

THE BEAT

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BEAT Photo: Ed Caraeff

THE LATE OTIS REDDING receives recognition from his native state.

The Georgia Senate Honors Otis Redding

ATLANTA — Members of the Georgia State Senate meeting here unanimously passed a resolution honoring the memory of the state's most renowned musical native son, the late Otis Redding of Macon, Ga.

The senators praised Redding as one "who rose from poverty and obscurity to become one of the most famous entertainers in the United States."

Redding's dedication to the welfare of youth and his active participation in Vice President Hubert H. Humphrey's "Stay In School" campaign were also cited in the lengthy resolution.

The Georgia Senate then, as a body, expressed its condolences to the widow of the great blues singer who died in the crash of his private airplane in Wisconsin on December 10th of last year.

Meanwhile, sales of Otis Redding's last single, "Sittin' On The Dock Of The Bay," continue to climb and are expected to past the million and a half mark very shortly. It has, of course, already been certified a million-seller by the RIAA. The Gold Record marked the first time that the RIAA had presented a posthumous Award.



WEEKLY BANQUET will now be replaced by specials.

A Tribute To Spanky

NEW YORK — Perhaps the most unique tribute in pop music has just been recorded by Margo Guryan. The song, "Spanky And Our Gang," was written as well as recorded by Margo and the consensus of opinion seems to be that this is the first time that a pop artist has composed, recorded and titled a song after another pop artist.

Although Bob Dylan recorded "Like A Rolling Stone" and the Supremes cut "The Happening," neither song made any reference to either the Rolling Stones or the Happenings.

The key to the unique tribute may lie in the fact that Margo's first hit as a songwriter occurred when Spanky And Our Gang recorded her "Sunday Morning."



SPANKY AND OUR GANG garner a first in pop music.

The Cowsills Go Into Fashion Design World

NEW YORK — It's not enough that the Cowsills have made a name for themselves in pop music. They are now entering into the world of fashion.

"We have been observing the fashion trends very closely for some time now," said Barbara Cowsill, "and we think we have hit upon what might be termed 'the fashions of today'."

The plan is this: Bill (20), Bob (18) and Paul (16) will design and market the clothes they feel will be accepted and liked by today's young adult men and woman. Barry (14) and John (12) will do their part to offer for approval their concepts in what teen and pre-teen fashions of today should be.

The Cowsills' mom, Barbara, will design clothes for housewives, working mothers and career woman and daughter Susan will join the act by sketching in her views on what the well-dressed young lady should wear.

The Cowsills have contracted the services of young London fashion designer, 23 year old Angela King. Miss King will personally design and supervise many of the fashion lines for the Cowsills and act as general fashion consultant for the company. The Cowsills and Miss King will have the entire winter line ready for preview in June.



FASHION for the women.

Monkee Specials

LOS ANGELES—The Monkees, Screen Gems and NBC-TV have agreed upon a three special deal instead of the weekly series.

The reason for the new programming is due to the Monkees' popularity, explained Screen Gems studio boss, Jackie Cooper. "The Monkees grossed \$2,000,000 on their last tour. They've sold 21,000,000 records. Now that's more than we're going to make in a 26-week, half-hour series that ties you up for so much time."

The Monkees plan to go on two one nighter tours next year and will produce more records. The group is presently involved in their first feature motion picture for Columbia called "Untitled."

Donovan Writes Film

LONDON—Donovan has written the script and entire musical score for a film in which he plans to star. Paul McCartney has also agreed to play a part in the movie.

No director has yet been set for the production, but discussion has involved Sweden's famed director, Ingmar Bergman.

The film is a "fairy-tale musical" in which Donovan will play a wandering minstrel. McCartney will be featured as a Court minstrel.

Donovan's manager stated, "the film is definitely going ahead. We have had offers from three companies who are anxious to make it. The delay so far has been in finding the right director, but only this week Ingmar Bergman has expressed interest in the project."

Donovan is currently in India for four weeks to study with the Maharishi.



DONOVAN to secure McCartney?

LETTERS TO THE EDITOR



'Sir' Left Out Cold

Dear BEAT,

Again this year it seems that the Academy Awards has ignored all pop songs. Instead of nominating songs like "The Happening" and "To Sir With Love," they continue to stay within the safe bounds of the Hollywood musical. I think it's about time that the various Establishment industries woke up to the fact that pop music is not only here to stay, but that it's getting better all the time. Certainly better than any of the older forms of popular music.

Terry Marshall

"SIR" GOT LEFT OUT

East, West Coverage

Dear BEAT,

I enjoy reading your paper very much, but I still have one suggestion. I would like to see a column originating from different cities across the country where interesting things are occurring. Particularly New York and San Francisco.

Also I enjoyed reading Tony Barrow who wrote from London, and have missed him greatly in the last few issues. Is he coming back?

Paul Sterns

Yes, we plan to have Tony Barrow back within the next couple of issues. As to your request to have articles coming from other cities . . . we are now planning on doing just that. Keep watching in the upcoming issues of the BEAT for columns written directly from and about both San Francisco and New York.

GUTHRIE REFRESHES

Dear BEAT,

It was refreshing to hear Arlo Guthrie say, "No one can ever be a spokesman for someone other than himself." I get very tired of people thinking that they can influence everyone who listens to their music. Although, I may agree with many of the pop singers and their views on life, I resent their thinking that they are my spokesman. I appreciate honesty, and is gratifying to hear someone speak his mind without assuming he is becoming "our leader."

George Rodgers



DEAD HAPPENING in San Francisco.



GUTHRIE A REFRESHING CHANGE



TERRENCE STAMP certainly rising.

The Boston Credibility

Dear BEAT,

After seeing the build up given to the so-called "Boston Sound" it makes me wonder about the credibility of many publications. If there is a "Boston Sound" it is still totally restricted to that area. It seems to me that promoters should not get so eager over something that isn't any good. I was glad to see that the BEAT did not go overboard with calling the Boston sound the wave of the future.

Jane Freidman



MICHELLE IN 1967

Where's Tony?

Dear BEAT,

I like your newspaper very much, but I have one complaint. For the past few issues Tony Barrow has not been included. Will he continue to write in the future, or has he been permanently discontinued? I really appreciated finding out what is happening in England, and hearing the truth about all those Beatle rumors.

Carol Davies

The Majority Rules!

Dear BEAT,

I am an avid BEAT reader who agrees with Interested Readers letter in the March 23, 1968 issue. I, too, believe that rising actors and actresses, in both television and the movies should be included in future issue of your newspaper.

I truly believe that this would be of interest to many people as it is a field of entertainment widely followed. Also it certainly would make a unique publication as no others contain such a wide coverage. Possibly, you could include interviews of young dancers and tour reviews such as Job Corps and USO. These, too, would surely have a great deal to offer in modern entertainment.

Thank you for listening and for writing an extremely objective paper. Yours sincerely,

Nancy Lowe

The majority of letters we've received have favored including television and motion picture entertainers in The BEAT. Now, we only have one future question for you . . . which ones would you like featured in the paper? Please send your suggestions to us as soon as possible.



ULTIMATE SPINACH A CREDIBILITY GAP?

Why Disenchantment?

Dear BEAT,

I was extremely unhappy to hear that the people of Monterey do not want another pop festival held in their city. It seems incredible to me that after many years of holding the Jazz Festival in that city, that the people should become so disenchanted with a Festival devoted to Pop.

However, if nothing can be done to change their minds I suggest holding the Festival in another city, maybe in Los Angeles or Laguna by the Sea.

I was glad to hear that many public officials are realizing that pop concerts made available to kids at little to no cost would help keep everyone 'cool' this summer. Giving people something to do is always useful in cooling tempers.

Sandra Kellogg



RINGO STARR

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AROUND *the* WORLD

BEATLES BACK TWIGGY FILM

LONDON — Twiggy is venturing forth into new areas of exploration. Deciding that modeling was too limiting for the slender 18 year old, her friend and mentor, Justin de Villeneuve announced that Twiggy is embarking on a movie career.

Her first film will be a fairy tale based on Nobel Prize winner William Faulkner's short stories called *The Wishing Tree*. In the film, Twiggy is reported to be playing a very young boy. The film is being produced by the Beatles new corporation, Apple.



