

SKYROCKETING RECORDING COSTS

25^c

KRLA

BEAT

Edition

JANUARY 27, 1968

BEE GEES ASSET TO POUND



KRLA BEAT

Volume 3, Number 21

January 27, 1968

The Smothers Last Season?

This may be the last season for the Smothers Brothers on CBS-TV. According to Tom and Dick Smothers, they are completely at odds with the network over the problem of censorship.

"Lots of people say they will quit when things get tough with a network and then nothing happens," said brother Tommy, "but we are really serious about this. Trouble is that they want us to do a program that pleases everybody, but we don't and can't work that way. We hold too many strong beliefs on certain matters."

The Smothers boys have an ultimatum for the network. "Unless the entire approach to censorship

is changed, then this will be our last series. We think the company will come around, but one of the things they will have to do is to allocate us our own program practices official," Tommy admitted.

When their current show first hit the nation, their "social comment" was rather hidden behind a barrage of comics, but now the two brothers can't seem to get through a show without taking a swipe at President Johnson or the war in Vietnam.

The fate of the Smothers Brothers and the CBS network remains to be seen and the question of the hour has to be: just how much will CBS lose if Tommy and Dick Smothers depart?



WILL THIS BE the last season for Tom and Dick Smothers?



BEATLE RINGO STARR and his wife, Maureen, make a colorful departure from the Rome airport. Ringo had just finished several weeks of filming on "Candy" in which he plays the role of a Mexican gardener.

UPI Photo

THE HIGH COST OF RECORDING

The high cost of recording keeps getting higher all the time. Experimentation, electronics, overdubbing all require hours in the studio; hours that mean staggering costs for both the record company and the producer.

The Beatles are of course famous for this. One estimate for the time spent on "Sgt. Pepper's Lonely Hearts Club Band" reaches as high as 900 hours. The Fifth Dimension's new LP cost close to \$40,000 while the Association's album ran as high as \$80,000.

One independent producer blames this trend on the Beatles themselves. Now other groups want to follow suit and spend hours in the actual recording studio rehearsing. A recording studio rental usually runs about \$60 an hour.

One label, who is slightly fed up with the whole situation has sought to limit the time a new group can spend on one album. It has been suggested that the Jefferson Airplane had completed their third

album when they found out how much time the Beatles spent on "Magical Mystery Tour," and the Airplane promptly went back to the studio to overdub, add layers of sound and echo into tracks.

Another problem with these new groups who know nothing about the old three-hour recording schedules, is that they tie up the sound studios for weeks at a time. Capitol for instance will open its studios on Saturday on a regular basis instead of a special week-end schedule as they had previously done.

One other factor that tends to raise the cost of recording is the fact that most groups obtain their sound through trial and error. One sound will lead to another and so consequently they have to hear themselves on playback, and this makes rehearsing in an auditorium useless. They need the taping equipment to hear if their concepts are valid.

With all these drawbacks the companies are still signing the San

Francisco groups and other urban groups whose sound is intricate and complicated. Just recently Capitol signed the Steve Miller Blues Band and The Quick Silver Messenger Service. If the records sell, and sell well, the company is able to recoup the high cost of recording; however, if one album that has taken week after week to record fails, the record company runs into deficit spending.



WAS IT WORTH IT?

LETTERS TO THE EDITOR

TIPS FROM STARS

Dear BEAT:

As you probably know, the Beatles have a new album out featuring such hits as "Penny Lane," "Hello Goodbye," "All You Need Is Love" and "Strawberry Fields." Plus some new songs such as "Flying" and "Blue Jay Way." I hope you cover this album as well as "Sgt. Pepper."

I really dig your paper but what about something on Cream, Five Americans, Yardbirds, Beach Boys, Donovan and the Turtles? As you probably know, many of your readers play instruments (I play lead guitar for a group called the Blue Society, in which I've penned all our songs). Well, anyway, how about a column on tips from the stars on how to play guitar, drums, etc.

Raymond Tasfie



By Bread Alone

Dear BEAT:

I've been subscribing to the BEAT for the past two years and when my current subscription runs out I think I'll subscribe again. You have the only teen publication which is in the least bit interesting. I don't think anybody really cares what their favorite likes to eat for breakfast. Instead we

care about what they think . . . musically, politically, and personally. Which is what you write about.

My only complaint (and it's a big one) is that you don't write enough. Lately, half of your pages are filled with ads! Please go back to how you used to be . . . a lot of stories and hardly any advertisements.

Thank you for taking the time to read this.

Mark Perina

It's not by bread alone that the BEAT prospers, you know Mark!
The Editor

Beat Publications, Inc.

Executive Editor: Cecil I. Tuck
Publisher: Gayle Tuck
Editor: Louise Chiacione
Assistant Editor: Jacoba Atlas
Staff Writers: Ron Kollow, Judy Peltz, Bobby Bovino, Tony Leigh
Contributing Writers: Tony Barrow, Bob Levinson, Jamie McCusky III
Photographers: Jerry Haas

National Advertising Representative: Sam Chase Assoc., Inc., 527 Madison Avenue, New York 17, New York 10022
Advertising Director: Dick Stricklin
Business Manager: Diane Clatworthy
Subscriptions: Distributors: Miller Freeman Publications, 500 Howard Street, San Francisco, Calif.

The BEAT is published bi-weekly by BEAT Publications, Inc., editorial and advertising offices at 9000 Sunset, Suite 1005, L.A., California 90068. U.S. born in Hollywood, San Francisco, New York, Chicago and Nashville overseas correspondents in London, Liverpool and Manchester, England. Sale price 25 cents. Subscription price U.S. and possessions \$5 per year; Canada and foreign rates \$9 per year. Second class postage paid at Los Angeles, California.



OR



DOES IT MATTER

Dear BEAT:

I am a 16 year old BEAT reader and pop music lover who has only one complaint—I am sick and tired and completely fed-up with the filthy-looking groups.

Please tell me why they think that long, straggly, filthy dirty hair and equally filthy skin is attractive to female? I am one female who thinks it is sickening. And I am not alone.

Water is free and no person is so poor that he cannot wash himself and his hair and his clothes.

No wonder the adults, or the establishment if you prefer, think we teenagers are nuts to like people like that. We are!!

I say let's go back to clean-looking groups. Keep long hair if you like, only please learn to wash it.

May Kirby



Never Enough

Dear BEAT:

I enjoy your magazine very much and read it as often as I can. Please have more information on the Beatles. I don't care what anybody says—they are not "out." If they were "out," then there would not still be so much controversy going on about them. I think that they're a great group—they always have been and, in my opinion, always will be.

Donna Martin

FOR the 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

REMNANT MAN MAKE YOUR STAND

Now, prancing words pirouette pass his mental armor
From an unfamiliar familiar face lashin';

lashin' out in shotgun fashion.

Remnant man make your stand.

Remnant man do you have a plan?

Now, flashing light on the dormant monster that hides in the caves of the mind.

A monster that when aroused at the tender walls it mauls.

Remnant man make your stand.

Remnant man have you done what you can?

Now, beads of sweat break the calm facade releasing broken

words with repeated syllables.

Lips now quiver and hands dance, he holds his stance.

Remnant man make your stand.

Remnant man do you have feet of sand?

Now, scraps of verbiage fail to mend the functionless mental shield.

Petra'd by thoughts it crashes to the dust echoing defeat and retreat.

Remnant man make your stand.

Remnant man why give up your land?

Now, a twist of the lip strips the man of the words that were his plan.

Engulfed by agony he runs away, a little more chipped away.

Remnant man make your stand.

Remnant man have you done all you can?

Remnant man make your stand.

Remnant man can I len you a hand?

—Gerald Santos

THE YOUNG LION

The young lion taught me to live

The young lion taught me to love

The young lion strayed from here

Leaving behind what seemed to be

All he had ever known.

He preached of all the hate of men

Of their worthless beatings and plunders

Of the sweet earth that gave them life

Only to be ripped and torn apart in heartless revenge.

He preached of all the wondrous lands

That lie beyond the horizon

He said one day when all war ceased

That all mankind would live in peace

Together in these heavens.

The young lion could not understand

The dreadful destruction of man

And all too soon he found it true

That in the cold and cruel world

There was no place for him.

The young lion escaped with disillusion

"There must be greater heights to reach —

There must be greater depths to fall to"

He cried out in pain and went alone

To seek, to conquer the unknown.

The young lion all affire

Once more gives all he has

Like spirals of flame his voice trails on

And all ablaze it echoes on —

But the young lion is gone.

—Eileen Stewart

AROUND the WORLD



Presley Car In Australia

SYDNEY—Elvis Presley's Gold Car seems to get around much more than the singer/actor himself! The custom built Cadillac, which has been on tour throughout the United States, was shipped to Australia for a visit to all this country's major cities.

Viewers' donations are to be given to the National Benevolent Society, Elvis, who has long been noted for giving very generously to charities, has had the car filled with hundreds of toys and stuffed animals as a personal gift to various children's orphanages in Australia.

The Gold Car is really something to see. It's painted with forty coats of translucent diamond dust paint, features a portable television, record player, two telephones and a stereo tape machine.

Tentative plans are also being discussed to exhibit the car in other foreign countries, again with all the money raised going to charity.

PEOPLE ARE TALKING ABOUT a certain dog attempting to bow out gracefully . . . a member of a top pop group acting so high-bat with the members of another top and more talented group and wondering what he's going to do when his pretty ballroom bursts . . . what highly successful comedian sent the strangest Christmas message and trying to decide if it was a joke or what

. . . "Darlin'" not sounding at all like the Beach Boys . . . the criticism following the debut of the Beatles' television special and wondering why the Beatles insisted upon doing it all themselves . . . Lulu making it number two in a row . . . the question being who

SIGN SANDPIPERS FOR SAN REMO

LOS ANGELES—The Sandpipers have been asked to appear for the first time at the international San Remo Song Festival in San Remo, Italy on February 1, 2 and 3.

