

SHOOTING IT OUT WITH RASCALS

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KRLA

BEAT

Edition

FEBRUARY 24, 1968



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BEAT

Volume 3, Number 23

February 24, 1968

Righteous Brothers Break Team

LOS ANGELES — The great Righteous Brothers, Bobby Hatfield and Bill Medley, announced today that they are breaking up! Each has "different ideas about the future." Bill will concentrate on acting, music publishing and record production.

Bobby has retained the name "Righteous Brothers" and has

found a new partner, Jimmy Walker (formerly drummer for the Knickerbockers).

Bill is already set to make his solo debut on March 5 at the Circle Star Theatre in San Carlos, California.

Hatfield's new partner was born in the Bronx, New York and, ironically enough, while he was a

member of the Knickerbockers he told reporters that one of his favorite groups was the Righteous Brothers!

The BEAT takes this opportunity to wish both Bill Medley and Bobby Hatfield the best of luck in their independent careers. Both have given greatly to the world of music.



LETTERS TO THE EDITOR



Cleanliness Or Not

Dear BEAT:

My congratulations to Mary Kirby on her comment regarding filthy looking pop groups. Actually, her complaint is an understatement!

The Beach Boys, Everly Brothers, Elvis Presley, TJB, Sandpipers, Trim Lopez, Roy Orbison, Jerry Lee Lewis, etc. all sport "longish" hair; however, they look "professional" and even neat.

Then look at the Canned Heat, the Turtles, Cream and the Doors! As Mary Kirby stated: "no wonder the Establishment is so down on pop groups."

And who started it all? The Stones, who else?

You think I'm anti-pop music, right? Quite the contrary! I dig every artist I've mentioned, only they're giving pop music the bad name it has and not the spectators.

After two years of thoroughly enjoying every issue of BEAT, my subscription shall continue to bring it to my mail box. For many, The BEAT is to the readers and devotees of pop music what adrenalin is to the heart. I, for one, couldn't do without it.

Satisfied reader



That Is The Question

Dear BEAT:

How do you expect the beat to go on if the groups aren't looking good? We mean, how do you expect the adults to accept the younger generation if the groups keep getting sloppier? We don't mean all the groups, just some of the ones who don't have any pride in themselves.

We remember the first time we saw the Beatles, they were really looking good. But now when we look at some of the groups we wonder "what is the younger generation coming to," even though we're part of it.

We'd like to end this letter by asking: "Don't you care if the groups aren't look good," because we do and we know we're not alone.

*Roberta Shakespeare
Debbie Strickland*



Pleasing All Of The People

Dear BEAT:

"Fabulous BEAT subscriptions!" "Action packed issues!" Thank you dear BEAT for brightening my drab day with your funny jokes. The BEAT has gotten to be about as "fabulous" as a comic book and I haven't seen an "action packed" issue in 12 months.

As soon as you began publishing semi-monthly issues, The BEAT came down in quality and even in quantity. Observe the January 13 issue for example. Out of 19 pages, six are FULL PAGE advertisements. The smaller advertisements add up to about two pages, leaving eight pages, or only about one-half of the paper which has anything readable in it.

My regrets to Louise Criscione and the rest of The BEAT staff. They had a good thing going once upon a time. Too bad a good thing can't last forever. As for renewing my subscription . . . I think the telephone booth would provide more interesting reading.

Nancy Peterson

POWER OF SUGGESTION

Dear BEAT:

I think The BEAT is a great newspaper but I have a few complaints to make. First of all, The BEAT isn't as good as it used to be. I remember when there were lots more interesting articles, like the Adventures of Robin Boyd, and many more want ads. Could you please put back some of the good articles?

Also, you don't have enough about the Beatles. I think they're the greatest and always will be. I know I'm not alone in my opinion. I have one more suggestion. Could you maybe put posters in the paper? You have so many good pictures but they're too small!

Thank you for reading this.

Mary Catalano



Association

Dear BEAT:

Please publish articles and pictures of my favorite group, the Association, and thank you for all the nice things you have written about them in past issues. I look forward to buying The BEAT at my newsstand when it has something about the Association.

Unsigned



Cryan' Shame

Dear BEAT:

I've waited as long as possible, but I can't stand it any longer. Why don't you ever print anything about the Cryan' Shames? They are Chicagoland's number one group! And you are Chicagoland's most aware newspaper. Why not get together?

At least you could feature "A Scratch In The Sky" in "Turning On." Please do an article on the Shames. I shall be camped on my mailbox waiting for The BEAT . . . and the Cryan' Shames.

Sandi

Vanilla Fudge

Dear BEAT:

I have recently bought the Vanilla Fudge album and I feel that they deserve an article, especially after their "superb" performance on the "Ed Sullivan Show." Watching them is like watching the Rascals when they first began.

In your January 27th issue, you only devoted 31 words and a fairly small picture to this group . . . and on the last page yet! Big deal! Well, in my opinion, a group of their caliber and unique ability of showmanship should be strongly considered as the subject of one of your future articles.

Terry Witter

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AROUND the WORLD

Miriam Makeba Sings For Watts Boutique

NEW YORK — Miriam Makeba's "Pata Pata" will provide the musical background for a United States Information Agency film on a highly successful African boutique in Watts, California.

Filmed as a three minute news story for the weekly TV program "Washington Correspondent," the story will be televised to audiences in the Congo, Gabon, and the Ivory Coast.

Recently returned from an African concert tour, Miss Makeba said she was glad to cooperate with the U.S.I.A. "in bringing attention to the success and the creativity of my people."