Arlo Guthrie Films 'Alice'

NEW YORK — Arlo Guthrie probably had no idea in the world that his "Alice's Restaurant" would become such a gigantic and widespread smash. The composition has already been made into a book and now it's about to become a motion picture.

Arthur Penn ("Bonnie & Clyde" director) has acquired the film rights to "Alice" and intends to use it as his next feature. Filming will begin in August and Arlo will play himself in the film version as will Chief of Police William J. Obanheim. The scene of the story is Stockbridge, Mass. and Penn already has permission to shoot the film on location there.

"Alice's Restaurant" is the title of Guthrie's first album and occupies one entire side of the LP.

Cream Will Sing Title

LOS ANGELES — The Cream has been signed by Dick Clark to sing the title tune in his forthcoming American International film, "The Savage Seven." The song will be released as a single by Atco Records and is, surprisingly enough, entitled "The Savage Seven Theme (Anyone For Tennis)."

The film, a contemporary western, stars Robert Walker, Jr.



Dylan Nabs Fifth Goldie

NEW YORK — Bob Dylan, whose influence of pop music cannot be passed over lightly, has earned himself another Gold Record for his latest album, "John Wesley Harding."

The Dylan album, the first to be released since his accident over eighteen months ago, achieved unprecedented success in an unusually short amount of time, earning a Gold Record faster than any of his other LP's. "Harding" sold over a quarter-million copies in the first week alone.

This marks Dylan's fifth million-selling album; the others were for "Blonde on Blonde," "Highway 61 Revisited," "Bringing It All Back Home" and "Bob Dylan's Greatest Hits."



GOLD 'HONEY'

NEW YORK — Bobby Goldsboro recording of "Honey" has been certified a million seller by the RIAA.

United Artist for whom the record was released stated that "Honey" is the fastest selling single in the company's ten-year history. "Honey's" writer has also written the new Roger Miller hit, "God Didn't Make Little Green Apples."

PEOPLE ARE TALKING ABOUT the Monkees' "Valleri" debuting on the national charts and selling a million all in the first week out . . . Georgie Fame saying his "Bonnie And Clyde" song is only loosely based on the real Bonnie and Clyde — question is "how loosely?" . . . what Murray Roman's point is . . . the fact that Bob Dylan is the author of the Manfred Mann's "Mighty Quinn" . . . why Simon and Garfunkel steadfastly refuse to be interviewed

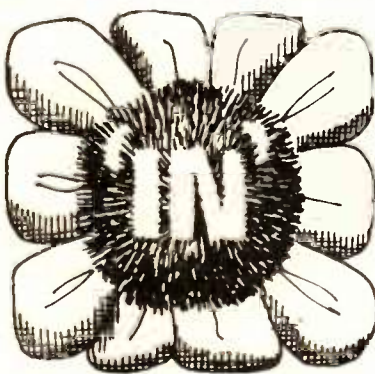
. . . whether or not the Blue Cheer are really the "break-through" some people think they are . . . why the Union Gap have suddenly switched their name to "and featuring Gary Puckett" . . . ditto for Linda Ronstadt and the

Stone Poneys . . . O.C. Smith's "Son Of Hickory Holler's Tramp" being one of the most original songs to come along in a long time . . . The 5th Dimension getting so many Grammy Awards on the strength of only one song

. . . why Monkee Davy Jones felt compelled to give his opinion to the audience while reading his batch of nominated songs at the Grammy affair . . . the fact that Ira S. Mothner is a very funny man . . . Ringo Starr and his wife cutting short their Indian stay with the Maharishi due, in part, to the fact that they dislike spicy food . . . the Byrds wanting to set everything straight . . . why the Rolling Stones have been keeping so quiet lately . . . what a smash

Petula Clark is going to be in the film, "Peter Pan"

. . . Lulu being upset about "To Sir With Love" failing to grab an Academy Award nomination . . .



how nice it was to see Glen Campbell finally recognized by the recording industry . . . who the Montanas are . . . Gladys Knight and

the Pips getting a certified million for sales of "The End Of Our Road" . . . bets being taken on when (if ever) the 4 Seasons are going to miss getting a hit single

. . . the fact that Sly and the Family Stone have a monster of a hit without having any publicity whatsoever and what a neat trick that is . . . ditto for the Delfonics and "La-La Means I Love You" . . . Fat Albert turning into a star in his own right thanks to the talent of Bill Cosby . . . whether or not Donovan will really get his movie produced and will convince Paul McCartney to take a cameo role

. . . the predictions that pop music will shortly go back to hard core rock with a heavy drum and wondering what that will do to at

least half the groups now making records . . . the Association's new album being a gas . . . the Scaffold's record not making it very big after all . . . the fact that "Judy In Disguise" is still hanging on the charts after 17 weeks . . . what the Vanilla Fudge had in mind when they cut their latest album

. . . Bobby Vee making it back and wondering if Ronnie Dove can do the same . . . Tony Barrow going on his own after all this time with NEMS and wishing him the very best of luck . . . the fact that no one dances at the Fillmore and the jazz clubs in San Francisco are having a difficult time meeting their overhead . . . who decided to ban the new Beatle song because of one line and what their reasoning behind it was.



FIRST DATES FOR THE BEE GEES' STATESIDE TOUR have been announced. They are: August 1, Memorial Aud., Sacramento, Calif.; August 2, Hollywood Bowl, Hollywood, Calif.; August 3, Cow Palace, San Francisco, Calif.; August 4, Sports Arena, San Diego, Calif.; August 10, Forest Hills, Long Island, New York; August 11 (afternoon), rain date for Forest Hills; August 11 (evening), Civic Light Opera, Pittsburgh, Pa.; August 24, Stadium, Detroit, Mich.



THE UNION GAP MAKE IT TWO IN A ROW with their second Gold Record.

Union Gap - A Gold Record

NEW YORK — The Union Gap, who earlier this year received their first Gold Record for "Woman, Woman," has just been awarded another Goldie for their follow-up single, "Young Girl."

The group's first album, "The Union Gap," is rapidly climbing the LP charts, selling over 100,000 copies during the first week of its release, making a third Gold Record more than a slim possibility.



THE GRATEFUL DEAD

Airplane - Dead Open Carousel

SAN FRANCISCO — The Jefferson Airplane and the Grateful Dead have joined forces to open a new rock hall in San Francisco. The new hall called Carousel has been planned as a showcase for groups preferred by the Airplane and the Dead.

This marks the first time that two top groups have formed their own club and have become involved in bookings. A spokesman for the two groups stated that they plan to open Carousels across the country.

The hall is larger than the Fillmore and the Avalon, and unlike the Wintergarden (the largest rock hall in San Francisco) the Carousel will stay open during the summer months.

Lampert Forms Publishing Company

LOS ANGELES — Popular songwriter, Diane Lampert, has joined forces with publicist, Fred Stuart, to form Annadiane Music Publishing Co., a BMI affiliate. Annadiane's first release will be "Let No One Love You."

Miss Lampert is now in London working on songs with Tom Springfield; the title song for a Boulting Brothers' film; and a Broadway show with composer Bernard Herrmann.

Eglebert Humperdinck and Jimmy Durante are two of the artists which currently have Lampert singles out.

ON THE BEAT BY LOUISE CRISWONE

Lulu, who made her major film debut in Columbia's "To Sir, With Love," has just been signed for her second movie with the same studio. Titled "Goodbye, Summer" the film will be shot in Blackpool in July and will be directed by Jim Frawley, the man who directed the Monkees' television show.

Frankie Valli, lead singer for the Four Seasons and a recording artist in his own right, is set to try his hand in the movies. His first appearance will be in "Black Mountain."

Association Form Firm

In addition to having their fourth album ("Birthday") released, the Association has formed their own music publishing firm, Ferris Wheel Music. The company will be affiliated with BMI and will have Association manager, Pat Colechio, direct the firm.

Bobbie Gentry and Glen Campbell, two of 1967's biggest hits, are going to combine forces by cutting an album together. Not terribly surprising since both artists record for Capitol Records.

Bill Cosby received such high ratings and rave notices for his first NBC-TV special that the network has already signed him for another special to air next season. Meanwhile, he's not doing too badly in the concert arena either . . . the mighty Cos grossed a neat \$127,700 in six appearances.