The Sandpipers will perform "Quando M'innamoro" at the festival. The group (Mike Piano, Jim Brady and Richard Shoff) met in 1956 when they were all singing with the Mitchell Boys Choir.

The biggest hit to date was the phenomenally successful "Guantanamera." Both the single and the album by the same name were on the Italian record charts and the album has achieved well over one million sales around the world.



THE SANDPIPERS are set for San Remo Festival.

DONOVAN: A NEW STYLE

LONDON—Donovan has come a long way from "Mellow Yellow." In the dedication of his new album, "A Gift From A Flower To A Garden," Donovan has urged all young people to stop the use of drugs.

"I call upon every youth to stop the use of all drugs and banish them into the dark and dismal places. For they are crippling our blessed growth."

Donovan, who has just completed a two month tour of the United States, began a whole new style of pop concerts by causing the overflow audiences to sit in silence and listen to what he was saying rather than jump up and down and scream . . . and miss the whole point.



Bizarre Set For Special

HOLLYWOOD—Harper's Bizarre, the group who rose to national fame last year with such hits as "Chattanooga Choo Choo," has been set as the first group for the ABC-TV music special, "Romp."

"Romp" is an hour-long color special which is scheduled for airing in April. The Harper's Bizarre were chosen for the special because the producers consider them

to be the first group in the world that has adapted the sounds of yesterday's standards to the Top 40 pop sounds of today. For example, "Chattanooga Choo Choo" was a smash hit in the 1940's . . . and 1967!

The Bizarre will tape their part of the special in Nassau. David Winters is director, Al Burton is the show's producer and Burt Rosen is the executive producer.

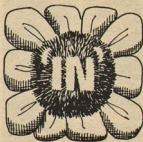
cess means to the Association is plenty of travel . . . The Young Rascals groovin' in the Troubadour when they were last in Los Angeles—also the Whiskey . . . who put the anchor on "Itchycoo Park" . . . how many follow-ups the Stone Ponies can hope to achieve . . . what a surprise John Fred & His Playboy Band were to everyone — themselves included . . . what this year is going to bring

. . . whether or not there will be a Pop Festival in 1968 and if there is, how successful or disastrous it is going to be . . . when the Supremes are going to get their next number one . . . how sweet it is to have Bob Dylan back and working again . . . Country Joe

and the Fish bombing out something terrible at the Blue Law

. . . Lulu bagging the number one spot on the Billboard list of 1967's top records . . . the secret behind getting an album way up in the charts but failing to ever register with a single . . . Arlo Guthrie doing all right for himself . . . whether or not "Incense And Peppermints" are ever going to fall off the record charts

. . . how the Dave Clark Five will do the second time around . . . those in the "know" predicting that this is the last season for the Monkees on television . . . when Aretha Franklin is going to miss . . . whether or not Nancy Sinatra will now star in her own major motion picture.



BEATLES IN TV CONTROVERSY

By Tony Barrow

A violent storm of controversy surrounded the London unravelling of "Magical Mystery Tour," the Beatles' first self-made TV movie. When the show was screened by the BBC on December 26, the switchboard at the TV company's London headquarters was jammed with calls from baffled viewers who didn't understand what "Magical Mystery Tour" was all about.

General reactions were unexpectedly varied and amongst the press critics opinion was sharply divided.

In the *Sunday Times*, Hunter Davies described the film as "excellent entertainment, funny, clever and very professional looking." He went on: "They went into it all with their eyes closed to all the traditions, ignorant of all the ridiculous conventions which have hamstrung almost every British film director who ever wanted to make a film exactly as he wanted."

Too Chaotic

In the *Daily Mirror*, Mary Malone's view was that "it was chaotic." She wrote: "Too Toot Tootsie John, Paul, George and Ringo as music makers. It's hello—and goodbye."

In the *Sun*, Richard Last called it "a bore based on the proposition that improvisation and random selection are a valid substitute for organized art."

In the *New Musical Express*, Norrie Drummond hailed it as "a most entertaining film" with "ex-

tremely clever" sequences for the musical numbers. He went on: "They break many of the rules which established directors stick to but this only seems to add to the delightful, free and easy atmosphere."

The rest of the musical trade press was just as enthusiastic as the *New Musical Express*. "Ringo emerges in this hour-long fairytale as a delightful comedian with a real touch of brilliance" decided Penny Balentine in *Disc and Music Echo*.

Record Mirror reviewer Derek Boliwood wrote that "there was comedy, pathos and some beautiful scenes—all held together by the multi-colored magical mystery bus."

Must Be Color

It is worth nothing here that the more favorable press reviews of the show were written by critics who saw "Magical Mystery Tour" in color. Inevitably special color effects play a major part in the show's fantasy sequences.

In television and newspaper interviews the following day, Paul McCartney attempted to clarify the situation. "The show was made up of a lot of different scenes we like the look of," he said. "If people were looking for a plot they were bound to be disappointed. We used the excuse of a Mystery Tour to string together all the bits of Magic. We thought people would understand. We thought the title itself was explanation enough.

The trouble is if people don't understand they say 'A lot of rubbish' and switch off. We will make another film. We learned a lot and making another film will be a challenge."

By the end of December two and a half million copies of the Beatles' "Magical Mystery Tour" record and book package had been sold in Britain and America. The cartoon version of the "Magical Mystery Tour" story in the film which accompanies the album differs from the TV movie version in various minor ways. For one thing the scenes are in a different sequence and the book includes a couple of scenes which had to be excluded from the film to bring the screening time down to fit a one-hour program schedule. The main deletion is the "What a Marvelous Lunch!" segment including "Happy Nat's Happy Dream."

Despite the mixed reaction to the initial screening, "Magical Mystery Tour" had a repeat BBC showing in color on January 5 throughout the U.K.

My own feeling is that some viewers were looking for too much reality in a film which relied upon the magic of fantasy, the mystery of unfamiliar happenings. Maybe some folk were a little afraid of the unfamiliar. At any rate "Magical Mystery Tour" is being accepted all over the world as an important and successful experiment in TV moviemaking. And where experiments are concerned you'll always encounter opposition.



The Vanilla Fudge did a very nice thing this Christmas. They played a benefit concert for cerebral palsy victims. The group played to a capacity audience of 3000 in the Action House on Long Island and commented after the performance that it was a "good show for a good cause."

The Fudge's second album, "The Beat Goes On," should be released right about now and according to their manager "is another experiment by the Vanilla Fudge to expand the musical possibilities of a four-piece group." A complete understatement since the album spans four centuries of musical styles!

Bob Dylan is back! After a year's absence, the singer/composer has recorded a new album in Nashville and all selections are new. The cover features three Indians with Dylan in the middle. "Blonde On Blonde" was Dylan's last new-material album and that was released in May of 1966.

It appears that we have another Simon in the music business. Paul Simon's younger brother, Eddie, has been signed to an MGM recording contract. Perhaps you caught Eddie (along with Paul) on a recent Kraft Music Hall.

The recording team of Peaches and Herb, who have had several hits in a row, has changed members. The original Peaches, Francine Day, has been replaced by Marlene Mack.



There were no heated arguments involved . . . Francine just decided that the exhausting schedule of the duo was too much for her. She says she would much rather stay closer to home (Washington, D.C.) and concentrate on a career of her own. The new Peaches was formerly lead singer for a group called the Joytones.

The Young Rascals did all right for themselves at Madison Square Garden. They grossed \$65,000 and drew 16,000 fans for the show. The concert marked the first time that the Rascals were backed with a full orchestra. Another first was the appearance of Rascal Eddie's brother, David, who is also a guest singer on the Rascals latest album, "Once Upon A Dream."

It's interesting to note that Aretha Franklin, the "overnight" favorite female singer of 1967, spent five long years making records that never quite happened. Then in 1967 she signed with Atlantic Records and has had four solid single hits in a year — "I Never Loved A Man," "Respect," "Baby, I Love You" and "Chair of Fools." An overnight star Aretha is not . . . the top female vocalist of 1967 she definitely is!



Magical Mystery Tour

The Fool On The Hill Flying Blue Day Way

Your Mother Should Know I Am The Walrus

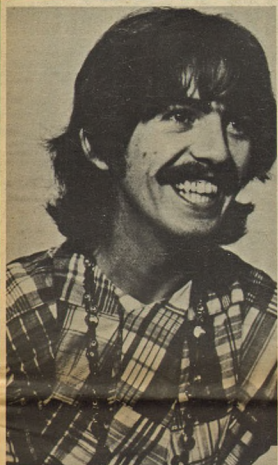
Includes 24-page full color picture book

Hello Goodbye Strawberry Fields Forever

Penny Lane Baby You're A Rich Man

All You Need Is Love

PICTURES IN THE NEWS



GEORGE HARRISON is the last Beatle to attempt a solo venture. He will write the entire score for an English movie, "Wonder Wall." The film will have its London premiere in the late Spring or early Summer.



IT'S ALWAYS NICE to see at least one pop star admit that he is a married man when so many try to hide the fact. Mitch Ryder is one artist who doesn't. To prove it here's a photo of Mitch at home in Detroit with his family (wife Sue, daughter Dawn, Jenny the spaniel and Puff the cat). Mitch receives some helpful hints from his daughter when it comes to his new songs. "If Dawn doesn't like a song she puts her hands over her face and sits down in the corner!"