Miss Makeba is a multi-talented

singer, composer, comedienne and fashion designer (she has held shows of her own in New York), who has filled Carnegie Hall, Lincoln Center, and the Greek Theatre in Los Angeles.

She has been an outspoken opponent of the social system in her native South Africa, testifying before the United Nations Committee on Apartheid.

She sings in eleven languages and dialects, has appeared at state functions for many independent African republics and played to packed houses in London, Paris, Amsterdam, Stockholm, Copenhagen, Bonn, Melbourne and Dublin.

RYDELL SIGNS WITH REPRISÉ

Bobby Rydell has been signed to an exclusive contract by Reprise Records. Rydell who has just returned from a six week tour in Australia has been in the recording business for over 10 years.

Initial disc for Reprise is "The Lovin' Tyings." Rydell has recorded such million sellers as "Kissin' Time," "Wild One," "We Got Love" and "Volare"

NABORS WINS

Jim Nabors' recording debut has paid off in a Gold Record! The Record Industry Association of America (RIAA) has certified that "Love Me With All Your Heart" has sold over one million records.

Charlatan Films Two

Charlatan Productions has been signed by Verve-Forcast Records to produce a three minute promotional film based on the recording "People World" by Jim and Jan.

The Production company headed by Peter Gardiner and Tom Rounds has also been set to produce a film for Paul Revere and the Raiders based on the record "Too Much Talk, Not Enough Action." This film will be shot in the ruins of the Guidini Castle in the Hollywood Hills and like "People World" it will be distributed for use on television throughout the United States and Canada.



JIM & JEAN, husband and wife team, next for Charlatan.

PEOPLE ARE TALKING ABOUT the misinterpretation of a certain song being the big reason that it made it all the way to the top of the charts . . . Paul Mauriat did the surprise pop hit of the new year — so far . . . the fact that Glen Campbell is finally getting the break he deserves and wondering whether he'll still be doing session work five months from now . . .

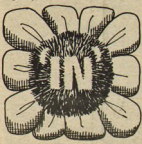
how long a certain female singing artist is going to go on singing the chorus while someone else sings the rest of the song . . . how amazing it is that the Classics IV have made it so high in the charts when no one seems to know the first thing about the group . . . why Cher has recorded a Miriam

Makeba composition and whether or not it will be the hit "Pata Pata" was . . .

the Young Rascals selling out a show in a matter of hours making other groups wonder why they can't sell out a show in a matter of months . . . how uptight a member of a group got just because his shining face was not on the calendar . . . the fact that they never thought they'd see the day when Al Hirt would cover a pop record . . . whether or not the Lovin' Spoonful will ever regain the popularity they once enjoyed . . .

the Strawberry Alarm Clock sounding an awfully lot like the "old" Association on "Tomorrow" and wondering why that would be . . . several motion pic-

ture studios supposedly auditioning a group's lead singer and wondering why, with his tremendous



amount of charm (?), he hasn't been made a movie star . . . whether or not the Grapefruit will be as big as their promoters are counting on them being



BOBBY RYDELL just signed to exclusive Reprise contract.

THREE FOR HERB ALPERT

For a change, Herb Alpert has come up with another award. This time it's from Playboy Magazine. Alpert has won three awards in that magazine Jazz and Pop Poll which was based on ballots cast by their readers.

Alpert was the recipient of the best trumpet award, best instrumental combo for Herb Alpert and the Tijuana Brass and the best small combo album for "S.R.O." by Herb and his brass.

how funny a certain attorney in the music business really is and how very sweet it is of us to say so in print . . . the fact that lately Frankie Valli has been getting more hits than his fellow Four Seasons . . . Spanky and Our Gang coming off better than a certain heavily-promoted British group in a recent concert and wondering what will happen to summer touring plans if the nation's promoters hear the word . . .

why the Four Tops chose to record an oldie like "Walk Away Renée" when Motown has never had any trouble getting hits with originals . . . whether or not we'll be hearing big things very shortly from the talented Robin Wilson . . . who put the anchor

on Lulu's "Best Of Both Worlds" and whether or not it's an indication that she won't be the star attraction people thought he'd be

how "Green Tambourine" got to be number one in the nation . . . why the Monkees have been keeping so still lately and whether or not they'll be back with us next season . . . Johnny Tillotson giving the charts another try . . . the member of a once-top rock group supposedly on his way to Maui to get married . . . the fact that the Beatles are reportedly going to have another go at a television special all by themselves — despite what happened with "Magical Mystery Tour" — and wondering why they want to travel that bumpy road again?



THE COWSILLS board plane at Kennedy Airport for their first European tour.

THE BEAT BY LOUISE CRISTONE

A nice break for a nice guy... Glen Campbell has been set as the summer replacement for "The Smothers Brothers Show." Glen must be a popular man with the Smothers because he'll make his third appearance on their weekly outing on March 3rd.

If all goes as planned, the Association will be making their motion picture debut in their own film (probably for Warner Bros./7 Arts) utilizing the best script, best director, best everything that's available to them. One thing is positively definite... it will NOT be the usual garb of "singing group makes movie."

Ravi On Broadway

Ravi Shankar has come a long way from India... literally. Shankar will supervise the music for a new Broadway play, "The Guide," opening on February 26.