Maharishi With Beach Boys

Maharishi Mahesh Yogi, Indian spiritual leader, is set to begin a tour of the United States on May 3 in New York and will end up on May 20 in Los Angeles. This time around the Maharishi is taking the Beach Boys along with him in sort of a package deal. Beach Boy Mike Love has been in India taking instruction from the Maharishi and the rest of the Beach Boys are expected to follow suit in September.

Mike Neshmith is going into the car business with engineer Dean Jeffries. They'll come up with a line of dune-buggy-type cars for street driving and will give the line a nice piece of promotion via the Monkees' first film, "Untitled."

Add Eric Burdon and the Animals to the list of pop groups signed for motion pictures. They're all set for "The Death Of Harry Farmer," which begins filming in June . . . And then there's the Stone Country who will work for Otto Preminger in his currently-filming "Skiddo." Nilsson, RCA's prolific songwriter, is doing the music for the film, his first movie-scoring venture.

Webb Scoring Film

Jim Webb, the 21 year old songwriter who penned "Up, Up And Away" as well as "By The Time I Get To Phoenix" is following Nilsson's lead by writing the music and lyrics for Universal's big-moneyed musical which has not yet been titled.

Buffy On 'Virginian'

It looks as if everyone in the music business is branching out into either films or television. Folk singer, Buffy Sainte Marie has chosen television over movies and will make her debut next season on "The Virginian" in an episode entitled "The Heritage."

Herbie Alpert and the Tijuana Brass are heading out on yet another college tour. It kicks off on May 9 at the University of San Diego and wins itself up on May 18 at Brigham Young. Other stops on the tour include Minnesota, Nebraska, Butler, Bradley, Wichita State, Wyoming, Colorado State and Montana State.

Never under-estimate word of mouth — Traffic opened in Los Angeles to a mere 300 and came back the next night to a pleasantly-surprising audience of 1200 . . . Glen McKay's Headlights (the light show which once backed the Airplane) are now set to go to Europe with the Airplane and the Doors in September. They'll be the first American light show to ever tour Europe.



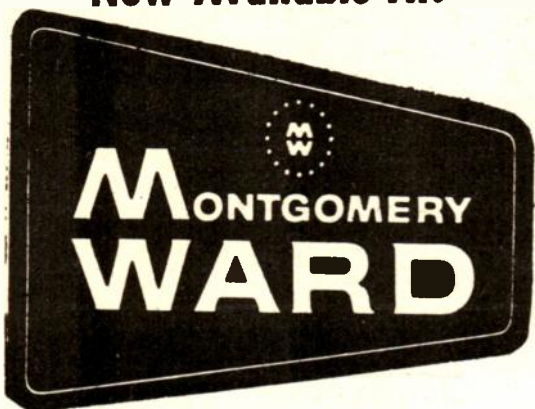
COS COMES UP A WINNER on two more entertainment fronts.



Thrifty
CUT RATE DRUG STORES



Now Available At:



The Moby Grape is one of the most talented groups out of the San Francisco scene. Voted by one rock paper as the most significant new group of 1967, the Grape envision even better things for 68. One of those things is their latest album entitled appropriately enough **WOW**. If that isn't enough, the Grape have done something many groups say they would like to do, but don't. They have added an album of their jam sessions—spontaneous, unrehearsed, the rock musician at his best. Don't miss this breakthrough in pop albums.

The Four Rascals Two Years Later

By Angel Lansing

A little over two years ago, the calm cool of The BEAT offices was shattered by an unpredictable foursome who then called themselves the Young Rascals. The "Young" has now gone the way of the knickers but the foursome are still unpredictable in a rather predictable sort of way.

Take promptness . . . a safe bet says that the Rascals have never been anywhere on time and probably never will. They managed to be three hours late for their first interview with The BEAT, once they never showed up at all and the rest of the time they just "drop in" completely unannounced.

Take appearance . . . they began in knickers, switched to a mod potpourri and are now well into the Indian-influenced outfits. The once clean-shaven, long-but-not-too-long length of hair has now lost out to a beard on Felix, an on-again-off-again beard on Eddie, an American flag shirt on Dino and a weight loss on Gene.

Take music . . . in the very early part of 1966 they first became known to the nation with "I Ain't Gonna Eat Out My Heart Anymore." If not a number one effort, it did tie for longest title of the year. They followed that up with an impressive string of hit singles, probably the best known is the mini-classic, "Groovin'." Their first album, called simply "The Young Rascals," was succeeded by "Collections" and "Groovin'." Their latest, "Once Upon A Dream," hits the high — a total concept throughout an entire album.

The Rascals have never been "bad." If their first musical outings were not brilliant, neither



RASCALS REGARD promptness as a vice rather than a virtue.

were they embarrassingly poor. I doubt whether anyone has ever called Eddie a prophet. I doubt seriously that he is. He did, however, make a prophetic statement two years ago. He said that the Rascals would never fall into the pain of sameness . . . would never release one carbon-copied record after another. "I think there is too much talent in this group to do something like that — too many ideas to fall into that bag." (BEAT, Feb. 12, 1966) Now, in

1968, he's still right . . . the Rascals have done a lot of things (some good, some not so good) but they have never released a second-time-around record.

Not every one of their records has made the top ten . . . not every one of their personal appearances has been sold-out. But they have gone further than any other contemporary group in America because they have changed and evolved; they've tried new techniques in music, new sounds, new

ideas. They played the Madison Square Garden with a full orchestra; they had Eddie's brother, Dave, sing the title song from their "Dream" album . . . and (will wonders never cease?) they even went so far as to include his name on their album jacket.

On the subject of films, nothing concrete has come to pass. They've steadfastly refused to appear in the dime-a-dozen "teen" films, but they have set out to make their own motion picture. No one has seen

fit to reveal the contents of the script (if such a thing even exists) and although a shooting date has supposedly been set, the movie has yet to begin filming. No doubt it will occur sooner or later, but just as no one bets on the Rascals being prompt, so no one will bet on when the movie will become reality.

But, as with just about everything they do, it is certain not to be an imitation . . . it will undoubtedly be different, if not totally unique.

Personality-wise, it's hard to pinpoint any individual changes, except the obvious fact that Dino is doing more talking today than he did two years ago. Conceit, if it has touched them at all, is not discernible on the surface. Fans who travel out to airports to welcome the Rascals to their part of the country are still rewarded with autographs and amicable greetings. Friends they made two years ago when they didn't have much going for them are still friends today. Because they're considerably busier now, visits are not as frequent as they once were but the Rascals still remember how to use a telephone, so in many cases a phone call has replaced a personal call.

Still, the Rascals are not impossible to reach; guards do not block their entrance, hotels do not receive the "complete secrecy" command from Rascal headquarters and armies of press agents, managers, secretaries, road managers and hangers-on have failed to substantially materialize.

This, then, is what the Rascals are all about in 1968 . . . musically and professionally more mature, but in total concept — exactly the same.



KNICKERS GONE, replaced by beard.



PHONE CALLS take the place of personal visits.



BUT AUTOGRAPHS are still as abundant as they ever were.



AND FANS are not shoved aside.

"...too many ideas to fall into that bag"



SIMON AND GARFUNKLE sing Paul's songs for Mike Nichols "The Graduate." "Parsley, Sage, Rosemary and Thyme" and "Sound of Silence" are used throughout the film.



THE FUGS sing in Conrad Rooks' "Chappaqua" with a score written by Ravi Shankar. The music combined the styles of rock, Indian and classical influences.

A New Trend for Films: The Pop Composer's Score

By Jacoba Atlas

Music for motion pictures has undergone change after change. Before the advent of sound, a piano player often sat in the orchestra pit plunking out tunes which tried to correspond with the action on the screen. Usually the music was left to the discretion of the piano player, but with such grand epics as "Birth of a Nation" special scores were created. When sound came into fashion, all music was written directly for a particular motion picture. However, this didn't always denote good scoring. Try watching some of the old movies on the late show, as good as the acting is, as good as the direction is, the music is usually terrible. Even the classic "Gone With The Wind" despite the beautiful and universally acclaimed "Tara's Theme" over-all it seems over-orchestrated and unduly loud.