THE BEE GEES are now officially recognized as a major financial asset to Britain. When the two Australian members of the group, Vince Melouney and Colin Peterson, were recently threatened with deportation after their working permits had expired, dozens of fans arrived by helicopters in the grounds of the Prime Minister's home in the Scilly Isles. They carried signs saying "don't deport the Bee Gees — they are important dollar earners." Mr. Wilson ordered an immediate inquiry and after discovering that the group is replacing the Beatles as Britain's big dollar earning attraction he instructed Home Secretary Roy Jenkins to rescind the deportation order.



Herman Nabs Choice Role



HERMAN set to play Pinocchio



RUMOR HAS IT DAVY JONES was originally intended for part.

By Tony Barrow

Peter (Herman) Noone is due to fly into Los Angeles within the next few weeks to begin work on a 90-minute TV spectacular which NBC-TV is expected to screen on December 25, 1968.

He will play the title part in a new Walt Disney TV production of "Pinocchio" and there will be at least five new numbers for him to sing in the show.

World Premiere

The world premiere of the "Mrs. Brown You've Got A Lovely Daughter" is scheduled to take place at New York's Radio City at Easter and Herman's Hermits will be Guests of Honor. Agent Danny Beeth had postponed the group's proposed April concert tour of America since Herman will now be spending so much time on the West Coast in the early part of this year.

An unconfirmed London rumor suggests that the part of Pinocchio was first intended for Davy Jones but it is not clear whether or not the Monkee turned down an offer before Herman was approached and signed.

When Herman's Hermits crossed the Atlantic for Christmas and New Year TV engagements in America, the group's drummer, Barry Whitman, was accompanied by his bride, Dale, whom he had married ten days before Christmas in Swinton.

Strong Lyrics

Scott Walker has a huge hit in Britain this month with his solo single, "Jacky." At first it looked as though the record would not get valuable deejay airplay because of its strong lyrics which have been variously described as "earthy," "sophisticated" and "vulgar."

In May, Scott will play a three week cabaret starring season at London's famous Talk Of The Town nightierie.

Because of a suspected appendicitis, Scott was rushed into the London Clinic at Christmas but he discharged himself because an operation would have prevented his end-of-December departure for a concert tour of Japan.

When they flew out of London, bound for Tokyo, both Scott and Gary Walker were searched by Heathrow Airport customs officials. Gary claims the search was for drugs but he confirmed: "Of course we didn't have anything for them!"

The Grapefruit

A group which has Terry Melcher for record producer and the Beatles for backers begins life with a decided advantage! The outfit involved is a new London-based quartet called Grapefruit, formed in part from former members of the Castaways (the backing unit which works behind Tony Rivers).

Grapefruit is managed by Terry Doran, Liverpoolian Managing Director of Apple Publishing, the new music company operated and financed by the Beatles. It was John Lennon who suggested the group's name. "Grapefruit sounds nice," he declared, "it goes nicely with apple!"

So, Grapefruit went into the recording studio and cut a single called "Dear Delilah," the com-

(Continued on Page 13)



SCOTT WALKER will play Talk of the Town in May.



TERRY MELCHER shares a table with Cals & group with Beatles.



PET CLARK—combining business with pleasure.

...op Scene Revisited

By Tony Barrow

Almost five years ago, in January 1963, the Beatles hit the top of the U.K. pop charts for the first time with a record called "Please, Please Me." It looks as though the group will celebrate its fifth anniversary while not just one but two releases — the "Hello, Goodbye" single and the special "Magical Mystery Tour" package — bustle about the Number One spot in busy self-rivalry!

Monkee Arrival

Almost two year ago, in the early weeks of 1967, the Monkees arrived on the British scene. An advance sample of their work, the single "Last Train To Clarksville," had been issued on our side of the Atlantic but without extraordinary results. It was not until their weekly TV series took to the BBC screens that Britain became engulfed in the full fury, the raucous raging, of Monkeemania. The Monkees became the world's most important pop attraction of 1967 in a matter of weeks.

The teenhopper magazines helped to create and sustain Monkeemania. Many of those same publications had been caught on the hop when the Beatles broke big. This time they found there was plenty of pre-produced picture and story material coming out of Hollywood so it was used across front pages and center spreads in one of the biggest voluntary publicity campaigns ever offered to pop group by Britain's (teen-market) press!

Everyone expects the chart-topping lifespan of the Monkees to be brief. Most experts gave Monkeemania a year to burn itself out. Twelve months ago this week the BBC transmitted the first episode of the group's series, "Daydream Believer," an extremely catchy little ditty sung by Davy who is by far the most popular Monkee, is the group's slowest chart-climber of the year. I expect to see the Monkees get to the peak of the 1968 Top 20 lists but I think the peak of their extraordinary international popularity is past. At the end of June they drew about 50,000 people at their Wembley concert appearances. By the summer of '68 I doubt if they will be capable of drawing half that number of patrons for a London performance.

Jealousy

The massive success of the Monkees led to a lot of jealousy in the pop business. Group's who will never manage to do Monkees things gripped about a situation where a Hollywood-built TV-machine could gain such a strong hold on the charts in such a short time. Without entering into yet another fruitless argument about

how much or how little true musical talent the Monkees possess I must put on record at the end of this Monkeemania Year my admiration for any team which can generate pop excitement so vastly so colorfully and so convincingly!

Apart from the Monkees no new American group made great impact upon the 1967 British pop scene. We had the Box Tops up near the top for a spell with "The Letter" but I'd say this was a hit song and not a hit group; there's no indication that the average fan wants to know anything about the Box Tops as people!

Yes, we had spasmodic chart appearances by the Beach Boys and the Mamas and Papas but not one of America's new outfits made a big breakthrough. This confirms the continuing difference between the pop tastes of record collectors in Britain and America. No more than a handful of British fans have heard about the Corvets, Strawberry Alarm Clock, Spanky and Our Gang, the Buckingham and the Doors, although I see all these among the current U.S. Top 40 list!

Unfair To Motown

My last couple of paragraphs may sound unfair to Motown. The stars of Detroit's talent-stacked Tamla Motown organization have continued to shine brightly throughout Britain. In fact, Tamla record successes in 1967 have been greater than ever with substantial hits coming the way of Stevie Wonder, Gladys Knight, the Temptations and Marvin Gaye as well as the established favorites such as the Four Tops and the Supremes.

Conventional sweet-corn luscious ballads have enjoyed amazing success during the past 12 months. A whole army of male balladeers led by Engelbert Humperdinck and Tom Jones — have scored hit after hit, their record sales usually approaching if not passing those of top groups like the Beatles. Firm faves have included Vince Hill, Val Doonican, comedian Harry Secombe and Ken Dodd and comparative "veteran" Frankie Vaughan who thought he'd left his Top 20 days behind him but found immense success with "There Must Be A Way." With this list we can bracket America's Scott McKenzie whose sudden brief-lived fame was not limited to Flower Power Followers despite the sentiments of "San Francisco."

And Matt Monro?

There is one very important singer of ballads missing from my list — Matt Monro. Perhaps his lack of U.K. chart appearances is connected with his absence from the country for so much of 1967.



DAVY JONES holds his ears as the giant Monkee canon of success goes off!

In any event I'm sure he'll be back in the Top 10 as soon as he finds the right piece of material and the opportunity to expose it before British audiences.

Lulu Takes Over

Little Lulu took over the girlsie scene on an international scale. She went zooming up our charts with "Boat That I Row" and "Let's Pretend" but she did even better in America where she went to number one and sold two million copies of "To Sir With Love." Her emergence as the most successful female vocalist of the year tended to overshadow existing top girls like Dusty Springfield and Cilla Black.

What you Sandie Shaw didn't do too badly. She won the Eurovision Song Contest for Britain by singing "Puppet On A String" so many times on telly, radio and (it seemed) just about any other available medium of communication that millions were hypnotized into believing this to be the most magnificent record of the century! Songstress Anita Harris had one great big hit ("Just Loving You") and so did stylish American cabaret star Vikki Carr ("It Must Be Him") but neither managed to find equally strong follow-up discs.

Less Of Sinatra

We heard much less of Nancy Sinatra this year but we welcomed the refreshingly folksy presentation of Bobbie Gentry who sounds as though she has a highly promising future on both sides of the Atlantic.

Three powerful new British groups came into the headlines last Spring. First there was Traffic, a new quartet built by Steve Winwood who had just left the Spencer Davis Group. Then came Procul Harum, built in part from a previously unsuccessful unit known as the Paramounts. Finally there was the Bee Gees, claimed as the most significant new musical talent of 1967.

All these groups have consolidated their initial triumphs by issuing further smash-hit records during the year and all look set for equally great things in Amer-

ica. The success of the Foundations and the Dubliners has been national rather than international. In the case of the Foundations I'd say there was a fair chance of more widespread fortune ahead.

Beat Goes On

Two years ago three years ago we were all predicting the immediate end of the Beat Boom, the professional death of every beat group in earshot. Yet here we are at the end of 1967 and the best of the groups are still notching up new hits with just about everything they record. Of the earliest gang I'm thinking of the Beatles, the Rolling Stones and the Hollies. Then there are slightly more recent additions such as Dave Dee's quintet, the Who, Cream and the Kinks. They've all done excellent business throughout 1967. Then we had a surprise surge of interest in the Dave Clark Five who climbed as high as number two with "Everybody Knows," the most popular single they've produced in three years!

Although they've put a stop to touring and concert performances in general, the Beatles have been prolific and progressive in 1967. No, they didn't get around to their much-poisoned third film but the records they produced kept them in their own very special talent class a few hundred miles above all rivals! The way they tackled "Magical Mystery Tour" might turn out to be an unintentional pointer towards the future. Instead of just making a record, the Beatles created visual entertainment to accompany the sound. There was a color television show and a color book with photographs and cartoon drawings. Surely in a few years from now when new visual dimensions are added to record-playing equipment we shall see the equivalent of a "Magical Mystery Tour" show while we listen to our LP record albums!