A bit of information on the Human Beinz, supplied by BEAT reader Dee Perkins of Ohio: First off, says Dee, the unique spelling of "Beinz" came about completely by accident. The record company misspelled the name on the label and the group decided to just keep it that way. The group numbers four: Met Pachuta, 21, bass guitarist; Mike Talman, 20, drummer; Richard Bellay, 20, lead guitarist and singer; and Joe "Ting" Markulin, 21, rhythm guitarist. The group hails from Youngstown, Ohio and, of course, has a giant hit with "Nobody But Me."



GLEN CAMPBELL

Accent On Youth

Someone somewhere has decided that youth can help boost Nielsen ratings. Consequently, Joey Heatherton and Frank Sinatra Jr. will take over as the summer replacement for the "Dean Martin Show." Youth will form the basis for the hour-long weekly show with comedy, music and young talent heavily accentuated. Nice — for a change.

Sidney Poitier can now consider himself a success... he's having an album re-released! The album, originally titled "Poitier Meets Plato," features a background jazz score by Fred Katz. The LP was first released in 1964 but the feeling at WB/7 Arts is that now there is a much greater acceptance of this type of product by radio stations. New title will be "Sidney Poitier Journeys Inside The Mind" and, among other things, will have itself a new cover and a major promotion campaign.

Ryder All Over

Mitch Ryder is keeping himself busy with personal appearances these days. The month of March finds Mitch performing at the University of South Carolina (March 6); East Carolina University (March 13); University of North Carolina, Chapel Hill (March 14); Salem Municipal Auditorium, Salem, Virginia (March 15); and Hampden Sydney College, Hampden Sydney, Virginia (March 16).

Beatie George Harrison met up with fellow Liverpudlian, Rita Tushingham, in an unlikely Bombay. Harrison was there recording sitar music for the film "Wonderwall" and Miss Tushingham was there shooting her film, "The Guru." The world's getting smaller.

Nilsson To Europe

Nilsson, a name you're sure to be hearing a lot about in months to come, has been booked for an April tour of England, France and Italy just off the strength of his "Pandemonium Shadow Show" album on RCA. A very talented young man... if he fails to make a really substantial dent in the music business, there is no justice.

Congratulations to Gary Lewis and his wife, Sara Jane Suzuara Lewis, on the birth of their first baby, a daughter (would you believe it... finally a daughter in the Lewis family!) in Monterey, California. Papa Gary is currently playing exclusively for Uncle Sam.



PROUD PAPA LEWIS



HERMAN'S HERMITS have a release date for "Mrs. Brown" film this spring.

PICTURES IN THE NEWS



MITCH RYDER (left) is shown above being presented with the Heart and Torch symbol of the American Heart Association by William F. Laporte, Chairman of the 1968 Heart Fund campaign. Named "Prince of Hearts," Mitch will serve throughout the year as the Heart Association's representative to America's youth.



DEWEY MARTIN, one fifth of the Buffalo Springfield, and Jane Nelson, the former Miss United States, revealed they were secretly married. Drummer Martin and his bride were married on December 30th at the Little Brown Church in San Fernando Valley, California.

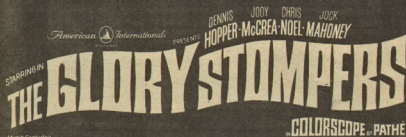


EDDIE KENDRICKS and his fellow Temptations have proven without a doubt that the Motown Sound is as hot as ever. Besides riding high in the charts with "I Wish It Would Rain," they just grossed an impressive \$113,450 for three nights of entertaining!



FROM NOW ON THE MONKEES will be flying first class. Along with such groups as the Doors, Jefferson Airplane and the Stones, the Monkees will be listed in the March, 1968 edition of Who's Who in America. Quite an honor.

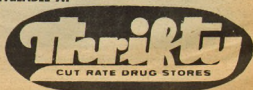
The Glory Stompers are taking over the town



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 THE STOMPERS' PARTY
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 BLACK SOUL
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 take over the charts.
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The Paradoxical Who Out For Trends



Who is the Who?
 One question, yet it requires four answers, for the four members of the Who are complete musical entities themselves and only incidentally are they members of one rock group.

Nice Paradox

And yet, each member is indispensable to the group. Pete, Roger, John and Keith all agree that if one member left, the group would split up. So they are fiercely independent and yet totally interdependent, a nice paradox.

But their success is no paradox. In their five years together, they have risen to the position of being England's third most popular (and third highest-paid) group behind the Beatles and Stones. They have been responsible for at least three worldwide trends in that time affecting music, fashion and philosophy at given times.

Style Performance

Right from the start, they felt that in-person performing had grown stale, that people were entitled to more of a show than they were getting. Coupled with this was the desire to do something meaningful on stage. The answer was their now famous policy of breaking their instruments at each performance.

Since they began it in England, dozens of other groups have

picked up on it and tried to outdo each other in destructiveness. Consequently, the Who have abandoned the technique in England, but will still do it on their coming U.S. tour in February.

Interestingly enough, though they invented this form of showmanship, they never were offered the opportunity to do the instrument-breaking scene in "Blow-Up." Antonioni saw them do their thing at the invitation of the group's manager and one year later, hired the Yardbirds to break it up in "Blow-Up." Asked why he didn't hire the Who for his film, Antonioni replied: "What the Who do is too meaningful. I wanted something utterly meaningless, so I couldn't use them."

Mini-Opera

The Who's second attempt at pace-setting was the comic "mini-opera" Peter Townshend wrote called "A Quick One While He's Away." It took up half of one side on their "Happy Jack" album and set the style for lengthy pieces of music. Also, Townshend's dabbling in the opera format may have produced the impetus for much blending of rock and classical that is currently being attempted (sometimes quite successfully).

