Clock is a group of timely significance in the pop world. Their music runs the full range from jazz and hard rock to rag-classical rock... and back again. Their first hit, "Incense and Peppermints" was just in time to awaken a vast pop audience to their unique song stylings and now they are well on their way to becoming a permanent, all-time favorite establishment in the music industry.

Leader of the group, Mark Weitz, spoke of the good things he sees happening around him in the pop music today. "The main thing I'm interested in right now is that they're mixing the sound of a big philharmonic orchestra into rock and roll and making a more sophisticated sound out of it. It's getting to be more of a complicated thing than most people realize."

Jazz Into Rock

George Bunnell, bass guitarist for the group, explained that: "Jazz is being oriented into rock and roll a lot. I noticed that most of our original material is coming out jazz—and we don't write it to be jazz, it just comes out jazz and we play it. We hope this kind of music comes over well."

The Alarm Clock as it is today was formed as a group about six or seven months ago, and was a composite of two different groups. The name of the group—which was not Strawberry Alarm Clock—had to be changed shortly afterwards as another group managed to get a record released before them using their name.

Big Mistake

Lee agrees now that it was actually for the best. The boys were just getting ready to release their own record at the time: "We would have released this record under this name (The Six Pence)—which probably would have been a big mistake!—and we had to change our name to release the record, because they wanted it out immediately."

"We were sitting in Mark's bedroom trying to think of a name, and the 'Strawberry' thing kept coming back. We hit 'Strawberry

Alarm Clock'—it was nothing planned, it just happened."

Mark continued the explanation: "Usually when they ask us what the name means, we explain that—365 days of the year for the rest of your life, you'll be waking up to an alarm clock. So, you might as well name something after it! Or, it could mean an 'awakening' of a new type of music. And, the word 'strawberry' more or less signifies the love-type new generation thing happening, and it all fits together in one thing."

One of the main contributions of Randy Seol, drummer for the group, is his insistence on originality in the material which they use. "As I got into the group about five months ago, they weren't doing too much original material, except for the current release which they had just put out—Incense and Peppermints. I stressed it very hard, and they realized it too in playing personal appearances, that original material was apt to make a hit group, and you just have to do it that way."

Talented Musicians

"All the guys in the group are really talented musicians—this is one reason I really dug getting into the group—and, once we started really working on it, the original material came very easily. And, the style came to be more different as far as the things were trying to put over."

The boys are currently beginning work on a new album which they hope to complete sometime around Christmas, and all selections will be original. Also, on this LP, all of the members of the group will be writing.

George, having already written about four songs on the first album, explained: "When I write, I don't really write for the people—at least here I didn't. I wrote for myself—I wrote to satisfy myself with what I liked. At that time, I heard of guys who were writing commercially and just what the people wanted, and I couldn't see it. Then, when 'Incense and Peppermints' made it, I was surprised and decided to start writing commercially. Now I'm writing com-

mercially for what the people want, and not really what I want. But, I feel like I gained something out of the stuff I wrote for myself."

Emotion Expressions

Ed, also writing for the group, added: "I feel that writing music, you can accomplish your emotional expression—if it's violent, it turns to chaos, or whatever; or if it's smooth—you can write to fit the way you feel."

Randy looked back over the past few months and did a little philosophizing: "At first, when the group was working day and night after the first release to try to win out when we couldn't get all the air play we wanted, we were working constantly; there was no money in it at all—we were paying to play! We figured that this was something that we had to do—and it did pay off in the last."

"But, when you work with six guys with six different personalities—then say that 'All Men Are Equal,' but man, it doesn't work that way! They're all equal, but I think that they each have the same amount of faults, and they're completely different subjects. So, you have many arguments and when there is work involved and there's no money—and really, there's no comfort in any way, except for when we got to play somewhere."

"When we play, we never have any disputes; but, it's when we're practicing and working all day and night and week—especially with no money at first, we had no many arguments. But, I think this is with any group. When money comes in, your conditions are better to live under. You can work just as hard if the tension has gone down like 98%, but better."

Teeter-Totter

Mark tried to sum this problem up: "I think that every group—no matter who it is—has their own stress. You know that you're on a teeter-totter type thing, and that you have to stay in the middle, because if one of the ends gets too heavy—you get into too many arguments."