Concerts 'Out'

In the meantime 'Out' has been a slackening of interest in pop stage shows. British fans have stopped going to one-night-stand concerts. That, in a nutshell, is the

fact which emerges at the end of a year when fewer concert tours took to the road and even fewer came anywhere near showing a profit! They say that since the Beatles stopped theatre appearances only Tom Jones and Engelbert Humperdinck are capable of filling theatres for one-nighter concerts outside London.

One of the biggest pop controversies of the year centered around the (metaphorical) sinking of Britain's pirate radio ships, the network of Top 40 stations bobbing up and down around the coast, never much more nor any less than three miles from the water's edge, safely beyond territorial limits yet close enough to transmit clearly to a maximum number of homes.

During the previous couple of years stations like Radio London and Radio Caroline had taught millions of listeners what commercial radio was and is all about. For the first time in Britain you could hear a 24-hour daily serving records, punctuated only by commercials, jingles and chummy deejay voices. The BBC had never been like this!

Only One Pirate

The Marine Offences Bill became law last summer and, since the early part of August, only Radio Caroline has defied the Government and stayed on the air. But there's Radio One, the BBC-operated channel which uses most of the better ex-pirate deejays and even bought its station identification jingles from the same Texas firm which supplied Radio London!

When Radio One had been on the air a week I refused to believe that its policy of mixing "live" studio performances with records could ever be totally successful. Despite the steady improvement in general program presentation, I still believe that the BBC must persuade the Musicians' Union to relax the current regulations which limit the amount of records broadcast each day and demand that the rest of the airtime be filled with "live" material.



Hippie Shoulder Strap Bag - \$2.00 P.P.

An Underground Artist Surfaces

by Jacobs Atlas

Nilsson is a new singer-composer who is wholly unique. It is totally superfluous to compare him to anyone else on the pop scene today, for he fits into no one else's niche. His first major album for RCA called "Pandemonium Shadow Show" has been reviewed by critics across the United States with unanimous acclaim. Nilsson's individual singing style and writing ability has put him into the forefront of the creative, unique popular music field.

Nilsson's songs have been described by one major national magazine as "vignettes." This is somewhat of a clue to the type of material he writes. "Songs are vignettes, they are slices of life. My idea of a song is that it's like a book or a movie only you only have two or three minutes to convey the idea."

"I write from personal experience, personal contact. It's like you experience A and B and then come up with C. Basically they must start from one person, in this case the song writer, and go to another person, the listener."

Although such people as the Monkees (Cuddley Toy) and Jack Jones (Without Her) have recorded his songs, Nilsson, who dislikes his first name and avoids using it, prefers to record them himself.

Personal Songs
"I feel much easier. I guess it's just the songwriter instinct. The songwriter basically knows how he wants a song sung, and very few people are capable of transcribing someone else's thoughts in the same way he thought it. So therefore I would rather record them myself."

Although music controls most of his time now, Nilsson just recently entered into the pop music field. "I started writing professionally about 4 years ago. Prior to that my writing consisted mainly of making up little songs in the car or a cappella."

"I can write music, but it takes me all day. I prefer to use tape, because it's so much simpler. As far as learning music, well, its better to break the rules after you've learned them, and it's very helpful to be able physically to write music, but it doesn't help you to be able to write a song really."

Composite Sound

The direction of pop music is being shaped by many people today, and although Nilsson is not as well known as other writers/singers, his impact is being felt on the pop music scene and will continue to be felt with even more force. As for himself Nilsson is more than enthusiastic about the future of pop music.

"Pop music is of course a combination of all the prior input. Today's music is marvelous in that it offers so many varied sounds."

"Where it's going is a little more difficult to say. It would seem if indeed the 60's are reflecting the mood of the twenties then we are in for another 30's or 40's sound, although not necessarily an exact copy of the big band sound. But music today is more expanded. The star sound has led to that, and that sound is giving way to a more encompassing sound, something even more pop/pouri."

Nilsson is working in close collaboration with two of the most

talented men in the record field. Rick Jarrard who produced the Jefferson Airplane's Surrealistic Pillow and the engineer on that album, Dick Bogert. Along with his arranger Nilsson feels that these two men are most responsible for the excellence of his sound.

"The arranger specially has to interpret the song the way the composer wants. He has to be able to communicate that to the listener."

"Rick Jarrard has a marvelous ear. He has the ability to listen to a sound and relate it to someone else, and that ability is priceless in the record field. It's the listening ability that counts: listening, evaluation and judgment."

"The engineer is responsible for getting that sound to come across right. Without the engineer you wouldn't acquire the sound that fits the song."

One of Nilsson's most talked about songs is *You Can't Do That* a conglomeration of Beatle songs all put together.

"One time I was just toying with my guitar and I struck this chord and it seemed to lend itself to a million different songs. I noticed how many Beatle songs could be played with this one chord, so I ran down to Wallach's Music City on Sunset at about midnight right before it closed, and bought the

Beatle songbook, and finished the song that night."

George Harrison

The response has been so complimentary that when Beatle George Harrison visited Los Angeles, in August, Nilsson was invited to Blue Jay Way.

"Meeting George Harrison was a great day in my life. He was extremely aware of everything, a gentleman. He made sure everyone's glass was full, listened to all the conversations. He was so alive and seemed happy. It's incredible to think that someone could be a Beatle and still be sane. To go through all that and still be normal."

"Harrison was also very complimentary to my work and took back my album to give to the other Beatles."

His new album is now in the works and should be released sometime in March. It's called *Nilsson's Aerial Ballet* named perhaps after his grandparent's European circus act of over sixty years ago. It will be another immediate success among those who know and appreciate new and unique musical talent. His first album, was a critical success, and an underground success, hopefully with his second album, the rest of the public will be turned on to the fantastic talent of Nilsson.



JANIS: JOAN OF ARC AND BENGAL TIGER

By Ron Koslow

When Janis Joplin of Big Brother and the Holding Company sings, and screams, and moans and does her "thing," she is the most incredible female in the history of the human race. She is a cross between Bessie Smith, Joan of Arc and a Bengal tiger. A very, very beautiful animal who all at once makes you want to laugh and cry and shriek with terror.

The S.F. group's first L.A. appearance at the Whisky A Go Go permanently altered the emotional atmosphere of the city—we won't be the same until Janis and her "boys" come back to us.

A word to the wise—don't judge them by their album. It's a loser (technically) and does not do justice to the excitement of their sound. You must see them in person and when they come to your town let nothing stop you, rest assured it will be a formidable experience in your life.

All of their material is great, but their real "monsters" are "Down On Me" an upbeat number that really rattles your brain and "Ball And Chain" which will make you cry.

Big Brother and the Holding Company has yet to achieve national acclaim or even a Top 40 record, but just wait. And you won't have to wait too long.



TURTLES TRAUMA

By Steve Rose

If THE TURTLES had a Merry Christmas and a Happy New Year it was in spite of a series of improbable and frustrating incidents. The group recently completed a tour which took them to major cities across the United States. During the jaunt, their equipment, all of it, was stolen — twice. Include five incidents of lost baggage, two incidents of lost Turtles, one incident of lost management, and twenty-five incidents of loss of mind. Add to the happening one missed plane, one grounded plane, one crippled plane. Season with lost travelers' checks, a mis-repaired rental car, and it equals the First group nervous breakdown in pop music history.

The culmination of all this mis-fortune occurred in Emporia, Kansas, which is not included on the list of major cities. In the middle of the concert, with three-thousands eager and paying fans, a ham-radio operator in Kansas City began broadcasting through the Turtles' P.A. system. He began the conversation by declaring loudly that he was really lucky to have gotten this particular frequency. He also made mention of the weather, his five month old baby girl named Sheila, and his re-built '56 Ford. Howard and Mark politely listened to the dialogue and began making some pointed and unprintable remarks. Finally, order was restored and the concert went merrily along toward its conclusion.

The Turtles are normally a happy, easygoing unpretentious, and generally contented group of guys. They have changed almost radically since this last tour. Johnny Barbata is more cautious now. Howard Kaylan talks in his sleep to an unidentified P.A.. Al Nichol carries 300 pounds of equipment on his back. Jim Pons expects to miss his next breakfast by three minutes, and Mark Volman cries in the morning.

In a more serious vein, The Turtles have made some very significant changes in both their music and their personal lives. On January 3rd, they go into the White Whale Studios to cut a new album which will contain all their own material. They will also be producing themselves and arranging the material. They will enter the studio with a barrage of new instruments including several Indian instruments, an electric sitar, one large bagpipe, and an assortment of home-made percussion instruments. Personally, The Turtles are definitely settling down in grand style. John Barbata just purchased a 4½ acre Malibu beach pad. Howard has acquired a house in Laurel Canyon. Al Nichol acquired an estate in Woodland Hills, and Jim Pons is still sleeping in the street. Actually, Jim is now looking for a home for himself and his new bride.

If the houses don't burn down and the group doesn't get lost or misplaced on the way to the studio, 1968 should be the most fabulous year yet for THE TURTLES.



Harpers Bizarre Easy, Fun Sound

Harper's Bizarre has a unique sound which they refuse to compromise for the demands of the top 10 charts. Achieving a large amount of popularity with their first single "59th Street Bridge," the group has gone on to a double hit, both rock and roll and easy listening with "Chattanooga Choo Choo."

Born in Santa Cruz, California, the group is extremely close knit. All want to stay in the pop music field and all take their music seriously. They have been known to practice as much as 10 hours a day.