When the Who decided that the fashion world needed an injection

of excitement, they started and became the symbol of the Mod cult. Townshend had a jacket made out of a Union Jack while other members of the group affected velvet pants, lace shirts, cowboy boots and whatever else happened to strike their fancy.

However, all their previous ground-breaking was just a prelude to their latest creation, an album called "The Who Sell Out."

Complete Show

It is a complete radio show, with twelve songs, spoof commercials of baked beans, deodorant, blemish remover and the Charles Atlas body-building course plus several jingles from the pirate radio station, Radio London.

In short, it is the first record album unified in philosophy, form and content. Unfortunately, some people aren't crazy about the cover which pictures Townshend, Roger Daltrey, John Entwistle and Keith Moon in the four commercials they spoof on the album.

The group's plans right now are centered around going into films. They have been offered (and have turned down) a number of opportunities to do the standard teenybopper publicity movie. Instead, they would like to venture into the world of black comedy which they feel better suited to their talents.





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Shooting The Rascals

By Jacoba Atlas

Soundstages even at major motion picture studios tend to be barns. But when you rent one on Sunset Blvd. down the street from Columbia Pictures — you're liable to get a real one. A barn, with a few improvements. Like padded ceilings for the sound, and klieg lights standing around, and a telephone hook up. Other than that, it's cold, drafty and empty sort of wierd.

Monday in Los Angeles was unbearably cold for those of us unused to Eastern winters. It was something like 55 degrees out, and ice covered the ground in the morning. By late afternoon it was even colder. The Young Rascals, in town to do the Joey Bishop Show and to film a short promotional film with Charlatan Productions, were scheduled to play this certain barn on Sunset Blvd. They had been filming all day in the Silverlake District, in that freezing cold weather, in the early hours of the morning, and now they were going to film in this barn. And they were about two hours late, according to two of their equipment managers.

These two young men had been waiting for the group with the equipment, in this cold, drafty barn. They had spent the time reading want ads in the Free Press, a local underground newspaper with rather interesting classifications. They told me, the Young Rascals were due any time now.

About a half an hour later, two other young men arrived, both with Charlatan Production. Both went immediately to work, transforming this cold, drafty barn, into a cold, drafty soundstage. There was a great deal of discussion about where the key lights were going to be hung, and the color of the backdrop, and whether or not this particular soundstage would have any gels (colored transparent paper to put over the lights to change the color of the walls, etc.).

New Drummer

A few minutes later, the two owners of Charlatan Productions, Tom Rounds and Peter Gardiner, walked in. They added to the discussion about lights, and as Tom went to set up their sound equipment, Peter walked to the drums,

and after a quick question to the equipment managers as to whether Dino would mind his drums being played, the director of the film began to drum. He wasn't bad.

By this time it was so cold, you could barely move. Tom kept saying that as soon as the lights went on the place would warm up, but I had my doubts.

Then, in walked the Rascals, carrying beautifully colored shirts that they were going to change into later for the actual filming. Unbelievably cooperative, they stood in their spots while the shot was lit and relit for better exposure.

Almost immediately, Dino went to his drums and began drumming. I really don't remember it stopping once, except for the actual rehearsal, when he drummed a special song that was to be filmed. Later Felix joined him on the electric organ, and they did a very funny sort of honky-tonk rendition of the Spoonful's "What A Day For A Daydream."

If you've ever watched the filming of anything, you have some idea of how long it takes, even to get to the rehearsal stage. Although this was moving faster than most, possibly due to the youth of all the participants, it was at least two hours before a preliminary take was reached.

Felix told me how the Rascals themselves had shot a film in Puerto Rico. They had filmed the thing in only one day, with amateurs holding the camera. They had used the entire island as their backdrop, and although it had been a fun experience, none of the Rascals was holding out great hopes for the finished product. But after the editing was done, back in New York, they realized they had a good, if not fantastic, film and decided to show it to the world on their visit to the Joey Bishop show.

Hot Sauce

Tacos were brought in now, and it seems that if you're not from the Southwestern part of the United States tacos are a little outside your realm of eating. The hot sauce that usually belongs into the taco, was left untouched until they had finished eating when one of them realized their mistake.

They were lip syncing this segment of the film, and no one was

very happy about it. Eddie said that he only sings aloud with a lip sync when he likes the song, but Felix added, that they all hated to do lip sync. "We'd rather do our songs live, even if they can't sound exactly the way we do on records. It's really cheating if you're lip syncing."

They had been out very early this morning chasing a large beach ball up and down the stairs in the Silverlake district. "It was bitter cold," was the only comment I could get from them.

Peter added that everything went exceptionally well. "The people sort of looked out at their windows and said, they're filming a movie! and then went back inside. I had given strict instructions to the Rascals that if the police came, everyone was supposed to act super funny. But they never came, and no one else seemed to care either." There's nothing like filming in jaded L.A.

By this time the lights were lit and the barn was warming up. The lights had changed position two or three times, and the Rascals had changed position on "stage" about the same amount. The gels which were to change the color white to pink were ditched when they couldn't be hooked up right. The camera was being moved in mock simulation of an actual take. "A two-shot through Eddie's arm should show Felix," "Come through here for a close-up of Gene," Peter blocked out the takes.