It has really only been in the last 15 years that the score to a film has been given as much and as close attention as any other aspect of film making. Using familiar themes interwoven with new music, such composers as Aaron Copeland (The Heiress) and Dimitri Tiomkin (Giant) sought to bring the flavor of the country and the heritage of the people into their scores.

Authentic Sounds

Today, this of course, is taken for granted in films. The use of the balalika in "Doctor Zhivago" by Maurice Jarre, the banjo scoring of "Bonnie and Clyde" as played by Flatt and Scruggs, the plaintive and soulful string instruments employed by Alex North to underscore the meaning of "Who's Afraid of Virginia Wolfe". These have all helped to create the climate in which movie makers now seek scores for their films. Today, more than ever before, they are looking for authenticity in music. Music that will be an integral part

of the film, instead of just background music.

This trend has finally led producers to recognize the talents of pop composers. For many years overlooked as any real source for creative talent the pop composers have now come into their own, as critics acclaim the new art of pop music. Suddenly it has become more than chic to have a pop artist score a movie — it has become acceptable. It has become the norm.

Spoonful Beginning

Perhaps it all started with John Sebastian of the Lovin' Spoonful. First he scored the music for Woody Allen's film "What's Up Tiger Lily" and then he wrote the songs for Francis Ford Coppola's "You're A Big Boy Now". The race was on. Suddenly producers realized that a score like a hit single would help their film to success. As most of the movie going public is under thirty, having their pop idols write the music for a film seemed like good box-office. The bonus came when people realized these very same pop idols wrote good scores.

It is impossible to say how much "You're A Big Boy Now" was helped by Sebastian's score. Certainly, the air play given to "Amy's Theme" and "Darling Be Home Soon" was a large factor in publicizing this first major film for Coppola.

Jumping on the bandwagon and capitalizing on the popularity of the Beatles, Paul McCartney was set to score the music for the Bolting Brothers' "The Family Way." The score itself was not very impressive . . . nice, yes, but not up to Beatles standards. A rather lukewarm score, which only really employed one major theme, it nevertheless helped to sell that picture too. In the advertising campaign, Paul "Beatle" McCartney was given as large a billing as the film's stars.

Perhaps the most famous pop scoring for a film, is the one currently playing — "The Graduate." Written by Paul Simon and performed by both he and his partner, Art Garfunkel. It seems the perfect score for that funny-sad film. It is doubtful that any other use of music could have underlined the picture's meaning with the effectiveness of Simon's songs. Pop tunes were perfect to give added dimension to the popular film. Although these songs were not written directly for the film, but were off an earlier album, the use of "Sound of Silence", "Parsley, Sage, Rosemary and Thyme" and "April, Come She Will" contributed immensely to the tone of the film.

Donovan Too

Just recently, Donovan has ventured into the realm of motion picture scoring with the Joseph Janni production of "Poor Cow". His plaintive song about human condition is said to help clarify the poignant outlook of that film.

Ravi Shankar who only recently fits into the category of a pop musician has scored the music for Conrad Rook's "Chappaqua" (see BEAT, February 24, 1968). His score for the film combined classical, rock and Indian music to heighten the internal contradictions of the film. However, Mr. Shankar is no newcomer to movie scoring, in his native India he has fulfilled that capacity many times before.

Harrison Now

George Harrison is the latest pop star to enter the ranks of movie scorer. He is now completing work on the music for "Wonderwall" a film which, quite naturally, takes place in India.

Producers have long noted the worth of a popular song to sell a movie. It is only recently that they realized that a modern film demands modern music.



KATHERINE ROSS, nominated for an academy award for her portrayal of Elaine in "The Graduate"—score by Paul Simon.



PAUL MCCARTNEY received top billing for his luke-warm scoring of the Bolting Brothers "The Family Way."



GEORGE HARRISON has written the score for "Wonderwall" thus joining Paul McCartney in the film scoring business.



JOHN SEBASTIAN, possibly the man who started the trend with his scores for "What's Up Tiger Lily" and "You're A Big Boy Now."



GLADYS KNIGHT leads the Pips for Motown

By Louise Criscione

Pop music is a male medium . . . owing, perhaps, to the long-held belief that females buy the large majority of records. But at last it appears that females are obtaining, if not equal, then certainly greater rights on the nation's record charts. Just as segregation is gradually being torn away in our school systems, so is it incinerating in pop music.

Today females are being allowed to sing along with males in integrated groups. In fact, three of the bigger groups in pop music find themselves not only with incidental female members but with females who share and at times even *steal* the all-important spotlight.

"Unmistakably Loud"

Although she is not the group's leader, Grace Slick has become synonymous with the name Jefferson Airplane. The daughter of an investment banker who is "nonplussed" by her activities, Grace describes her untrained voice as "loud, unmistakably loud. I have a lot to learn, including how to sing without hearing my own voice. Sometimes, after four hours of this, I long for a minuet."

Grace was not the original girl in the Airplane, but it was not until after she joined the group that they began reaching out from San Francisco to the rest of the nation. Following a stint at modeling, Grace and her husband formed a group called the Great Society. They failed to set the music world on fire, so when Grace received the chance she boarded the Airplane and became the first of the current crop of females to stand alongside her male counterparts in the center of the pop stage.

Presently Spanky

From San Francisco's thin Grace Slick, we go to Chicago's round Elaine McFarlane, now making her presence known as Spanky, leader of Our Gang. Long before Spanky and Our Gang and "Sunday

the LADIES infiltrate POP MUSIC

Will Never Be The Same" Spanky was fairly well-known in folk circles. But in early 1966 she decided to leave Chicago and move to Florida.

If the truth were known, Spanky did not live the life of a jet-setter in Miami . . . rather she rented a one-room converted chicken coop *near* Miami and, as will happen in that area, one night a hurricane hit. Despite the fact that a hurricane is not generally considered a lucky omen, it was because of nature's wrath that Spanky met up with two young men who later became members of Our Gang.

Refuge Seekers

Taking refuge in her somewhat shaky "house," Nigel Pickering, Oz Bach and Spanky passed the time by singing. "I told them that I might leave Miami soon and that if they ever got to Chicago to look me up," recalls Spanky.

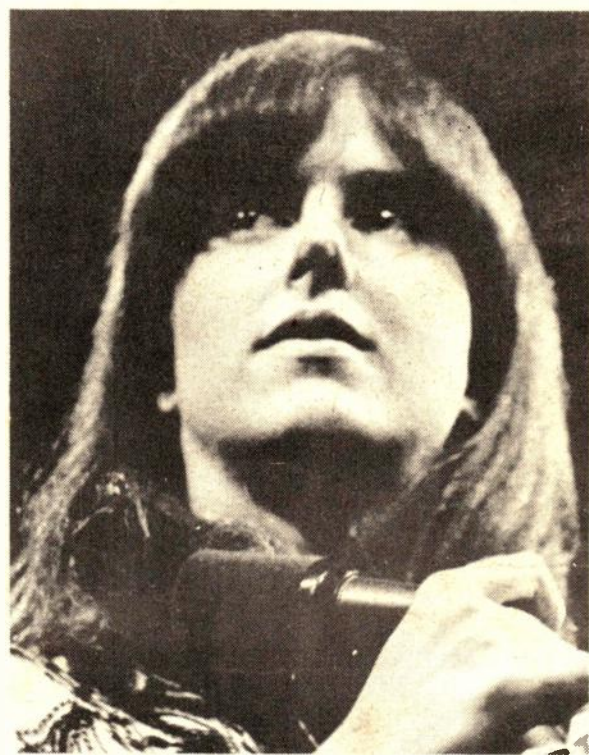
As in all good success stories, they did get to Chicago, did look her up and, in due time, did form a group called Spanky and Our Gang.

"Actually, I guess you could say we play good-time music," deduces Spanky. "We just have a lot of fun and we want everyone around us to have fun. We want the audience to relax. We're always looking for new tunes and we're always searching for new comedy bits. We want to blow people's minds. We want to give something to everybody. That's why we make use of such a variety of material."

Spanky McFarlane, lady in pop, leader (even if in name only) of an integrated and successful group.