The group consists of five very talented young men. Ed James, lead guitarist, is a fairly retiring person who finds parties and personal appearances equally terrifying and likeable. He went to college for a while and insists that one day he is going back. A surfer, Ed somehow sympathizes most with people who seem to go it alone.

Dick Scopettone, lead singer and rhythm guitarist, is also the song writer of the group. He began in the music business with his friend Dick Yount when they were

a duo singing folk songs. He feels he is somewhat of a misplaced person in the music field, "because I'm the type who usually becomes a normal lawyer or doctor."

Ted Templeman who plays rhythm guitar and is lead singer along with Scopettone claims that the hippie movement is over. "It will leave nothing but a pleasant memory." His advice to beginners is "learn to listen. One hit doesn't make a record."

Dick Yount collects comic books written before 1940 and thinks that his idea of a movie is anything with Peter Sellers. He would like to end up living in Switzerland.

John Peterson provides the beat to the group. Once he thought of only being a session man, backing up other people's groups, but an audition with the Harper's Bizarre brought him back into the front lines.

They all describe their music as "fun loving, easy listening." Both their sound and their famous name has prompted both Harper's Bizarre and Vogue magazine, two minacles of fashion, to do a picture layout on the group.



TWO BEE GEES SOUND OFF

By Mike Masterson

LOS ANGELES—Two of the Bee Gees, brothers Robin and Barry Gibb arrived in Los Angeles on their way to Australia. They were in town to discuss plans for their only U.S. concert appearance on January 27th in this city, along with a guest appearance on the *Smothers Brothers Show*. Although three Bee Gees were missing, the two brothers managed to stir up quite a bit of controversy between them.

Regarding the tendency of people to compare the Bee Gees to the Beatles, Barry stated emphatically, "that's all rubbish really. We never pretended to be anything but the Bee Gees. We're the Bee Gees and not the Beatles. It gets tiring to hear people say you're the next Beatles or something. Like with actors, they're always saying so and so is the next so and so."

"Why can't you just be you? If you can't do it on your own name, then you're just wasting time. We don't want to be the next Beatles. We just want to be the Bee Gees. If we can't do that then it's no good going on."

Devaluation

Although the devaluation of the pound has hit the small island very hard, the Bee Gees aren't affected by squeeze. "It doesn't really effect us, because a good deal of our money is earned outside of England. It will and has effected the average Britain, the middle class. They will have to pay more for the normal things like food. Weekly wages mean less."

"It will also effect American artists being booked into Britain because they will have to work for less, unless they were booked before the devaluation, then they're former wage was guaranteed," added Robin.

Their decision to play only in Los Angeles in the month of January stems from their manager. "Our manager thinks we should limit our appearances here. I think this is not to overexpose ourselves. We have been very lucky that the Americans have accepted our records and the fastest way to spoil this would be to come into America and work all over the country for about six weeks. Then they'd say 'oh yes, we've seen them, we're not interested.'"

"We're coming back this summer to play every major city in the U.S., so this time we are limiting ourselves to playing only Los Angeles."

New Movie

The Bee Gees are set to star in their first collective movie to be called *Lord Kitchner's Little Drummer Boys*. It is a self-proclaimed mad, mad movie. "It takes place in Narobi during the Boer War. We get sort of shipped out from London to the war. We try to get out of the army, actually we desert the army at the front. Then we run into the enemy, but we don't know its the enemy. We're trying to make this film as farcical as possible."

"There will be songs in it, but

we don't know how yet. We want everything to be authentic, so you really couldn't use electric guitars and still be in keeping with the time."

Unlike many pop artists, the Bee Gees are unafraid of disputing the quality of the new offerings from the Beatles and the Stones.

"I listened to the Stones album last week for the first time over at a friends' flat. I loved the cover, but I disagree with the songs, not with what they say, but with the noises and the sound effects."

"I don't know why they put belching noises on the end of tracks or coughs, or snorings. These things mean a lot to the Stones, but not to anyone else. I think that it is time this group and a lot of other groups realized this."

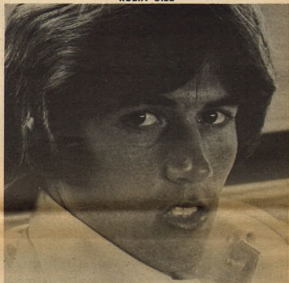
"The groups will lose their audiences because with all those noises, the kids won't go for it. That's why the early and middle Beatles were much more popular than they are now."

"*I Am The Walrus* is alright except for the part that goes 'you've been a naughty girl, you let your knickers down'. The lyrics are nonsensical and very suggestive. I don't think the Beatles have to do this, because their music is good enough without it."

"A lot of groups are putting things into their songs about sex and drugs because they want their records to be banned. They think it will help them sell. But that's not true now. I can't understand what the lyric 'Walrus' is all about."



ROBIN GIBB



BARRY GIBB

"I Am the Walrus' lyrics are nonsensical and suggestive. The Stones are adding noises that mean nothing to anyone but themselves."



BEE GEES

MOVING?

Writing about a subscription?

Be sure to fill out this form

For FASTEST service on address change, missing copies, etc., attach old mailing label in first space below. Otherwise please print clearly your address as we now have it.

OLD ADDRESS (Attach old label here if available)

NAME	
ADDRESS	
CITY	
STATE	ZIP CODE

NAME

ADDRESS

CITY

STATE

ZIP CODE

MAIL TO: BEAT PUBLICATIONS
Circulation Dept.
9000 Sunset Blvd., Suite 1000,
Los Angeles, Cal. 90069

Please allow 3 weeks for change to take effect.

BEE GEES TIE UP TRANSATLANTIC LINES

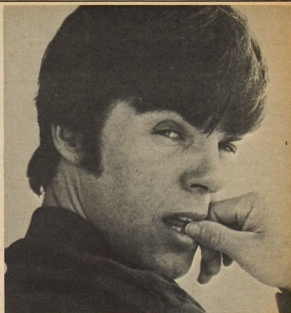
LONDON — Vince Melouney of the Bee Gees pop group snatched some sleep today after American fans kept him awake all night because Los Angeles radio station KRLA broadcast his telephone number.

"The first I knew about it was when a KRLA disc jockey Bob Dayton called me to say he had just given my number out over the air during his show," said Melouney whose home is in the Kensington district of London.

"After that the calls came in

non-stop. I didn't get a wink of sleep all night. I'm told the international exchange out there was blocked by kids wanting my number."

KRLA presents the Bee Gees in concert January 27, 1968 at the Anaheim Convention Center.



CASEY KASEM IN "THE GLORY STOMPERS"



MOUTH (CASEY KASEM) (left) and Monk (Lindsay Crosby) members of the "Black Souls" a renegade motorcycle gang do some fancy riding on their "choppers."

The Glory Stompers is a great new motorcycle flick. Starring Dennis Hopper, Jody McCre, Cris Noel, Jock Mahoney and last but certainly far from least, CASEY KASEM.

Filmed in colorscope, this is another American International picture, dealing with the thrill seeking renegade motorcycle gang called the "Black Souls." Don't miss it!



THE GOLDEN BEAR

306 OCEAN AVENUE (HWY 101) HUNTINGTON BEACH

Presents

Jan. 9 thru 14th

Bola Sete

Starting Jan. 16 thru 21st

Big Brother AND THE HOLDING CO.

Reservations PHONE 536-9600
536-9102



GUESS WHO?

LA CIENEGA

- 1—EDDIE JAMES AND THE PACIFIC OCEAN
- 2—CHURCHILL DOWNS
- 3—ABSTRACTS
- 4—JOINT EFFORT
- 5—BURNSIDE

9039 SUNSET

NOW HAPPENING

Sunday Afternoon
GROOVE-IN — 4 P.M.

Monday Nine Dance Concert to
select Miss Sunset Strip A-Go-Go
\$500 prize

Wednesday Audition & Talent Night
Dancing 17 & Over
Cocktails 21 & Over



319 N. LACIENEGA

WAILING WITH CANNED HEAT

Tony Leigh

Canned Heat plays the Blues. Not the Blues of the 1920's and 30's, but an extension of that sound, that era, brought up to date to render it meaningful for today. It's still the same funky sound, the expression of soul, of hard times, of loneliness, but it is now tempered with the electronic advancements brought about by pop music.

Henry Vestine who plays guitar states, about this union, "I always wanted to play the Blues. I've played with rock groups around the city and that wasn't what I wanted. Finally I came together with Canned Heat, and now I'm doing exactly what I want."

All of the Canned Heat feels exactly the same way. They are all playing what they want, when they want. It is not a job, but a labor of love. They have something that means a great deal to them, and they want to convey that feeling to everyone else.

Solos

The group is totally unique in every way, but one trait when performing especially stands out as different. All four musicians take solos.

Lead singer, Bob Hite, explains, "We give everyone a chance to do his thing, and not get lost in the group."

This is particularly important

for Larry Taylor who plays bass guitar. "With an instrument like the bass guitar, you just never really get to do any heavy playing. You just back up the group, but with the solos you are able to do what you want, and play the way you want to."

Canned Heat has recently changed drummers. The new drummer comes from Mexico City, where he first became familiar with Canned Heat through their former drummer Frank Cook. Fito de la Parra has had no trouble taking Cook's place.

"I had played the Blues in Mexico, American Blues. When I started playing with Canned Heat everything just clicked. I had no problems at all," stated de la Parra.

More Complete

The rest of the group is even more enthusiastic about the change.

"For the first time we are really a complete group. I can just relax and sing and not worry about the rhythm being carried," added Bob Hite.

This change has even been more beneficial to Larry Taylor whose bass guitar held the rhythm sections together when they felt the drumming wasn't strong enough.

"Now I can just concentrate on playing, and play the way I want to. I'm getting back to playing in

my old way, it's much better."