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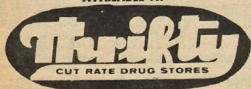
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"R.H.W. I"

Name a d.j. at KRLA who has two degrees in music, has studied at the Sorbonne in Paris, is a professional concert pianist, vocalist, sporadic player of drums and guitar . . . and comes into the station sporting a "new Image" **DAILY**. The **ONLY** d.j. who could fit that description is KRLA's new, affable personality heard 9 a.m.-12 Noon — Rhett Hamilton Walker I. Semi-bearded (today at least), strawberry-blonded (as reported yesterday), Australian-born (let's see

him change that), R.H.W. I has all of the forementioned listed talents and more. A man of varied interests — he likes all types of music with the exception of opera. However, he does have one constant and consuming interest — **PEOPLE**. His favorite day on KRLA is Sundays — "cause that's the day the studio is jam packed full of people." Future plans for RHW I include more high school, college and special event appearances and a return to television.

MAHARISHI — FAKE OR GENUINE?

KRLA'S **REB FOSTER** has just returned from England. In an effort to learn more about the celebrated Transcendentalist, the **MAHARISHI**, Reb spoke with his representatives, Brian Southcomb and Matthew West. The following information was the outcome of their meetings. The Beatles first met the Maharishi when they attended one of his lectures given in the ballroom of the London Hilton Hotel. Mick Jagger and Marianne Faithful first met their teacher while in Amsterdam. All were interested in this master's concept of thought as taught by his international Meditation Society. The concept of Transcendentalism was explained by the Maharishi's representatives simply as "self-knowledge" — the art of getting into your own mind and unlocking parts of the brain that most people don't have access to even though they possess this unknown self. It is a learned process — and naturally as a student learns more about himself — he will learn more about others. Before the Maharishi became a teacher of Transcendentalism he was an established physicist. Rumors have spread about his supposed amount of wealth — but these are untrue — he owns only a robe, a goatskin rug and an exploring, creative mind.

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The Sunshine Company Believe In Responsibility To Public

By Anna Maria Alonzo

One of the "happiest" pop groups in the world today is the Sunshine Company, still elated over the success of their first record—"Happy"—and even more thrilled over their second consecutive hit, "Back On The Street Again." The talented quintet has already established itself firmly in the pop world, and can be very happy about the bright future glowing ahead of them.

Mamas And Papas

In the short time since the public was first introduced to the Sunshine Company, there have already been numerous comparisons made between them and the Mamas and Papas. Maury Mameau, the "leader" of the group, acknowledged these comments, adding: "I think the comparison is valid only in the fact that both of us are vocal groups. But, then—I'm not really that either, because we do our own instruments all the time, and they have a band behind them. It's a great compliment! But, I think we've got our own thing, and it's different."

Doog "Red" Mame came out from behind his dark glasses long enough to assure us that he is, indeed, quite happy with the success the group has been enjoying, adding pointedly: "Success means a lot to me—I don't play on *skid row* any more! That plus the fact that now the whole world, not just the people in the neighborhood, can hear us and what we're trying to put across; and I think we'll do it."

"Success To Me"

The man behind the beat—Merle Brigante—smiled beneath his heavy golden fringe and explained that he used to play on skid row along with Red; he seemed quite content with the improvement. "Success to me is helping my parents and being able to do something I've always wanted to do," he explained in a rare serious mood.

Tall, slender, and very talented, Larry Sims leaned forward with an earnest expression as he explained: "I think we have a responsibility to our public, as far as treating them like they are the ones who make us—we really don't make ourselves. We give them what they want to buy, maybe, but it takes them, so we have to give them what they want."

This was readily agreed upon by

the other members of the group, all of whom take their particular relationships to and with the public very seriously. One way in which this concern is manifested is in the quality and type of performance which they offer the public.

Reproduce Sound

All five members of the group insist upon re-creating onstage the sound which their records has been hearing on their public as nearly as it is possible for them to do so. And, when they return to the recording studio to record their next album, Maury insists that they will personally play every instrument which is heard on the record themselves. Honesty and sincerity in their music and their personal relationships with the public is of the utmost concern to each of them.