They began filming about three hours after their arrival at the barn. Tom had their song synced on a special tape recorder and the Rascals did an excellent job of pretending to sing. Tomorrow they are going to do something very different in the early hours of the morning when the frost will still be on the ground in the Greek Theatre. That would be the end of shooting for the group, at least on this particular film. The rest would be up to Peter in the editing room.

Someone asked if they wanted to see the Swami that evening. He is connected with the same sort of Meditation thing as the Maharishi Mehece Yogi. That seemed to be a good idea — all the Rascals agreed they wanted to see him.



LIGHT SHOWS: A FEATURE INTO EXPERIMENTAL LIVING

By Jacoba Atlas

There's a revolution happening; happening on all levels of society. From the streets to the museums people are talking about new trends, new ways of looking at themselves and their surroundings, and new ways of relating to what they see.

The impact is being felt from San Francisco to New York, and it isn't missing many cities in between. Rock music in its present form is an expression of this revolution. Poster art, pop art, art, kinetic paintings and sculpture, experimental and underground films all reflect and shape what is happening in people's minds.

One of the most important and least discussed creative aspects of this revolution is the mixed media happening — the Light Show. Almost everyone now knows what a light show is, in its most simple and basic form. There seems to be a consensus of opinion that light shows are a necessary part of any rock ball, any rock concert. Consequently although most young people have seen a light show, most have seen only the worst. The creative, the artistic light shows are few and far between.

It is significant to discuss the relative importance of Light Shows to today's society because of their rightful claim to be "the" new expression of movement. Not that light shows in themselves are new. The Brothers Lumiere in Paris at the turn of the century were working with the components of the present day light shows, and the first color organ (an instrument that translates sound into color) was recorded as far back as 1903. In other words, Andy Warhol with his Velvet Underground, Bill Graham with the Fillmore Auditorium and Cher Helms with his Avalon Ballroom were not the originators of this current phenomenon. However, they were and are the catalysts that made the light show become standard "equipment" for any rock promoter.

Art Form

This popularization and commercialization of the light show has resulted in many difficulties, none the least of which is the fact that amateurs knowing nothing about art, films or the creative process have begun putting the worst of the light shows everywhere. However, many people now doing light shows seriously regard this as a "new art," a new endeavor with all the trappings of a valid art form.

One such person is Dan Bruhn, a young, soft spoken Californian, who has come down to Los Angeles to handle the light shows for the Blue Law in Torrance after serving in the same capacity for the Fillmore in San Francisco — a city he still considers home.

But defining what is good in light shows and what is not, is difficult even for one so closely involved in the execution of the

event. "I really don't know how to separate the good from the bad. That's really the issue, especially here in Los Angeles, where there is every level of clubs faking it."

"It's not really a spin of the one that I do being better. Someone could come along and do a better effect, but still I would maybe come down on it, for some reason. Maybe it's not topical or it has nothing to do with what is current movement."

"Another aspect with what's wrong with most light shows is the kids who are doing them. A lot of these young kids who step into light shows, well, they know something about what... about turning projectors on maybe. And sticking things into them. But do they know anything about art. That's the fundamental issue. It ought to have something to do with art, it ought to have something to do with the contemporary scene."

"One might wonder if Hippies off the street or wherever they come from know anything about art and about current movement, even though they are involved in it. It may take someone with a little wider perspective to come up with any kind of valid statement."

Bill Kerby, a Los Angeles filmmaker who also got his feet wet in the Light Show happening for the Kaleidoscope last year, is equally adamant about the poor effort most people pass off as a Light Show. Approaching the problem of putting on a valid light show with an emphasis on the kinetic power of film, he and two other young men, Dave and Tim came up with unbelievably clever, but fantastically expensive ideas.

"One of the main things that we were interested in was the power that film can have. One of the things that we wanted to do was take two cameras and film the same event with both cameras with a zoom lens on each. And then, at a given instant, you know, 1-2-3 we'd snap both of them at an exact difference so the image would pop in on one side and pop out on the other. It would have the power to spin you over and make you fall. Now if you could get four or five cameras operating in tandem like this all around you, you could do incredible things."

"I think the light show with colors and so-called psychedelic images is finished. I guess that's beautiful and every light show should have one, but because it means nothing to me, I can only give a kind of cursory appraisal and say 'yeh, that's pretty now lets get over to the interesting stuff.'"

Liquid Light

"There are so few artists that are really workable with liquid lights. Everybody, of course, thinks they can do it well. But it's really like whipping a dead horse."

"Light Shows besides being sort of cutey-poo attitudes at decor, are really an art form."

Bill added, that the reason most places only want the colored light

sort of light show is financial. "From a production standpoint the advantage is that the machine doesn't cost a lot and it will cover a really huge area. Now with films it costs a million dollars to make the moves, to rent the camera, to buy an arc projector which you need in the circumstances." "Of course," he added, "once you'd done that, you've really got something tangible to work with."

The appeal of light shows is almost universal. The explanation



for this is manifold. Judith Bettleheim, an art history student at UCLA preparing for a master of arts degree with a special interest in the new mixed media art movement stated, unhappily, "As to the appeal, well one of the main things you have to think of first is the appeal of a fad. The fad and everything that has to do with the hippie movement. People think that's where it's at, and this is what the 'real' people are doing."

Dave later seconded this unfortunate theory by stating, "It's almost like light shows have become obligatory. It doesn't matter about the quality. If you are going to have a rock group then you have to have a light show. That's why there are so many bad ones around."

Dan believes that Marshall McLuhan has helped a great deal to explain the importance of a light show. "Work is being done in the idea of the rock hall as a laboratory. Concepts are being worked out that are being placed in a central position in this media movement that is really happening now."