Defiantly Short

Thelma Camacho is the latest female to nab a spot in a top group. But she is neither new to the music business nor new to the public. In the age of long-haired pop, Thelma defiantly sports a hair cut which lacks an inch or two of being categorized as a "butch."



BEAT Photo: Ed Ceraeff

GRACE SLICK synonymous with Airplane

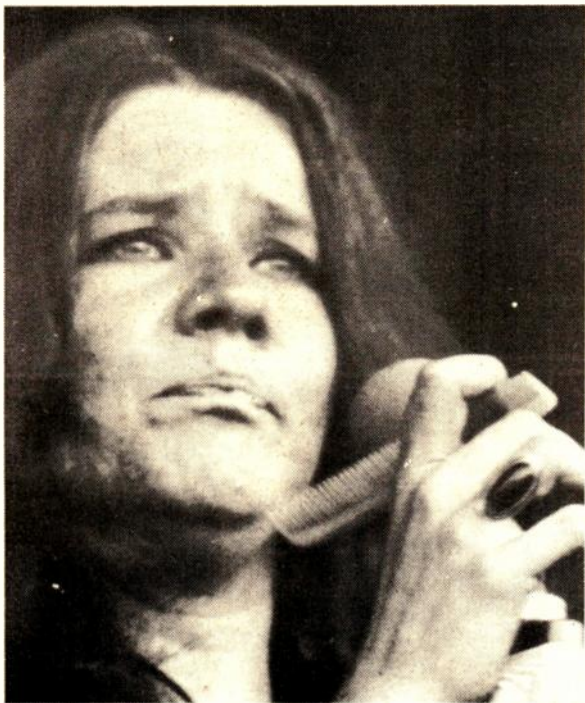
In addition to the hair cut, Thelma is probably the only female pop singer who has made the transition from opera to rock. Four years of vocal training led her to roles in San Diego, California opera and light opera. She played Tuptin in "The King And I," Tatiyana in "The Forest Prince" and Jilda in "Rigoletto."

Following a year of San Diego State College, Thelma found herself immersed in the world of folk music. She spent six months touring with the Young Americans and then switched her loyalty to the Kids Next Door. After being a "Kid," Thelma became one of the New Christy Minstrels. It was, of course, as a Minstrel that she met Mike Settle, Kenny Rogers and Terry Williams.

The Big One

When it was time to leave the Minstrels, the foursome formed their own group and called it the First Edition. Instantaneous success was not theirs but it came very close to being the case. With an already road-proven manager and a national television debut on none other than the "Smothers Brothers Show," not too many months elapsed before the First Edition (with Thelma very much present) began their climb up the charts with "Just Dropped In (To See What Condition My Condition Was In)."

Grace Slick, Spanky McFarlane and Thelma Camacho are not the only three to make their way among the pop boys. There are several others (Janis Joplin with Big Brother and the Holding Company, Gladys Knight with the Pips and Linda Ronstadt with the Stone Poneys) who are attempting to dent the male monopoly in pop. It's more than doubtful that the ladies will completely triumph, but one can never be sure. After all, women gained the right to vote.



BEAT Photo: Fred Arellano

JANIS JOPLIN, voice of Holding Company



SPANKY thanks to a hurricane



LINDA RONSTADT led Poneys to top

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BOYCE & HART PRESENTING A UNIFIED FRONT

Maybe the best thing about Tommy Boyce and Bobby Hart is that they like each other. They have unity and it shows and it glows and it blows their double-image giant size upon the many-cornered pop screen.

Left to themselves they gave some good shows and wrote hit songs without supervision or training and had them recorded, which is twice as important as writing them and ten thousand times more profitable.

Total Team

In the Spring of 1967, May 6 to be precise, they decided to become performers dually, having been writers together and performers singly. Tommy had appeared as Tommy Boyce on too many tours and television shows to make any sort of list helpful here (and no one believes lists anyway) and Bobby had been a soloist and leader of a group called the Candy Store Prophets.

Also, having had thirty hits recorded — Dean Martin, Little Anthony, Jay and the Americans are just a few of the many artists who recorded their songs — they were offered, as writers, on a silver plate to the Monkees. The Monkees, at that time, were in the process of going through the Screen Gems "instant success" machine. The SG machine gratefully accepted such Boyce and Hart compositions as "Last Train To Clarksville," "The Monkees Theme," "I Want To Be Free" and ten or so other songs which made everyone involved rich and harassed.

Not Bad

Looking upon the Monkees laughing down the charts from their magic carpet, Tommy and Bobby decided that it couldn't be bad to be seen as a duet as well as heard through the collective mouths of the Monkees.

So they weighed heavily a "dozen or so offers from record companies" and finally decided to sign with Herb Alpert's A&M Records. Tommy and Bobby went to work immediately and the fruits of their minds, "Wonder What She's Doing Tonight," has proven that in addition to writing they're not bad at selling either.

finest, the hotel does have the advantage of being minutes away from Tin Pan Alley. So there, in a thimble of a room, with one sink and one chair, Boyce and Hart the West Coast boys, found themselves snowed under by dreams of fame, snowed under by falling plaster, and eating hot dogs tasting like rubber.

Both Tommy and Bobby rushed into the perilous, security-less music business without knowing any better. Tommy's parents were singers . . . Bobby's dad was a preacher, so his son likely enough developed his musical instincts in church, which with its formal disciplines is certainly not a poor training ground.

Having decided that he could do with some mental relaxation, Tommy wrote his first song, "Dearest Darling." With all the off-hand cruelty of the young, his friends poser's first effort. The damage to his less than large confidence was so prolonged that he didn't write for a year.

The year over, Tommy tried again and made his first sale . . . "Be My Guest" recorded by Fats Domino and made number one in the nation.

Back In Phoenix

Back in Phoenix, Arizona, Bobby Hart was passing the last of eighteen uneventful years and he then left to serve in the Army.

He eventually made his way to Hollywood where, like so many others, he thought he could become a star by just being there. Months of disappointment served to show him that Hollywood pop music was not ready for him as the newest "singing sensation," so he gave it a try as the newest "writing and singing sensation."

They wouldn't buy him with that label either.

It was, however, during this time that he met his partner, Tommy Boyce. Driving along the god-forsaken stretch of land commonly referred to as the Santa Ana Freeway, their car was hit and Tommy's neck was snapped.

Bobby left for New York and a year later Tommy joined him.

Successfully Cold

New York was cold but it was where they sold "Come A Little Bit Closer" to Jay and the Americans. It reached number one in America . . . but it didn't change the cold weather in New York so Boyce and Hart headed back West and in due time someone spelled Monkeys with two "e's" and the rest of the story you already know.

Now that they've made it in music they're looking for a place in television and motion pictures. Doesn't everyone?



A newer person to the world of music perhaps would have taken his sweet time to come up with a hit but Boyce and Hart already knew from experience how too much time can work against you.

They remember the Hotel Chesterfield. Not one of New York's

Today their smiles are bigger and their bodies fatter. They dress sharper and have their denims sent to the cleaners. They're richer and their names are known to a much wider audience than they were at the Chesterfield.

At the age of twelve, Tommy migrated with his family to Los Angeles. His father, once the owner of a country western band, immediately began teaching him to play guitar. However, it wasn't until he entered high school that pop music rolled under his skin.

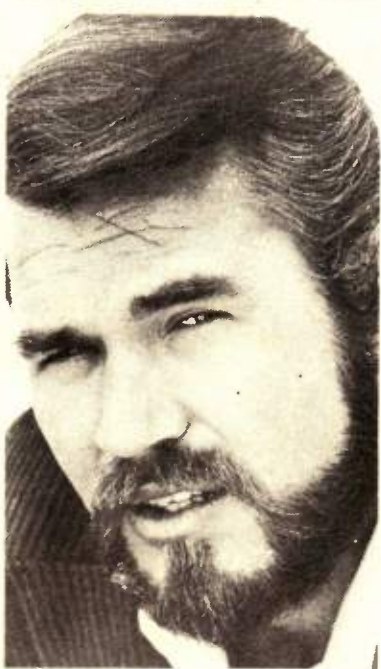
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A FOUR-MAN GROUP CALLING THEMSELVES "ORPHEUS"



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KENNY ROGERS: "Since we've all been in a successful group we've had a taste of what it's like to be on top — but now we want it in our own way, with our own music."