Larry has been playing guitar since he is 12 years old, and the other sunny members of the group regard him as one of the best and with good reason. A serious individual until he lights up with a little-boy sort of grin, Larry sat back for a moment to discuss what he considers to be some of the best aspects of contemporary music.

"The big groups, the top name groups—the Beatles, the Mamas and Papas, The Association—they're setting the standards of the songs now, I believe, so everybody is trying to come up to their standards. So, they're *right* better songs, the quality of songs is getting a lot better. And, I've noticed a definite change in engineering. The quality of the sound in record is so much better these days, and I'm very glad that everything is progressing like that."

First "Live"

One subject which is bound to set the Sunshine Company to babbling is that of the Joey Bishop Show on which they recently appeared. Maury, want to tell us about it? "Were we pleased with the Joey Bishop Show? Let me tell you about the Joey Bishop Show! You know what they always say about rock and roll groups live—and this was the first one we did live; this is our own pride—the vocal thing. We can do it live—a lot of us can't. They make beautiful records, but they can't do it live."

"And, at the Joey Bishop Show—I was never more scared! I knew that 50,000,000 people were out there and when I go out there, I mean to tell you that if you were

to have asked anything more than my name, I would have cried!"

All of the members in the group immediately agreed that the show had been a success and they were quite proud of the achievement. They were also unanimous in their praise for Joey himself. Larry acted as spokesman for the group as he proclaimed: "I'd like to say that Joey Bishop is a very fine person." "And he cares," added Maury.

Judging from Joey's reaction to the group, the feeling was quite mutual.

Definition Of 'Hippies'

We switched to a topic which has been discussed around the country incessantly recently—that of the hippies. But, instead of trying to condemn or condone them once and for all, we attempted to define them, to find out just what a hippy really is.

Maury led the discussion: "I would like the term 'hippy' to mean—to me—somebody who is at the utmost, all the time, very sensually and very spiritually aware of everything that's going on around him, in both those mediums."

"But, it's been commercialized and it's been overdone and no one knows what it means any more. I would like it to be that—somebody who's very hip to the things that are going around."

Larry—again very serious—joined the conversation, commenting thoughtfully: "I would just like to say that a hippy is a beatnik who turns on; it's just a new stage of beatnik. They brought in the whole scene and they had to change the name a little, that's all; next year it'll be another name. I think it's wrong to label people like that."

Red chimed in, explaining: "I think the most guilty group is the middle aged group; they think of a hippy as a dirty, filthy person that's always dropping some kind of narcotic, or whatever. Now, I'm 25—I've got medium-long hair, and I've got a beard, and people think: 'Oh God, a hippy!' That's not true—I'm married and I've got two kids; I support them and I'm doing a darned good job of it, so I don't consider myself that sort of thing."

Maury explained that they are hoping to write the majority of the songs on their upcoming album, with the exception of one song written by Steve Gillette which they will include.

DIONNE — LEARNING TO TAKE HER TIME

By Eden

Dionne Warwick has been acclaimed by fans and critics the world over as one of the greatest and most distinctive song stylists in the music industry today. Her unique and sensitive manner of treating the material which she sings has endeared her to hundreds of thousands of music lovers all around the globe.

And yet, strangely enough, Dionne was not exactly over-anxious to become a singer when the opportunity presented itself originally. "It began about eight years ago; I was in college, and during semester breaks and summer vacation I was doing background work. Bacharach and David wrote three groovy tunes for the Drifters and asked my group to do background for it. . . .

"We did it—and I don't know, they called me 'loud-mouth Dionne'—I guess I must have been singing a little bit too loud back there or something, and they kind of wanted to hear a little more of it.

Teaching School

"They asked if I would be interested in doing demos for them; I said 'sure,' and started doing demos and more background work with my group for them. One thing led to another and they kept asking me—why don't you record?—and I kept saying 'Hey—I want to teach! That's why I won't record; I'm making good money doing what I'm doing now.' It's so to go to school and really do what you want to do, and then sing if you want to! And that's exactly the way I felt about it and they went along with it for two years."