Even with this change in drummers which has been helpful in solidifying the groups sound, they feel Canned Heat has ever really come across in records. Their first album simply titled *Canned Heat* was somewhat of a disappointment for the group. The next one, to be released later this month, is hopefully much closer to their live sound.

Bob Hite explains, "The thing with recording in the studio is you have nothing to stimulate you. There is no audience to give you something when they're really with you, it just makes you so much better. You have to find it in yourself, without any help."

"With a studio, you keep doing things over and over again, and then you keep getting more up tight as the sounds just don't come. But with an audience, they can get you over that feeling, and help you to your sound."

"Unlike a lot of groups, we don't take very much time in the studio to record. We rehearse just about everyday, and so we can cut five or six tracks in one day. If things are right. But without a live audience, it just gets that much more difficult."

Bogie

"The new album is called *Bogie With Canned Heat*. This time we've been able to get closer to



what we want. We have trouble with our sound in the recording studio, ideally we should record live, but then you have trouble with volume and that thing. Our producer has helped us on this one, to get the sound we want."

"Al Wilson does our arranging."

On *Bogie* I wrote all of the songs.

"What Wilson will do is work out all our parts and then we take it from there. It's not static, not just Wilson," added de la Parra.

Bob Hite has always had a life long ambition to be a disc jockey, and finally, in part this is coming true. Along with Henry Vestine, Hite has a Monday night program on a Los Angeles FM station.

"We wanted to lay some really good music on Los Angeles. Nobody else is really doing that. A couple of guys will play one or two good things a night, but that's really all."

Old Blues

"Henry and I have been collecting old records for years. Between us we have thousands. I started collecting when I was about four. We find them everywhere, but some of the old ones, cut before we were born are impossible to find. I refuse to divulge my sources."

Although Canned Heat started in the smaller clubs of Los Angeles, the group is split as to the kind of place they like to play. De la Parra states, "I like the smaller clubs where everyone is together."

Hite disagrees, "I'd rather play concerts; colleges I suppose. The

trouble with clubs is that you're there every night. It gets to be like a job, you could be typing."

"Clubs have almost the same audiences every night, you can't really feel a change from night to night. It would be different if you could just play one or two nights in one place," adds Larry Taylor.

"But clubs are good because people really listen to what you have to say. They're not dancing."

"I'd prefer people not to dance when we're really playing something great. I want them to listen," added Vestine.

People have been listening to Canned Heat. This February they have been invited to play a benefit for old Blues singers at all of places, The Electric Circus in New York, or as Bob calls it "The original Plastic City." But they are very enthusiastic about being able to contribute to the welfare of the men who helped create the sound they play today. The people whose records Henry and Bob play on their radio show.

Now from a sold out stint at the Ash Grove and Troubadour in Los Angeles, Canned Heat is going on a national tour taking them to Denver, Boston, New York and Chicago. They are confident that wherever they play the people will dig "what we're putting down." Their confidence will be well justified. They love the Blues, it's their music, they know how to play it for today and no audience has any choice but to respond in kind.



From L. to R. Larry Taylor, Bob Hite and Al Wilson. Missing is guitarist Henry Vestine and drummer Fito de la Parra.



Union Gap Sweeps Country

The Union Gap is a new group with one record to their credit, but what a record. It is climbing so high on the national and local charts that it's almost incredible. "Woman Woman" has established the Union Gap as a top selling group.

Formed in January of last year the group originates from San Diego, California. They have named themselves after the historic town of Union Gap, Washington. True to their name they garb themselves in Union Civil War uniforms.

The group is comprised of "General" Gary Puckett, vocals, guitar; "Sergeant" Dwight Bement, tenor sax; "Corporal" Kerry Chatter, bass guitar; "Private" Gary (Mutha) Withem, windwinds, piano; and "Private" Paul Wheatbread, drums.

In addition to being the groups leader, Puckett is also their songwriter, with over 30 songs to his credit so far. Bement who was a former music major at San Diego State College, made his debut playing with a school assembly while attending the fifth grade. Chatter, who was born in Canada, hopes one day to be considered "the best composer-arranger around." And Gary Withem was a music teacher before joining the group. Wheatbread who plays the drums claims to love fast cars and motorcycles almost as much as he loves making music.

The Union Gap prior to their colossal success with "Woman Woman" attracted a good size following in their native California where they played college concerts and club dates from Northern California to the south.

SCENE AND HEARD IN BRITAIN

(Continued from Page 6)

position of the group's own bass guitarist. 20-year-old Scotsman George Alexander, John and Paul looked in at the session and said a lot of helpful things. "Dear Delilah" is set for a January release in Britain.

How did the celebrated Terry Melcher come into the story? Melcher has just signed a two-way transatlantic publishing deal with his namesake Terry Doran. While in London, he heard tapes of the first Grapefruit sessions and (obviously) liked what he heard.

During her six-week London visit Paula Clark tried to combine business with pleasure — seeing friends and working in numerous television appearances. Her plans for 1968 include summer filming with Peter O'Toole in "Goodbye Mr. Chips," plus her first-ever appearance in a Western picture.

In an interview with Dennis Hall of the London Sunday Express, Pet claimed: "Money and security are not the driving forces for me. I work because I enjoy it."

SCENE AND HEARD

Old misunderstandings having been sorted out, his father Freddie Lennon now a long-term houseguest of John Lennon . . . Reg Presley of The Troggs discovered

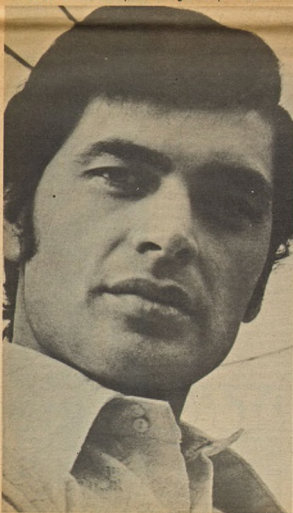
a Nottingham group called the Nerve, signed them to a management agreement and produced their first single called "Magic Spectacles" . . . After eight years BBC Television's "Juke Box Jury" show is off the air for good. For the final program, panel members included Lulu wearing a ringlets wig . . . American 12-inch album version of The Beatles' "Magical Mystery Tour" selling in Britain for just under six dollars — an expensive imported souvenir! . . . Simon and Garfunkel play London's Royal Albert Hall (March 7) as one of seven U.K. concert dates promoted by Tito Burns . . . This month the Small Faces co-star in Australian dates with the Who and John Walker . . . Promotional visit to Britain for Sonny and Cher expected once they finish shooting "Chastity" . . . the Scaffold have a stage act lasting 150 minutes!

Title of mid-January U.K. single by the Bee Gees is "Words" and "Sinking Ships" on the second side . . . New Vaudeville Band expect to earn nearly 100,000 dollars in America during four-week springtime visit . . . Circus Alpha Centauri concert promotion syndicate brought in Country Joe and the Fish for Christmas shindig at London's

Roundhouse and plans extensive concert appearances in Britain for Big Brother and the Holding Company, Jefferson Airplane and Peanut Butter Conspiracy . . . Top U.K. deejay Tony Blackburn out with his own vocal disc called "So Much Love" . . . Ten-year-old movie "Smiley" which starred a 9-year-old Colin Petersen shown on BBC-TV color channel at Christmas but Bee Gee drummer Colin wasn't around to watch — he'd flown home to Australia for a family holiday in Brisbane!

Manfred Mann group (who scored heavily with "Just Like A Woman" here some time ago) have made Bob Dylan's "The Amazing Quinn" the top deck of their January single . . . New Englebert Humperdinck single is "Am I That Easy To Forget" . . . Beach Boys Mike and Bruce were personal guests of the Beatles at "Magical Mystery Tour" London party . . . Peter Frampton, 17-year-old singer with the Herd, being tipped as the most promising 1969 pop scene sex symbol . . . Cowsills due to begin short promotional visit to London February 7 . . . Press controversy stimulated rather than diminished interest of overseas TV networks in the Beatles' "Magical Mystery Tour" film.

SONNY & CHER are expected in England on promo tour.



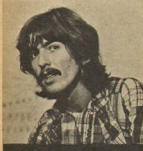
ENGLEBERT HUMPERDINCK continues to do well all over!



SIMON AND GARFUNKEL will play London's Royal Albert Hall on March 7.



COWSILLS ARRIVE in London on February 7 for a short visit.