"Television is beginning to produce some of these efforts. I've seen some commercials that have been photographed in marvelous stop frame style. Things I'd run in the middle of my light show without feeling aesthetically embarrassed at all."

"Kids are looking for a new way to relate to what's happening. And media has to do with relating. So a light show has to do with relating, and new music has to do with relating. It's not experimental art anymore, it's experimental living."

Judith added by way of explanation "what happens when you go to a light show. You're an individual and the environment is happening around you. And you have to relate to an environment that's been set up for you. When you walk out of a light show you find yourself in a totally different

environment and you're relating to it as it's set up around you."

Dan went on, "let me introduce some words to explain this. You step out of a sequential environment which is your everyday environment, and you step into an instantaneous, non-sequential simultaneous environment. You have to relate to music to other people and to the light show. You're also relating to your own consciousness."

Commercial Problems

One of the problems to do a creative light show comes from the promoters themselves. Either they don't want to spend the money to do the things right, or they are scared by the possible reactions of the community. This is in no way to imply that light shows are subversive, immoral or otherwise detrimental to good, clean living. It's just that promoters want to make money, and taking chances has never been a very popular endeavor for them."

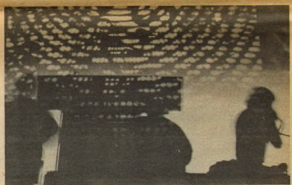
Kerby explains, "To do a bad light show is very easy. I suppose they impress 12-year-olds who have never been any better, or who have never closed their eyes and imagined any better. Also they impress chamber of commerce type people. That's why slides and other things like that are used. Always the most available photograph of rock and roll people. And then you

own purposes was with tension levels. You have an individual and you subject him to a certain amount of social stress, and if it exceeds a certain level, he freaks out."

"One of the implications of mixed media (McLuhan) is if you re-educate the perceptual structure of at least the kids who are still receptive, you can train them to absorb more tension."

"One of the ways you can introduce that is to hit the person with a lot of visual images, sensory images, sound images. You can just saturate a person's perceptual capacity. One important thing is to have enough going at one time. To put one more item in per time second than a person can absorb."

Kerby, although he agreed in theory with what Bruhn was saying, disagreed in practical application of that concept. "Who knows what people can take. You are making a light show for maybe 3,000 people. And everybody has a different tolerance stress. I mean, that all sounds really very great. I'm not putting the cat down who said that... but I am. Because that's the sort of thing that really sounds great and outside, like he's got some sort of intellectual basis for what he's doing. That's cool, I suppose. But what he probably means is that he's sticking one more thing in



do a little work when a fast number comes on and you add some colored water and that's it. Really terrible."

"Also everyone wants what's been done before, no experimentation. If it was good before, stick to it. The mentality of most of the people who open rock shows is like that, they said they wanted exactly what was up at the Fillmore. And they wanted it everywhere. That whole liquid light thing, it's gone as far as it can go."

"Another thing that's been overworked is the strobe light. When they're all over they don't even work. They cancel each other out. It looks like you're walking into Acme Supermarket where all the fluorescent lights are just about to go and you think, my God, the top of my head is going to come off, and I have to get groceries. You have to control it."

Tension Levels

Dan sees the Light Show as part of a much greater whole. My

for his perceptual span. Because everybody's is different."

"You could put in your room, a television, stereo, an FM radio, two other clock radios, and your alarm clock, and put them all on at the same time and a lot of very strange things start to happen. You get shifts of sound and you begin to see things. And you know, would one more radio make any difference, who could say?"

But Dan does see a whole intellectual basis for the light show. He went on to liken it to an Oriental world view and metaphysics. Having to do with becoming a part of your environment on many different levels. Relating and communicating without territorial considerations whether they be a wall or your mind.

Next time you go to a light show look at it critically. What is it creating? What is it bringing to you and from you? Colored lights and pretty moving pictures are not enough, are they?

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LETTERMEN at recording session

EARNING 'LETTERS'

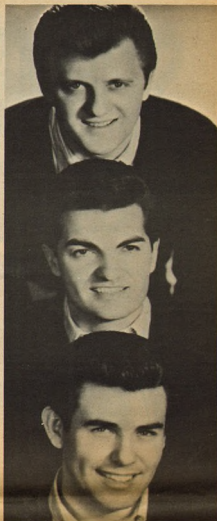
The Lettermen are one of those groups easily classified as "perennial." Although months go by without a national hit single by the group, sooner or later they always bounce back with a top ten record.

Born in 1962, the group has gone far in all phases of the music business. They've played just about every college and every big club in America, have appeared on all the top television shows and have, throughout their career, managed to do the impossible — appeal to both adults and the young people.

Perhaps it is this which has caused the Lettermen to remain successful for six years. While the young are not sending a Lettermen single up the charts, the adults are packing the nightclubs to see them perform.

Individually, the Lettermen (Tony Butala, Jim Pike and Bob Engemann) had been group vocalists for some time, with Tony singing in a quartet and Jim and Bob singing with trios. Tony met Jim during a shift in one of the vocal groups and the two found that their voices blended extremely well together. Jim had previously met Bobby at Brigham Young University; the three got together in Los Angeles and thus was born the Lettermen.

Contrary to most vocal groups, the Lettermen all have the same range and, therefore, are able to interchange their parts, singing the melody line, top or bottom. They feel another reason for their success is the fact that all do solos which makes for a more interesting show on stage. Throwing in comedy and vocal impressions as well as the ability to play instruments, the Lettermen have managed to surpass the title "group" and move onto the all-encompassing title of "entertainer."