"But, they didn't think I was using my talents the right way and they kept badgering me till the point that I did record! It was a Thanksgiving semester break, and I recorded and then went back to school. In May, I got a telegram saying, 'You've got a hit record—Come home!' and that was it. . . . and, here I am!"

No Regrets

She sat back for a moment, thinking about what had happened in the interim, then, smiling, explained: "I can't say that I have any regrets—it's been a fantastic thing that has been happening with me. It's enlightening me, as far as being with all the people I'm concerned, and traveling quite a bit. Quite a bit? Wow! All my life, it seems! I don't regret it one bit—in fact, I enjoy it one hundred per cent."

Over the past few years, Dionne has made the transition from a talented school girl who sang background on her school vacations to earn a little extra money to an international star. But, in the process, she is continually subjected to the uncomfortable and often distasteful intrusions on her jealously-guarded privacy, something which she abhors; and yet, she handles these intrusions with a rare quality in this business. . . .

"People who enjoy you—why like you—have a tendency to naturally want to know about you, and that does involve personal kind of things that go on in your life. But I do think that, if they

really did you, that there are certain things they wouldn't want to know about you. That's your life and that's the way it should be lived.

Right To Privacy

"I think it's not fair to really invade all of the privacy that's afforded you. After the door closes, it's none of your business what I'm doing. I don't understand it and I don't like it—I really don't!"

Dionne is an extremely intelligent young woman, and carefully thinks through everything she does and says. She is also very concerned about the kind of influence which she can have as a member of her audience simply by virtue of her position as an entertainer.

Dionne feels very strongly about the kind of message which is involved in the lyrics of contemporary music, and is quite concerned about the kind of influence and effect these lyrics can have on some of its listeners.

The people who enjoy listening to Dionne Warwick would never get a message other than something that's true or something that has a good foundation for saying. I couldn't think of saying—"Why do you pop a pill into you," or, "there's evil around the corner," or, "let's take a trip!—you know, it's so dumb! Because you do it, don't expect to turn the whole world on! Whatever they want to do is their privilege."

"I think performers should be a little more careful—especially when kids are involved, because these kids are really listening and leaning on you for their advice of today. And, if this is what we're doing to the minds of these poor kids, I'd rather stop recording altogether and let qualified instructors in schools take over!"

No Rush

"Because, really—a lot of people are patterning their lives after what's happening on radio. That 45 record! A lot of kids today are living by it—and it's sad, because it's not enough good things happening, recording-wise, for them to live by."

Eventually, Dionne wants to enter every possible phase of the entertainment industry, encompassing Broadway plays and musicals, motion pictures, television, records.



"DON'T expect to turn the world on"

PHIL OCHS

OUTSIDE OF A SMALL CIRCLE OF FRIENDS... there really are no words to be wrung from an adman's skills to decorate the art of a poet who dyes his mind in music and makes it sing and dance to the meter of humanity's joys and follies. PHIL OCHS is a poet who has stretched his art beyond the accepted limitations of the industry of recorded sound. There are few words now...nor next week. Nor ever. PHIL OCHS (and what and who and why he is) is all there in the album; even the word "album" is inadequate. What PHIL OCHS has created is a movie without pictures. See it in the nearest drive-in (which is your own mind).

Look outside the window—there's a woman being grabbed. They dragged her to the bushes and now she's being stabbed. Maybe we should call the cops and try to stop the pain. But Monopoly is so much fun—I'd hate to blow the game...

Riding down the highway, yes my back is getting stiff. Thirteen cars have piled up—they're hanging on a cliff. Maybe we should pull them back with our towing-chain. But we gotta move and we might get sued and it looks like it's gonna rain...

Sweating in the ghetto with the colored and the poor. The rats have joined the babies who are sleeping on the floor. Now wouldn't it be a riot if they really blew their tops—

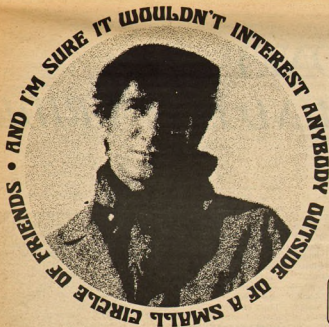
But they got too much already and besides we got the cops...

There's a dirty paper, using sex to make a sale. The Supreme Court was so upset they sent him off to jail. Maybe we should help the friend and take away his fine. But we're busy reading Playboy and the Sunday New York Times...