TERRY WILLIAMS: "I'm the kind of guy who in a single day lost on 'The Dating Game' and was beaten up at a Love-In." Once he even worked in record distribution and promotion!

The First Edition: Chemistry Of Combining Five Talents

By Tommy Smothers

Sometimes I think that I'd like to let my hair grow long (an unlikely occurrence as it currently requires all of my efforts merely to maintain the status quo), electrify my guitar and join a rock group. I really think that today's music is the most creative and interesting any generation has produced and I would like to be a part of it.

Short-Circuited

Unfortunately, however, my conversation somehow gets short-circuited every time I mention an electric guitar so it appears that I will have to content myself with telling you about a group that is performing my kind of music.

Not long ago I dropped into a small night club in Los Angeles to see a new folk-rock group known as the First Edition. The four kids who put the group together are former members of the New Christy Minstrels and I was anxious to see what they had come up with.

Well, I was gassed! The First Edition is the finest, most entertaining new group of its kind. One of the things that impressed me most about the First Edition is the individual talents that it contains.

Pouring It On

Rhythm guitarist Mike Settle has written nearly all of the groups' music and he's the one who really

pours it on in "I've Found A Reason" and "Church Without A Name."

Then there's Thelma Camacho —what can I say but that I love her. Unfortunately for me the line forms at the right and about six



THELMA CAMACHO: "Although every area of music is different, each has the same standard of quality."

miles down the road. But just let her smile or sing "I Get A Funny Feeling" and I don't mind waiting.

Terry Williams plays great guitar, has a fine voice and all the girls love him. You don't expect me to add anything to that list of accomplishments do you?

Kenny Rogers really wails on the bass and when you hear him sing "Conditioned" you will have no doubts at all about what condition his condition is in.

Chosen Carefully

Backing the group is drummer Mickey Jones whose list of credits proves that he picks his company carefully. He provided the beat for Trini Lopez, Johnny Rivers and Bob Dylan before joining the First Edition.

But as great as the individuals in the group are, it is the chemistry that takes place when their talents combine that is most exciting. Their music can't be pigeonholed—there's some folk in there somewhere, but there's also the influence of hard rock and a touch of the blues. There's certainly some of the musical sophistication of jazz, but there is the earthy kind of integrity that only country music can provide.

But most of all there is the First Edition, sounding new and special and very much themselves. And I can't think of anyone else I'd rather have singing my song for me.



MICKY JONES: the man who provides the beat for the group. Before the First Edition, he played for Bob Dylan, Trini Lopez and Johnny Rivers. When not drumming, he's an actor.



MIKE SETTLE has the look and the soul of a gypsy. When he opens his mouth music pours out in a lusty, earthy torrent, and music pours from his pen in the same unquenchable flow.

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Simon And Garfunkel

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O. C. SMITH: LONG ROAD TO SUCCESS

Controversy and social comment rarely appear at the top of the charts, but just recently O. C. Smith has put a song of purpose to the top. "The Son of Hickory Holler's Tramp" is not what most people would call 'easy listening.'

O. C. was born in Los Angeles to a musically oriented family. His mother, Ruth Shoater Smith was his first music instructor and accompanist. While attending Jefferson High School and Los Angeles City College O.C. played as many times as he could, but his first real professional break came when he joined the United States Air Force. His work was so well received by service and civilian audiences all over the world, that O.C. made his final decision to sing professionally after leaving the armed services.

Final Decision

After his tour of duty was completed, O.C. went to New York and a job singing at the Club Baby Grand. It was there that O.C. was spotted by Sy Oliver. This led to an introduction to Sid Bernstein—manager of the Young Rascals—who booked him into the Catskills.

From there O.C. took over for Joe Williams with Count Basie. "The Count had heard one of my 'dubs,'" recalls O.C. "I met him in a hotel room one night, and he played piano for my audition. Next day, without rehearsal, I was on."

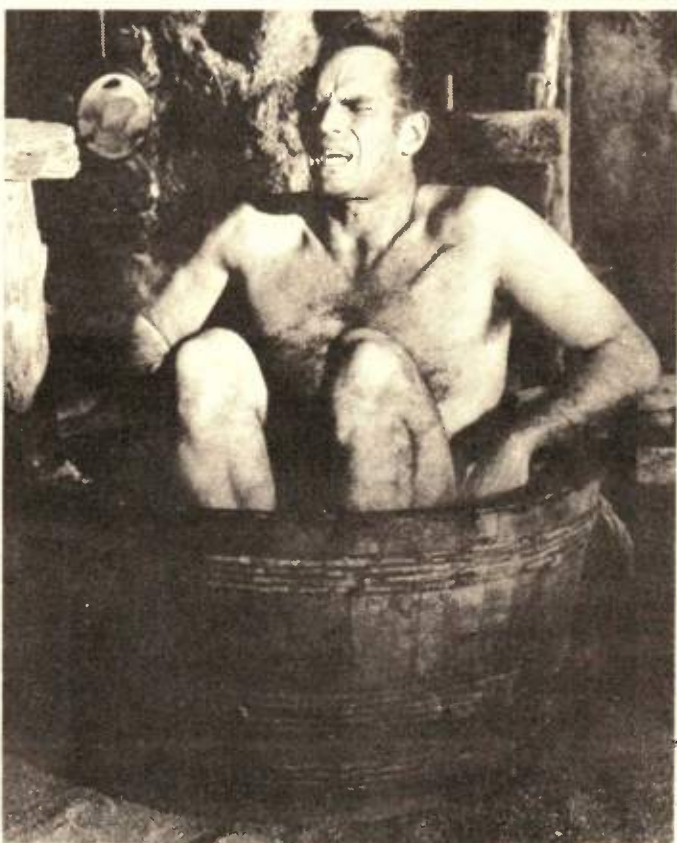
Europe

While with Basie's organization, O.C. traveled thousands of miles and made five trips to Europe. "I really dig Europe," says O.C. "And someday I hope to be able to spend a long vacation there."

O.C. Smith is no over night pop singer. He has earned his success. As Tony Bennett says, "O.C. Smith is a singer's singer."



O. C. SMITH'S "Son of Hickory Holler's Tramp" was originally a C&W song



UNBEARABLE AGONY of a hot bath

BEAT Goes To The Movies 'WILL PENNY'

Paramount Pictures believes that "Will Penny" is a "thinking man's western." Yet the audience is not required to delve deeply into their minds to determine the film's outcome. "Will Penny" is, however, an experimental western if only in plot and characterization.

Will Penny (aptly portrayed by a beardless Charlton Heston) is an aging cowboy who is neither a fast-draw nor a flawlessly superhero. Penny does not own his own spread, does not claim to have had one stolen from him, is not the marshal of Dodge City and doesn't ride upon a white horse.

He is, in fact, a rather ordinary cowhand who, in order to exist through an 1886 Montana winter, takes a job riding the grub line on a ranch. The isolated liner's shack Penny is to occupy during the long winter months is already inhabited by a young wife (sensitively played by Joan Hackett) and her ten year old son.

It is at this point that "Will Penny" makes a radical departure from the common western film in which the hero must always remain purely heroic and idealistically "good." Penny and the woman fall in love. If this is not enough to shake up western-buffs, the woman goes so far as to suggest leaving her husband and marrying Penny.

Director Tom Gries (who also wrote the screenplay) and producers Fred Engel and Walter Seltzer apparently felt the need to have at least some of the stock western apparel in "Will Penny" and, consequently, we do have a group of "bad guys" out to kill the hero. The climax of the film, again, reverts back to the usual western fare.

In addition to Miss Hackett, Heston is given ample support from co-stars Donald Pleasence, Lee Majors (from TV's "Big Valley") and Anthony Zerbe. Pleasence is especially marvelous as the horribly "bad" man.

The film, on the whole, is certainly far above average, unusually authentic and highly entertaining, appealing to even those who do not normally enjoy westerns.