THE THREE who always come back

HENSON CARGILL SKIPS A ROPE

Henson Cargill is his name and 1968 is his year. Or so it would seem if the giant success of "Skip A Rope" is any indication of things to come.

Born in Oklahoma City, Henson's early years gave no warning that he would end up at the top of music charts. He went through grade and high school and then on to Colorado State University for two years. During this time his part-time occupations ran the gamut from truck driver to Deputy Sheriff.

His family background was one of law. His grandfather was the Mayor of Oklahoma City during the 1930's and at one time ran for Governor. His father was a lawyer and, in fact, both his father and grandfather formed a litigation practice that at one time was considered one of the tops in the field.

But for Henson it was a different story. Music was his bag. He lived it and wanted very much to make it big, though his main ambition was to earn enough money to buy a fairly-large ranch.

He began aiming at the music business while in college. He took over a local television show which kept him busy for a year, chalking it up as "musical education." When he felt he was ready he hit

the nightclub circuit, covering most of the Western states (Oklahoma, Colorado, Wyoming, Montana, Idaho, Nevada, California, New Mexico, Missouri and Arizona) and improving with experience.

For the country sound in music, there is no better place than Nashville . . . and so off Henson went. He knocked on an awfully lot of doors in the country capitol but no one was interested enough to answer.

Not one to be easily discouraged, Henson made another decision—he'd scrape together enough money to make his own record. He never quite made it, but he did make a tape and came back to Nashville to let some more people listen.

One of the men who listened was Don Law. Law told him the sound was fine but the material was too weak. However, he did arrange a recording session, the fruit of which was four songs. Henson then began re-making the rounds with the finished product.

Monument Records not only bought the master but signed Henson to a contract. The master they purchased? "Skip A Rope." The rest of the story you know.



HENSON CARGILL has 1968 for his year and "Skip A Rope" for his record

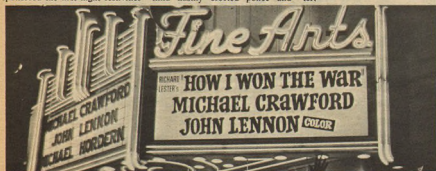
Music Industry Steals Show At KRLA's "How I Won The War" Benefit

While the traditional Hollywood motion picture premiere features scores of celluloid celebrities and all the flimtown trappings, the pop music colony stole the show at the Los Angeles premiere of Richard Lester's "How I Won The War" at the Fine Arts Theatre. Los Angeles pop music outlet KRLA sponsored the first night festivities

as a benefit for the Los Angeles Free Clinic, Inc., on Sunday (28). Staging a two-hour live broadcast from the foyer of the theatre, KRLA program director Reb Foster and station disc jockies hosted the cream of the pop music world while thousands of screaming teenagers cheered them on from behind hastily erected police and

fire department barricades.

Among the top personalities and groups represented at the KRLA gala for the anti-war film starring John Lennon and Michael Crawford were the Bee Gees, who just the night before had grossed \$62 thousand for KRLA in two shows at the Anaheim Convention Center.



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BEE GEE ROBIN GIBB stands in front of a California palm tree outside of the Beverly Hills Hotel during his Stateside visit.



ROBIN AND BARRY glance over a program in the emptiness of the Anaheim Convention Center. Several days later, when the Bee Gees took to the stage, the auditorium was far from empty!



NEXT ON THE BEE GEES' itinerary was some time off to talk to BEAT reporter, Mike Masterson, in their suite at the hotel.

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The Rose Garden — On Spanning A Quarter Of A Century Together

Take five very talented and young singers . . . and some exceptional harmony . . . sprinkle in a tune titled "Next Plane To London" and you have all the ingredients needed to create one of the most exciting new vocal groups in the country — The Rose Garden.

It was exactly those elements that skyrocketed the group and its first single record into the Top 10 of every major music survey in the country and, at the same time, established the Rose Garden as one of the most promising quintets to debut in some time.

Youthful Experience

The five (four boys and a girl) not only comprise one of the newest groups on the music scene, but one of the youngest as well. Three of the members are 18 or under, and the oldest is an "ancient" 22. Despite their youth, each of the five has had considerable experience in music and their entertainment careers total to almost a quarter-century.

Although the Rose Garden didn't officially make its debut until late 1967, when "Next Plane To London" was released, the nucleus of the group was formed nearly five years ago when Jim Groshong (leader of the Garden) and John Noreen combined their lead and rhythm guitars to form a singing/instrumental duo. Less than two years later they added a drummer (Bruce Bowdip); then guitarist Bill Fleming and in early 1967, vocalist Diana DeRose.

On The Way

By the Spring of 1967, the group had earned a reputation as one of the better vocal/instrumental quintets in the Los Angeles area. And, it wasn't long before Charlie Greene and Brian Stone, independent producers, approached them with "Next Plane To London." The rest, of course, is history. The Rose Garden recorded the tune, signed with Atco Records and by November, 1967, they were on their way.

Individually, the group lines up with Jim Groshong, leader and founder of the Rose Garden. A native of Santa Monica, California, Jim's entire background was in music and entertainment. His father sang with Freddy Martin's band; his mother was a singer and his great grandfather was also quite an "entertainer" — Lafitte the Pirate.