Smoking marijuana is more fun than drinking beer. But a friend of ours was captured and they gave him thirty years. Maybe we should raise our voices, ask somebody why— But demonstrations are a drag, besides we're much too high...

But outside of the small circle of friends is a large rhomboid embracing most of the people of the world who are waiting for friendship, praying to belong, aching for comfort. PHIL OCHS' album "PLEASURES OF THE HARBOR" is like the coming of a Dawn—it is not an Answer, but it offers the opportunity of an Awakening.

The album "PLEASURES OF THE HARBOR" (and the songs within its tracks; "Outside of a Small Circle of Friends" is one) is tossed into the rhomboid in the hope that a few more minds may be spun inside the small circle of friends and, thus, the circle may be enlarged.



PHIL OCHS



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REVERE INTERVIEWS LINDSAY — AND VICE VERSA

By Chari Wine

You'll have to agree that there could be no two people who are closer than "Uncle" Paul Revere and Mark Lindsay. The two super-talented young men have known one another for many years and have a friendship that goes beyond the boundaries normally set up for friends.

Because they are so close, it seemed logical that no two people could be as familiar with each of their individual personalities as the two of them would be, so we asked them if they would agree to do an in-depth, serious interview with each other. Both Paul and Mark thought it an excellent idea and agreed immediately, promising to do the first "straight" interview of their careers together for us.

Need we explain that *seriousness* was never so far away? There was no way we were going to get those two loveable clowns to settle down and be serious, so instead we let them take over entirely and the hilarious results, which are not to be believed, are printed below. By the way—Uncle Paul has promised that we will get that "serious" interview someday very soon.

MARK: I'm sitting here in the beautiful penthouse apartment of Mark Lindsay, and interviewing Paul Revere—that illustrious and lovable, amiable and dynamic leader of Paul Revere and the Raiders. Tell me, Mr. Revere...

PAUL: Yes...

MARK: How long have you been in the business?

PAUL: What business?

MARK: The rock and roll business.

PAUL: I can't remember when I was in the rock and roll business.

MARK: If someone would like to come to you and say, "Gosh Paul—I'd like to be a musician or have a successful rock and roll band; how would I go about it?" What would you tell them?

PAUL: I'd say, "Sign here, kid!"

MARK: You'd sign them up?

PAUL: You bet! And then I'd listen to them.

MARK: Does that help them?

PAUL: No, it helps me! Just in case they're good, I'm fixed! I'd advise them—seriously—as a father and a good "Uncle Paul": No! Forget it! I don't need the competition—I have to be practical!

MARK: Oh.

PAUL: Now, if I were to advise them on the level of a musician, I would still advise them against it, because... well, actually, the same reason! No matter how you look at it...

MARK: ...you don't need the competition...

PAUL: ...don't need them; there's already too many bands! And, when you figure out the percentage of groups that make it, that's like setting your goals out to be an ambassador for Montreal, Canada; the chances of your winding up there would be rare!

MARK: What about the groups that explode into the Top Ten overnight?

PAUL: Those are in the category of the same groups that explode into the lower 300 the next week. The ones that make it overnight—I haven't seen one stay there yet.

MARK: What about Elvis Presley?

PAUL: Well, he was pickin' and grinnin' quite a while before he made it overnight.

MARK: Just testing your memory, Paul.

PAUL: Now, there's a guy who worked hard too—Rudy Valee!

MARK: Rudy Valee? I think he was a little before my time!

PAUL: Oh, well, that was when I was a kid—I remember him.

MARK: Then, you must be older than your admitted 58 years.

PAUL: Yeah, a little, but you know—you cheat a little when you get that old!

MARK: O.K. Paul—everybody knows how shrewd you are, how cunning and how keen your brain is...

PAUL: That's a fallacy—I'm a hobo!

MARK: Getting into the more human part of you: the warm, tender...

PAUL: ...you mean, like the pancreas?

MARK: Not quite that far! I wanted to stop at the heart! Now, everybody knows that you're a happily married man...

PAUL: ...Certainly!

MARK: And, everybody knows that if you're married, by golly!—sometimes there's kids. It just kind of happens.