TOP 100 OF 1967

No.	Title	Artist	Wks. on Top 10
1	Ode To Billie Joe	Bobbie Gentry	8
2	Windy	Association	8
3	I'm A Believer	Monkees	9
4	Happy Together	Turtles	9
5	Groovin'	Young Rascals	9
6	To Sir With Love	Lulu	9
7	Light My Fire	Doors	8
8	Daydream Believer	Monkees	8
9	Never My Love	Association	6
10	Something Stupid	Nancy/Frank	7
11	Georgy Girl	Seekers	7
12	The Letter	Box Tops	8
13	Hello/Walrus	Beatles	5
14	Snoopy-Red Baron	Royal Guards	6
15	All You Need	Beatles	6
16	Ruby Tuesday	Sones	6
17	Rain, Park, Other Things	Cowells	6
18	Good Thing	Paul Revere	6
19	Little Bit Of Me	Monkees	6
20	Respect	Aretha Franklin	7
21	Whiter Shade Of Pale	Procol Harum	7
22	Incense And Peppermints	Strawberry Alarm Clock	7
23	I Say A Little Prayer	Dionne Warwick	8
24	Penny Lane/Strawberry Fields	Beatles	6
25	She'd Rather Be With Me	Turtles	5
26	Love Is Here	Supremes	6
27	Need Your Lovin'	Johnny Rivers	6
28	Love Me Forever	Bobby Vinton	6
29	Reflections	Supremes	7
30	Can't Take My Eyes Off Of You	Frankie Valli	7
31	Pleasant Valley Sunday	Monkees	7
32	The Happening	Supremes	5
33	Dedicated To Love	Mamas and Papas	6
34	Kind Of Hush	Herman's Hermits	6
35	Through The Grapevine	Gledys Knight	5
36	San Francisco	Scott McKenzie	5
37	Kind Of A Drag	Buckingham	5
38	In And Out Of Love	Supremes	5
39	Tell It Like It Is	A. Neville	6
40	I Was Made To Love Her	Stevie Wonder	6
41	Sweet Soul Music	A. Conley	6
42	Precious Love	Marvin and Tammi	6
43	How Can I Be Sure	Young Rascals	6
44	Sit Down Kids	Cher	6
45	Somebody To Love	Jefferson Airplane	4
46	It Must Be Him	Vikki Carr	4
47	This Is My Song	Pet Clark	5
48	Words Of Love	Mama Cass	5
49	Expressway To Your Heart	Soul Survivors	5
50	White Rabbit	Jefferson Airplane	5
51	Ain't Got Nothing	Blues Magoos	5
52	Baby I Love You	Aretha Franklin	5
53	You're My Everything	Temptations	5
54	Girl Like You	Young Rascals	5
55	Don't Sleep In The Subway	Pet Clark	4
56	Bernadette	4 Tops	4
57	Little Bit Of Soul	Musical Explosion	4
58	Release Me	E. Humperdinck	4
59	Dandelion	Rolling Stones	4
60	Think We're Alone Now	Tommy James	4
61	Western Union	5 Americans	4
62	You've Got What It Takes	Buffalo Springfield	4
63	For What It's Worth	Dave Clark Five	4
64	Mercy, Mercy	Buckingham	5
65	Little Ole Man	Bill Cosby	3
66	Him Or Me	Paul Revere	3
67	I Can See For Miles	The Who	3
68	Second Hand Emotion	Miracles	4
69	Don't You Care	Buckingham	4
70	You Know What I Mean	Turtles	5
71	I Got Rhythm	Happenings	5
72	Gimme Some Lovin'	Spencer Davis	3
73	Massachusetts	Bee Gees	3
74	Open Letter	Victor Lundberg	3
75	Live For Today	Grass Roots	4
76	Be Home Soon	Lovin' Spoonful	4
77	Cresceto Alley	Mamas and Papas	3
78	C'Mon Marianne	4 Seasons	3
79	Shadows Of Love	4 Tops	3
80	98.6	Keith	3
81	Sock It To Me	M. Ryder	3
82	Sunday Will Never Be The Same	Sparky and Our Gang	3
83	Come Back When You Grow Up	Bobbie Vee	3
84	Natural Woman	Aretha Franklin	3
85	To Love Somebody	Bee Gees	3
86	I Dig Rock And Roll Music	Peter, Paul and Mary	3
87	Nashville Cats	Lovin' Spoonful	3
88	Beat Goes On	Sonny and Cher	3
89	Track In My Tears	Johnny Rivers	3
90	Up, Up And Away	5th Dimension	3
91	59th Street Bridge	Harpers Bizarre	2
92	Close Your Eyes	Peaches and Herb	2
93	I'm A Man	Spencer Davis	2
94	Keep The Ball Rolling	Jay and Techniques	2
95	Get On Up	Esquires	2
96	Twelve Thirty	Mamas and Papas	2
97	Mirage	4 Seasons	2
98	Tell It To The Rain	Tommy James	2
99	Boogaloo Down Broadway	Johnny C	2
100	Heroes And Villains	Beach Boys	2

Reprinted by permission of Tempo Newsletter. Listing is based on radio station listings, airplay and national sales reports during the year 1967 (some records include factors from late 1966).

Rating is on a week-to-week basis, and positions are determined by the number of weeks in the top 10, weeks at #1 or highest position.





THE SWEET SOUND OF CREAM

By Sue Barry

The name is surely Cream, not Fresh Cream as so many people seem to think, the latter being the name of the group's album. But it's understandable why the term fresh is so often added to the name of this English group for their sound can truly be described as fresh and exciting.

Cream represents a new wave of English performers. No longer is it possible to get on the American charts simply because one is British. In this age of "home-grown" groups talent and lots of it is essential.

But then, Cream could hardly miss. Being composed of Eric Clapton, voted in 1966 best guitarist by members of other groups, Jack Bruce an ex-Manfred, and Ginger Baker who Charlie Watts considers the best drummer in the world, it is only natural that good things happen when these three play together.

Cream is not a new group. In fact, their album, *Fresh Cream*, is just now enjoying popularity here in America and it was issued in England in December of 1966!

What of this fresh Cream sound?

Jack Bruce put it very nicely in explaining how the name Cream was decided upon. He said, "We chose our name simply because we thought our sound was thick and rich-like cream."

But in discussing their sound it is almost necessary to put it into two classifications — Cream on record and Cream live.

Cream on record and notably their album *Fresh Cream*, since they as of yet have not issued a single in the United States, is a beautiful thing to listen to. It confirms the validity of the name Cream. The album is a collection of songs that exhibit a perfect blend of rich, full harmony, so much so that the listener often feels as if he is being submerged into a thick bowl of cream. If it sounds unbelievable take a listen and see for yourself.

But Cream "live" is something else. Gone is the rich, full harmony that is exhibited on *Fresh Cream*. Instead Jack Bruce, Eric Clapton and Ginger Baker combine to produce one of the most excitingly electric sounds ever heard. This is where the great talents of the three seem to come to a head. While on record their melow harmony and strong melody is particularly evident, on stage their expert craftsmanship is undeniable.

Jack Bruce, whose strong forceful voice carries vocal lead in most songs, plays his bass guitar as a bass has never been played before. He gives the impression that he is trying to play lead guitar. It is most impressive.

On stage Eric Clapton is un-

matched. His superb work with the guitar is such that he and the instrument seem one and the same. Eric, who feels there is more satisfaction in teaching oneself to play guitar than in taking lessons has said, "When I was sixteen I tried to learn guitar by copying off discs. But soon I found there was more to it than that." He aptly proves this point when he plays — and he plays fantastically!

Ginger Baker, the third member of Cream is a fierce, tough expert drummer. An impressive figure himself at 6 ft. 1 in. with curly red hair, he plays a very fine set of drums. To watch him play fifteen minutes of a drum solo from "Toad" is enough to diminish the doubts of anyone who doesn't believe he is one of the best drummers in the world.

Cream writes their own material with Jack Bruce taking most of the honors. He says of the songs he writes: "When I write a song, I build up word pictures — hoping people who hear it will do the same." In this respect he has been successful.

Right now Cream is more or less an underground group with has not yet enjoyed the great success that it deserves. Perhaps with more exposure Cream will win the appreciation of all America. Let's hope so. Cream is an experience no one deserves to miss.



WAIT UNTIL DARK

It all started with *The Perils of Pauline*. It progressed to the thirties with Dorothy McGuire in *Spiral Staircase*, to the forties and Joan Fontaine in *Rebecca*, to the fifties with Grace Kelly in *Dial M for Murder*. The lady in distress has always held a certain amount of charm for the movie going public. Now with the suspense thriller, *Wait Until Dark* (Warner Bros.-7 Arts), Audrey Hepburn brings this special brand of horror full life for the sixties.

Wait Until Dark is an excellent movie, combining all the best Hollywood can muster for their films. It will entertain you, shock you, and fascinate you. Supported by Alan Arkin (*Russians Are Coming*), Russians *Are Coming*), and Richard Crenna (*Sand Pebbles*), Audrey Hepburn gives one of the finest performances of her outstanding career.

The story tends to be a little trite and contrived, but that won't bother anyone a bit. The acting and the direction are perfect. Terrence Young (best known for his James Bond films) has created a modern day horror story that for those who aren't familiar with the early days of Alfred Hitchcock stands second to none.

Wait Until Dark is guaranteed to make you scream with fright. It's great fun to see a movie that just entertains while scaring you silly. Don't miss it.

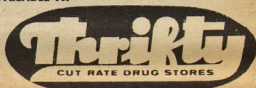


You are about to become involved with Van Dyke Parks!



VAN DYKE PARKS IS GENIUS... THE FIRST IN A DECADE SINCE DYLAN AND THE BEATLES! ALREADY THERE IS SPECULATION AMONG MONTGOMERY WARD'S COMMITTEE AND CONNOISSEURS AS TO HOW AND TO WHAT EXTENT HIS EMERGENCE WILL REPLACE TOMORROW'S TASTER AND THINKER. SO ENTER YOUR AGE, MENTAL PREFERENCES OR BIOLOGICAL POINT-OF-VIEW, IT IS UNCOMMONLY PREDICTABLE, INEVITABLE, UNDISCERNABLE, YOU ARE ABOUT TO BECOME INVOLVED WITH VAN DYKE PARKS!

AVAILABLE AT




AWAKE!

STEREO

Mass
THE ELECTRIC PRUNES
in F minor



IN THE CHURCH OF THE MIND, THERE ARE CHANGES.
FOR TODAY, THE ELECTRIC PRUNES CREATE
"THE MASS IN F MINOR."
ON REPRIS RECORDS.  #6275

Now Available At:
**MONTGOMERY WARD
DEPARTMENT STORES**

THE DOORS BY THE DOORS



JAZZ IS DYING

By Robby Krieger

"The first music I heard that I liked was 'Peter and the Wolf.' I accidentally sat on it and broke the record. (I was about seven) then I listened to rock and roll — I listened to the radio a lot — Fats Domino, Elvis, The Platters.