Jim attended high school in Southern California and then went on to Pierce College and the University of Oregon. In-between the schooling he had his own groups and eventually started the Rose Garden when he got together with John to play some college dates.

Musical Tracks

Bill Fleming, one of the younger members of the group at 18, was an accomplished pianist at 13, and by the time he was 15 he was also playing trumpet and guitar. Originally, his ambition was to be an attorney, but music and the Rose Garden sidetracked

him. A native of Hawthorne, California, Bill spends most of his time between engagements at an unusual avocation — kite flying.

Diana DeRose is the only female and only foreign member of the group. Born in Blackpool, England, Diana came to the United States early in 1964 with her mother and lives in California. Shortly after traveling West, the dark-haired guitarist landed several jobs at some of L.A.'s better-known folk/rock clubs. It wasn't long before she was a regular on the late "Hootenanny Show;" then after leaving the Hootenanny circuit she spent a few years with a group called the Holy Alliance before joining the Rose Garden. Now, along with Jim, Diana supplies the unusual harmony that has become a trademark of the group.

The Mechanic

John Noreen is the co-founder of the Rose Garden. Music and the desire to be part of a successful and creative group, have always been his ambition. The youngest member of the five, John is also the most mechanically-minded. He spends most of his spare time tinkering with engines . . . taking them apart and then putting them back together.

Nearly every group has its easy-going member and as far as the Rose Garden is concerned, Bruce is it. Born in Minneapolis, Bruce is usually smiling no matter what happens.



CHAPPAQUA

"Chappaqua" was meant to be a purge. Written, directed and produced by Conrad Rooks, the film served as therapy to keep the former alcoholic addict off liquor and drugs. Hooked at 14 on hard liquor, soaked with drugs at 19, Rooks underwent "cure" after "cure" to no avail. Finally, taking a sleep cure in Switzerland, Rooks realized the futility of addiction. Realizing that he needed help in becoming part of the "straight" world, the 32 year old American began this film as a warning to young people and as a testimony to his own ordeal.

The film is sporadically brilliant. Combining every imaginable style of film from the German Express-

sionism of the twenties to the modern clear cut documentary, Rooks has created a film that is moving, interesting and in many instances quite devastating.

Black and white and color, combine and flow into one another without separation. Images collide into one another creating a mental state of mind with crystal clarity. The truly incredible part of this film is that the imagery and hallucinations are perfectly understandable.

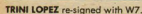
Rooks was aided in realizing his autobiographical film by such noted actors and personalities as Jean-Louis Barrault (director of Paris Theatre de France-Odeon), Allen Ginsberg, Ornette Coleman

and the Fugs. His cameraman was experimental film maker Robert Franks, noted for his "Sins of Jesus" and "Pull My Daisy".

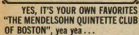
The music was written and directed by Ravi Shankar. Shankar combines rock and classical with the Indian sounds to heighten and reconfirm the subconscious action on the screen.

The picture is a must for anyone interested in films and in the new areas of film technique. It is a truly experimental film, both in execution and in content. Possibly one of its most important functions will be to awaken the moviegoer to the power of underground films.





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LEONARD COHEN (Columbia) Leonard Cohen, *This Is the first album for a very talented Canadian poet. Prior to this album, Cohen's reputation rested mainly on his film scoring for "Nobody Waved Good-bye" and recordings of his material by other artists such as Judy Collins and Buffy Sainte-Marie.*

Cohen's poetry is outstanding. The Boston Times honored the young Canadian by stating "James Joyce is alive and well in Montreal". Cohen's wording is unbelievably beautiful, dealing with cryptic images that establish complicated meanings. His songs require close attention and careful interpretation.

Dealing with the familiar themes of loneliness, desertion, and communication, Cohen turns universal concepts into personal trials. Conversely, he is also able to make his most obscure and personal poetry have deep meaning for everyone.

Perhaps the most moving cut on the album is "The Stranger Song." Unbelievable. It is impossible to describe the image and mood of this song. Using religious concepts and familiar happenings, Cohen conveys with unusual power the story of misplaced love. "It's true that all the men you knew were dealers/ who said they were through with dealing/ Everytime you gave them shelter."

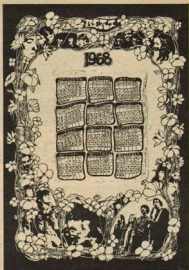
One of his most poignant songs, which has also been recorded by Judy Collins is "Hey, That's No Way To Say Goodbye." Almost a prelude to "No Way To Say Goodbye" is the preceding cut "So Long, Marianne." Together they create a beautiful image of compassionate love that must end in separation.

Another amazing aspect of this album is the music. Each melody underscores the mood of the words. The almost resigned torment of the melody in "Master Song" emphasizing the meaning of Cohen's poetry. "I believe that you heard your master sing/ When I was sick in bed/ I suppose that you told him everything/ That I kept locked in my head."

"Sisters of Mercy" is set to an intricate melody heightening the allegorical meaning of the words "Well they lay down beside me/ I made my confession to them. They touched both my eyes/ And I touched the dew on their hem. If you life is a leaf/ that the seasons tear off and condemn/ They will blind you with love/ That is graceful and green as a steam."

I think it is quite evident from the quotes re-printed here, that Leonard Cohen is an important poet who can only contribute to the growing significance of what is lumped into the general category of pop music. For those who worry about the word being replaced by seer sound, they need only to listen to Cohen's first album to gain heart.

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NAZZ

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Your deadline for the next issue is: February 24, 1968.



The Righteous Brothers Call It Quits