PAUL: That is apt to happen! It seems to run hand-in-hand.

MARK: A lot of married people have children...

PAUL: ...I've noticed!

MARK: I was just going to try and bring out the warm, human side of you, instead of the stingy old clogger that your publicity department has built you up to be.

PAUL: Why did they do that to me, Uncle Mark?

MARK: I don't know.

PAUL: Why did they make me out to be just a... maybe it's because I'm not pretty! So, they thought I should be shrewd!

MARK: Well, now, I wouldn't say you're not pretty...

PAUL: I think I'm a gas!

MARK: I mean, you and Phyllis Diller have a lot in common.

PAUL: That's what... I know!

MARK: And, I think she's a gas too, Old Phil.

PAUL: She is; she doesn't know what type of gas she's made of yet, but she is a gas!

MARK: But, instead of just a cunning, shrewd, businessman, tycoon, clogger, old fink... I wanted to paint you as a kindhearted, lovable, sweet, affable, affectionate old man!

PAUL: What colors would you use in this painting?

MARK: Probably orange and gray.

PAUL: Why orange and gray—if I may reverse this interview?

MARK: Better than green and purple!

Well, been nice talking to you

Uncle Paul, and we'll see you soon. PAUL: I'll go along with that.

PAUL: Hi gang, this is only Uncle Paul speaking to you, and I'm going to speak to Mr. Mark Allen Lindsay, for it is that he needs to be interviewed seriously for the first time in his life by me. And, it's very difficult for us to talk to each other on a *serious* note.

MARK: That's right!

BOTH: Hmmmmmm! (a serious note).

PAUL: That's a pretty serious note to start out with. I was wondering, do you...

MARK: Sometimes!

PAUL: Well, how often?

MARK: Well, a couple times a day.

PAUL: You're kidding!

MARK: Nope.

PAUL: Well, enough of that. How do you react to the fact that reaction is hard to react to?

MARK: Well, I keep moving, because I can't pay my rent, you see—that's why I keep moving so often. A lot of people say, "Why do I see you in a different house in a different magazine every month?" and I say, "Well, that's 'cause I'm poor and I just keep moving around."

PAUL: Well, you keep getting good magazine coverage out of it. MARK: That's right.

BOTH: Hmmmmmm! (a serious note).

PAUL: You seem to have a problem with cars.

MARK: No, I don't have a problem at all; I love cars.

PAUL: That's your problem! What are you going to do with all these cars? Have you ever thought to be practical about these cars?

MARK: Well, actually, right now I only have three cars.

PAUL: That's all I have. Do you have a practical one?

MARK: I have a little one, a big one, and a fast one. And that's all the cars a guy needs nowadays. But, I think I'm going to sell the fast one because next year they're coming out with a *faster* one! The little one's practical—I've got a Mini Cooper named Emmy. He's yellow... but he's fast! He's also practical 'cause he's got two seats.

My big car's got six seats—which is better than four, but not quite as good as two... unless you happen to be driving backwards, then it's kind of a drag.

PAUL: Why?

MARK: Because you get headaches.

PAUL: Yeah.

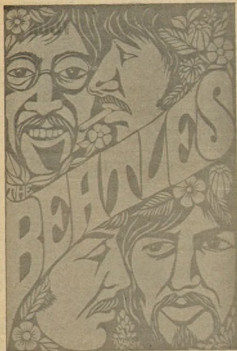
The interview went on for some time, but it never did quite get around to being serious. All in good fun, though, and Uncle Paul has promised us that just as soon as he and all the Raiders get back from Memphis where they are currently recording their first rhythm and blues LP, he will set down and do a real-life-honest-to-goodness serious interview with Mark and Allen.



PAPA PAUL enjoys playtime with his young son



MARK LINDSAY: "No, I don't have a problem at all!"



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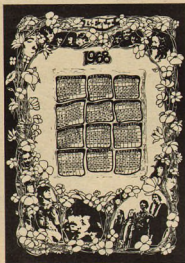
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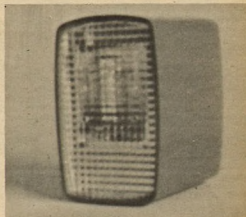
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