—Louise Criscione



INTRODUCING Lee Majors

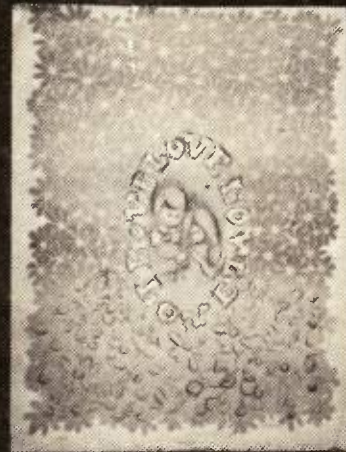
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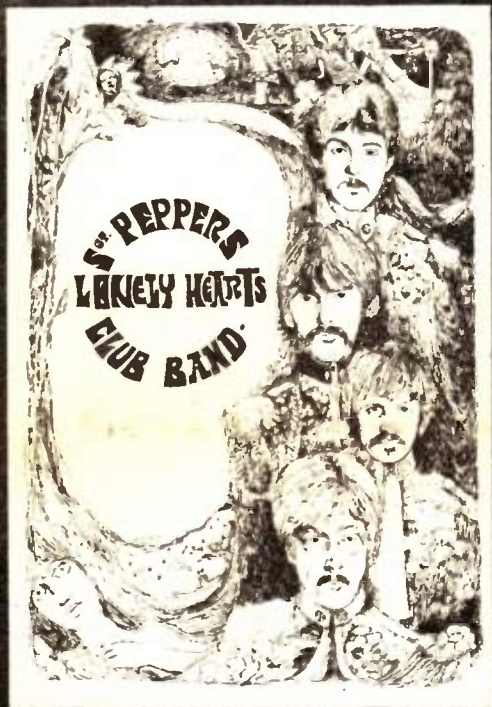
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Stevie Wonder's Greatest Hits

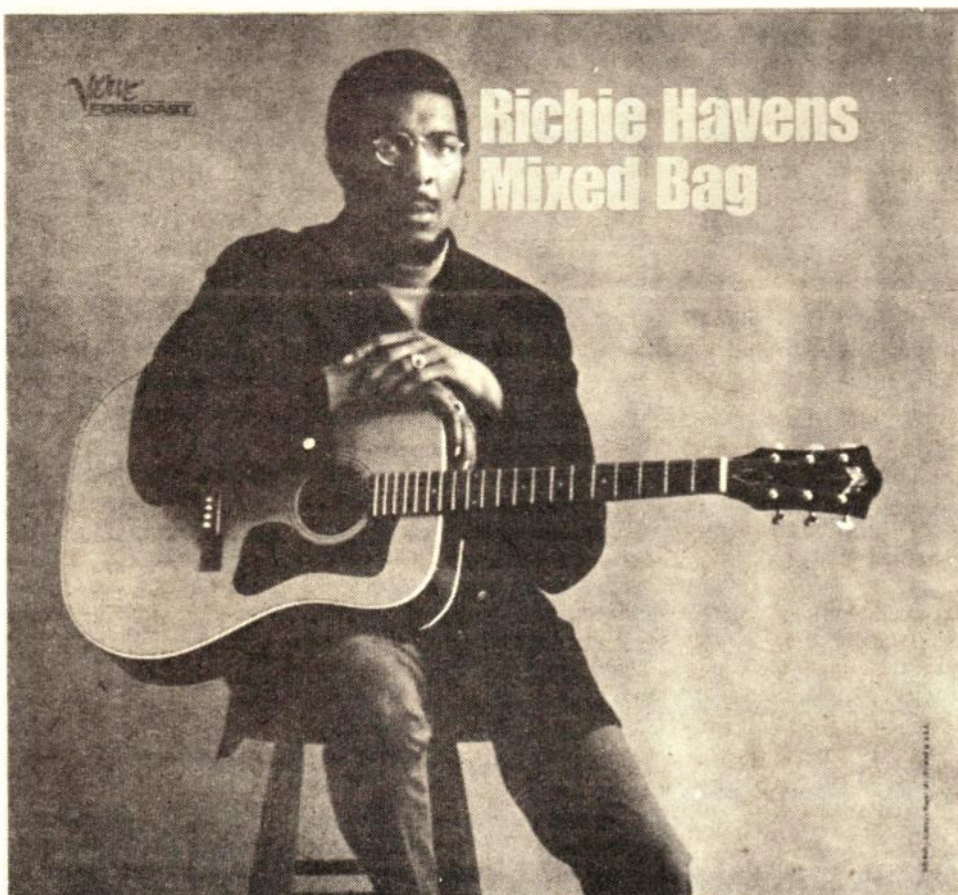
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I HAVE SAT IN THE REALM OF
 HEAVEN (mind)
 all my days (periods of accomplishments)
 to catch a crooked day
 here and there
 manifesting experience after
 experience
 Dodging sounds
 hollow ones (vibrations)
 simply by not being there. . . .
 Recording since the beginning of
 illusive time
 My childhood in the cave
 weighing and watching all the
 energies to the point of
 acceptance

I AM ACCEPTANCE

I HAVE WAITED LONG IN THE REALM OF
 SILENCE (the loudest sound there is)
 all my days
 to see many faces
 in the earth
 dust to dust
 yesterday's people all yawning
 that
 the children know
 yet go on slaying them at the
 feet of existence
 like
 tiny fingers on the fence
 soft and wrinkled with love
 biting
 D..I..S..A..P..P..E..A..R??
 slowly into my eyes
 somewhere
 everywhere
 there . . . there and there

I HAVE WAITED LONG TO SEE
 PATIENCE

I HAVE UNDERSTOOD

I AM PATIENCE IS

Richie Havens



SIMON & GARFUNKEL UP ANOTHER LADDER

BEAT Photos: Ed Caraeff



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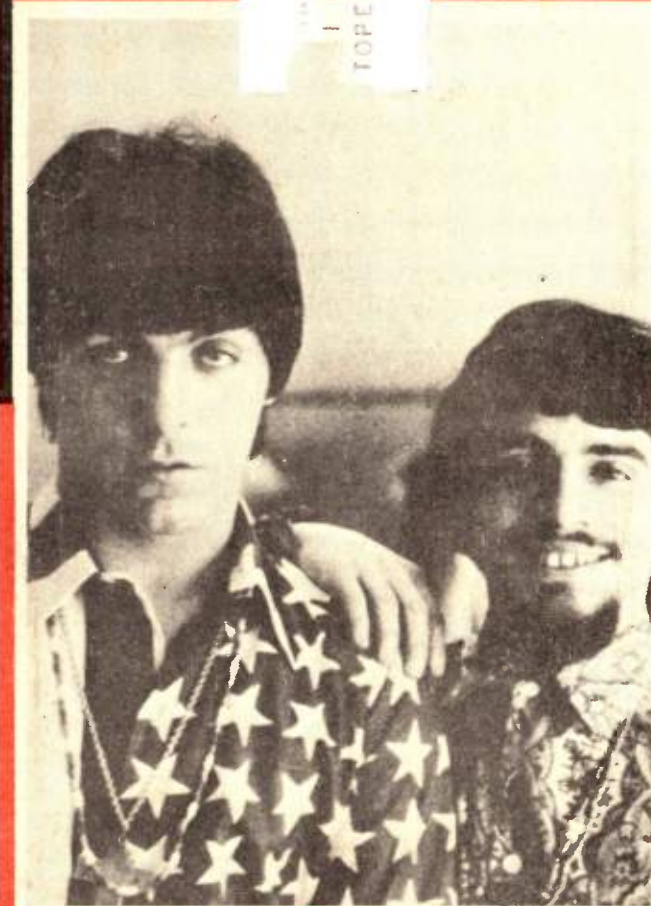
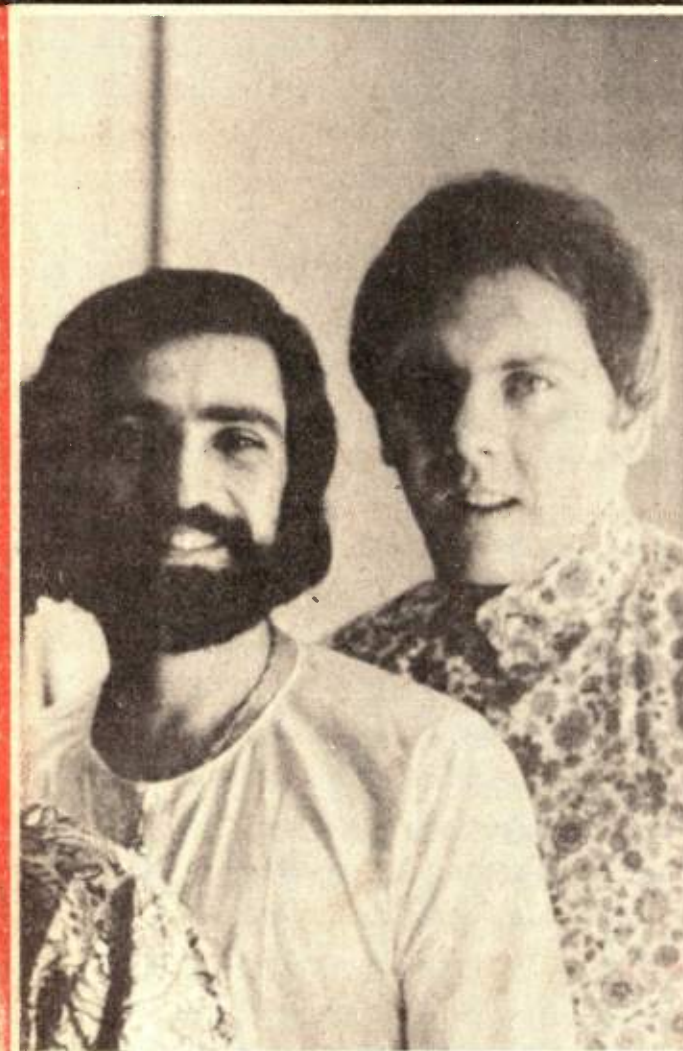
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RASCALS TIMES TWO