"I started surfing at 14... there was a lot of classical music in my house... my father liked march music... there was a piano at home. I studied trumpet at ten, but nothing came off it.

"Then I started playing blues on the piano — no lessons though — when I was 17, I started playing guitar. I didn't get my own until I was 18... it was a Mexican flamenco guitar. I took flamenco lessons for a few months. I switched around from folk to flamenco to blues to rock and roll.

"Records got me into the blues. Some of the newer rock and roll such as Butterfield. If it hadn't

been for Butterfield going electric I probably wouldn't have gone into rock and roll.

"I didn't play on rock and roll. I wanted to learn jazz. I got to know some people doing rock and roll and with jazz and I thought I could make money playing music.

"In rock and roll, you can realize anything that you can in jazz or anything. There's no limitation other than the beat. You have more freedom than you do in anything except jazz — which is dying — as far as making money is concerned.

"In the Doors we have both musicians and poets and both know of each other's art so we can effect a synthesis. In the case of Buckley or Dylan you have one man's ideas, here, we use everyone's ideas. Most groups today aren't groups. In a true group all the members create the arrangement among themselves."



We're Like America

By Ray Manzarek

"I grew up in Chicago and left when I was 21 for Los Angeles. My parents gave me piano lessons when I was nine or ten. I hated it for the first four years — until I learned how to do it — then it became fun; which was about the same time I first heard Negro music. I was about 12 or 13, playing baseball in a playground; someone had a radio turned on a Negro station. From then on I was hooked. I used to listen to Al Benson and Big Bill Hill — they were disc jockeys in Chicago. From then on all the music I listened to was on the radio. My piano playing changed; I became influenced by jazz. I learned how to play that stride piano with my left hand and I knew that was it: stuff with a beat — jazz, blues, rock.

"At school I was primarily interested in film. It seemed to combine by interests in drama, visual

art, music and the profit motive.

"Before I left Chicago, I was interested in theatre. These days, I think we want our theatre, our entertainment, to be larger than life. I think the total environmental thing will come in. Probably cinerama will develop further.

"I think the Doors is a representative American group. America is a melting pot and so are we. Our influences spring from a myriad of sources which we have amalgamated, blending divergent styles into our own thing. We're like the country itself, America must be seen to be a ridiculous hodge-podge to an outsider. It's like the Doors. We come from different areas, different musical areas. We're put together with a lot of sweat, a lot of fighting. All the things people say about America can be said about the Doors.

"All of us have the freedom to explore and improvise within the framework. Jim is an improviser with words."

Revolt: Road To Freedom

By Jim Morrison

"You could say it's an accident that I was ideally suited for the work I am doing. It's the feeling of a bow string being pulled back for 23 years and suddenly being let go.

"I am primarily an American; second a Californian; third a Los Angeles resident. I've always been attracted to ideas that were about revolt against authority. When you make your peace with authority, you become an authority. I like ideas about the breaking away or overthrowing of established order. I am interested in anything about revolt, disorder, chaos. Especially activity that seems to have no meaning. It seems to me to be the road toward freedom — external revolt is a way to bring about internal freedom. Rather than start inside I start outside, reach the mental though the physical.

"I am a Sagitarian if astrology has anything to do with it. The Centaur, the Archer, The Hunter. But the main thing is that we are the Doors.

"We are from the West. The whole thing should be like an invitation to the West. The sunset, the night, the sea, this is the end. 'Anything that would promote that image would be useful. The world we suggest should be of a new wild west; a sensual evil world. Strange haunting, the path of the sun, you know?

"On our albums we all centered about the end of the zodiac. The Pacific Ocean, violence and peace, the way between the young and old."

ROCK & ROLL WITH CREEPS

By John Densmore

"I've been playing for six years. I don't really have too much to say about all of this. I took piano lessons when I was ten. They tried to get me to play Bach; they tried for two years. When I was in junior high I got my first set of drums. I played symphonic music in high school. I used to play sessions in Compton and Topanga Canyon (in Los Angeles County). Since last year it's been rock and roll with these creeps."





please send me
BEAT

26
issues only

\$3 per year

BEAT
POP FESTIVAL

Mail to: BEAT Publications

9000 Sunset Blvd.
Los Angeles, California 90069

☐ New Subscription

I want BEAT for ☐ 1 year at \$3.00 or ☐ 2 years at \$5.00
I enclose ☐ cash ☐ check ☐ money order
Outside U.S.—\$9 per year

* Please print your name and address.

Name _____
Street _____
City _____
State _____ Zip _____



THE VANILLA FUDGE, top 20 in album sales for many weeks, but somehow this English group can't break into the single charts. From l. to r., Carmine Appici, Vince Martell, Mark Stein, Tim Bogert.

REACH COSMIC AWARENESS without drugs—help save mankind from destruction. Write for free booklet "Cosmic Awareness Speaks." SERVANTS OF AWARENESS, Box 115E, Olympia, Washington.

SLEEP LEANING, self hypnosis. Details, strange catalog free! NUTSUGGESTION, Box 24 BT, Olympia, Washington.

WILD POSTERS, far out bumper stickers, buttons! Crazy Labels, Box 21-M, Olympia, Washington.

INDIAN LOVE BELL AND ENGRAVED BRASS BELL FROM INDIA. STRUNG ON RAWHIDE NECK STRAP. TINKLE AS YOU WALK. \$2 P.P. Speer Company, 5237 Tondilla, Woodland Hills, Calif. 91364

THE UNION GAP will be number 1 in 1968.

Paul Wheathead. Happy Birthday! Penny

In Washington, D.C., THE THYME BEGINS are a happening thing!

Chicago loves the Blues Magoos.

CLASSIFIED

Happiness is knowing Ralph Scala.

Peggy Brooks is bitchin'! RPG BUBBLE GUM SYNDROME are coming!

Happiness is the greatest guy in the world. David Jones
The YARBIRDS have a heart full of soul.

Happy Birthday JIM MAY from your green friends.

LEFT BANKE RULE.
Happy Birthday, Hoake. Love Laura

"Hello/Goodbye" and "I Am The Walrus" Rule! I love James PUMP McCartney. Lurelle
Beatles rule everyone.

PAUL IS LIFE!
Happy Birthday Stephen John!

To Joella, Love Brett
Does anybody have an Association club?

Bill Cowell, Happy 20th. You're the greatest. B. J. GALLO
Listen to Donovan.

MARK LINDSAY—The Orange Letter Affair wants you at the Sunset Address.

Dylan lives!
THE MONTGOMERY LANE GANG rides tonight. Watch out Babes.

Happy Birthday to Jeff Ray!
Mark Hudson and the New Yorkers, love forever!!! Tracy and Kim George Harrison: Transcendental-ly terrific!
Neal Ford and Baby John have soul

Doors Posters 2½ ft. by 3 ft. \$1.75 postpaid. Seper Co., 5273 Tendilla, Woodland Hills, Calif.

Due to popular demand THE BEAT is returning to its policy of accepting all forms of classified advertising. Included will be For Sale, Items to Trade, Fan Clubs, etc., priced at 20¢ per word. Personal notices will be only 10¢ per word. Include money with your message.

Deadline for next issue will be January 17, 1968.



Live Sound Of The Grateful Dead

By Tony Leigh

One of the most influential groups to emerge from the musically prolific city of San Francisco is the Grateful Dead. Universally recognized as the leading exponent of that city's sound, the Dead are taking over where the Airplane left off. Proving that is the fact that *After Bathing At Baxter's*, the Airplane's latest recording, is dying on the record stands, whereas the Grateful Dead's second album is being impatiently awaited.

The Dead's sound can be best described as the new blues. With raunchy chords and funky sounds, they grip their live audiences with a burst of sound that patrons of San Francisco's famed Fillmore Auditorium maintain cannot be duplicated on records.

Led by Jerry Garcia, who commands an almost religious respect among his copious followers, the Dead come on with hard, hoarse, screaming sounds that are almost unbelievable. Garcia himself admits, "I don't believe the live sound, the live excitement can be recorded."

Besides Garcia, who was born in Mazatlan, Mexico, there is Phil

Leash on bass. Leash recounts his life: "born in a jail cell, the last of a line of at least three generations of horse thieves. Thereafter, history took over leaving me bewigged, lathered and ready for the axe."

Ron McKernan, better known to everyone as Pigpen was born in San Bruno, California. Before joining the Dead, Pigpen was the leader of an all-orange blues band. He earned his nickname while still in high school. "I began singing at 16. I wasn't in school, I was just gossin'. I've always been singing along with records, my dad was a disc jockey, and it's been what I wanted to do." One noted San Francisco jazz/pop critic has called Pigpen "one of the major bluesmen in America."

Bill Sommers, who is their drummer played in about ten bands until the Dead finally asked him to join them. Bill has a background in football at Stanford.

Their rhythm guitarist is one of the youngest guitarists ever to play with the Dead. Bob Weir was only 18 when he began playing with the group. Weir is also a fine artist whose rather interesting interpreta-

tion of Pigpen is being worn on thousands of tee-shirts across the city.

The group is extremely together. Working and living together has brought the group so close that it is almost impossible to tell where one mind stops and the others start. This closeness, this ability to become one being, is perhaps the greatest asset any group in pop music today can have. Through the closeness of sound and mind, they can make their individual achievements heighten considerably as a group.

They are at their best in front of an audience. They have fun while on stage, and it is evident that this is where they want to be. Garcia explains, "Audiences are where it's at. We get into a thing by ourselves, but if there's a few people listening it makes a big difference."

Phil Leash perhaps sums up the Dead's sound best when he states, "you just do what you do and we all kind of fell together. We orbit around a common center. It is impossible to define but it has something to do with making good music of any kind. That's the Grateful Dead."