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BEAT SHOWCASE



THE DOCK OF THE BAY (Voli) Otis Redding. *Open the Door, Tramp, Glory of Love* plus nine other tracks. Otis Redding never achieved the success in life that he has with death. Although he spread his special brand of soul music throughout the world, in this country the people for whom he laid the ground work achieved more popular acclaim than the originator. For years Redding worked to fill the gap left by Sam Cooke, to open doors otherwise closed to soul music. He did that and more. In this his last album, we are given a fitting testimony to the talents of one of our greatest singers. Using his full range of extraordinary talent he goes from the plaintive ballad, *I Love You More Than Words Can Say* to the driving, rocking sound of *I'm Coming Home*. This album contains eight selections that have never appeared previously on any album. If this album points up any aspect in particular it is Redding's universality. He belonged as much to the Europe who loved him as the America who produced him.

ONCE UPON A DREAM (Atlantic) The Young Rascals. Following the lead of such groups as the Beatles, Rolling Stones and the Jefferson Airplane, the Rascals have produced an album that sets out to be a total entity with the careful planning of a full length film. Every detail of this album was meticulously considered. In the introduction and dedication Felix states, "Dreams are messages . . . they can occur in all types of shapes and forms from beauty to bizarre . . . the dream of mankind is peace on earth good will towards men. This album is dedicated to that dream." However the dream is only partially realized. Possibly because we live in a world that has already produced A "Sgt. Pepper's Lonely Hearts Club Band" we tend to judge all other recordings by that standard. Somehow, although the Rascals try very hard and produced some beautiful sounds, they don't quite measure up to their promise. However, the Rascals are a very talented group much more so than most people in this country credit them. One interesting aspect of this album is the extensive use of sound effects. Rain storms, babies' voices, thunder and over conversation are all woven into their material. The Rascals stated that they put their dreams into this album. At least they dream high, but as often happens with reality, the dream falls a little short.

THE BEAT GOES ON (Atlantic) The Vanilla Fudge. There are no cuts per se on this album. It is instead a complete, stylized testimony to time and the world and the people who inhabit it. Beginning with some very beautiful classical music, going into an early voice recording, on to a futuristic voice booming "Phase One" this album includes the music of Beethoven, of the Beatles, of Sony Bono. There is also the voice of Neville Chamberlain proclaiming the end of all wars to come as the chanting of "Heil Hitler" is heard in the background, the voice of Winston Churchill committing Great Britain to war, the voice of Franklin Roosevelt informing the American people of the attack on Pearl Harbor. All told to the strains of the *Beat Goes On* . . . and on. The record also contains a survey of music from the middle ages with a lovely 15th century rendition of "Old Black Joe" to the Beatles. If you're one of those people who first heard Elvis when you were just what is now called a teeny-bopper, and if you were just seventeen when the Beatles immortalized that particular age in "I Saw Her Standing There" the nostalgia brought about by "Phase One" is wonderful. Amazingly enough the Fudge have combined the most familiar with the most well known. The rush of electronic sound is heard through the electric organ interpretation of Beethoven's Moonlight Sonata. The surging broken chords of that classic suddenly take on new meaning. Incredible. It is without a doubt that this is a different album, one to which people will react strongly. No apathy sold here.

BOSTON TEA PARTY

Most people think the Boston Tea Party happened in Boston in 1775, but actually it happened in Burbank, California in 1963 when five young men came together to form a non leader group. With Richard DePerna on bass guitar, Mike Stevens on lead guitar, Robert DePerna on organ, Travis Fields as lead singer and Dave Novogroski on drums, they have combined for a total sound that aims at "having something for everyone."

The most accomplished musician of the group is Rich who works out most of the group's arrangements. He prides himself and the group on the fact that their recorded sound is identical to their live performance. Mike, who insists his musical ability is inherited writes most of the material for the group. Rob who plays organ is admittedly responsible for the "tight sound" of the Tea Party while on stage. Along with Dave's drumming, Rob sets the pace for the group. Travis who was born in Chicago sings the lead. And although they would be the first to admit all recording is a growing process, Travis invites everyone to listen to the group's new album saying "We've done the very best we can."

In the future the group is looking forward to appearing in American International's forthcoming film, tentatively entitled, *Free Grass*.

CLASSIFIED

HAPPY BIRTHDAY—Zuch of the Sunliners. Love Chrissie

Denver welcomes Zuch. Love from all

Zuch is an outasite drummer

The Stingrays! . . . Larry, Mike, Thomas, Donny. (Center Point, Texas)

The Gables are on top. They reign Supremely. (Jayton, Texas)

Official Interstate Chapter BR/AM Dave Clark Five Fan Club. Contact: Dawn Lee c/o BEAT Publications, 9000 Sunset Blvd., Suite 1000, Los Angeles, Calif.

Raylene love Francis

Happy Birthday to Mike Love of the Beach Boys

RAIDERS — Chicago concert was positively outasite! I love you —Paula

Monthly newsletters and photos. Join the F.L.M.C. Beatle Club, send self-addressed, stamped envelope to Barb Fenick c/o BEAT Publications, 9000 Sunset Blvd., Suite 1000, Los Angeles, Calif.

Groovy Monkees International. For information send self-addressed, stamped envelope to Sue Petro c/o BEAT Publications, 9000 Sunset Blvd., Suite 1000, Los Angeles, Calif.

Happy Birthday Leona Aina—Tina

OBNN: people fan club

Happy Birthday Mark Lindsay from the Kaleidoscope Kids.

Happy Anniversary Painted Doll. 4-19-67

THE WHO ARE

Happy 17th Birthday Chris and Bob! Vicki

Bob, Jack WOW!!

Happy birthday — Darryl Hooper and Rick Andridge—SEEDS

Daryl Hooper is

Rick Andridge grooves

SEEDS—Sky-Jan-Rick-Daryl

Happy seventeenth Sassafras! May your window into the future always be stained glass. Love, Mum-sis

Live for today Steve, 'cause tomorrow ain't coming. Baby Cakes

How does your grass grow Allison? D. Sino

Younger girl loves Rick

Davy—Memories of our night . . . Lunda

Cat Stevens Fan Club. Please send a self-addressed, stamped envelope in care of BEAT Publications, 9000 Sunset Blvd., Suite 1000, Los Angeles, Calif.

Join the BOTTLES OF GOODNESS National Fan Club, Pontiac, Michigan Chapter. C/o BEAT Publications, 9000 Sunset Blvd., Suite 1000, Los Angeles, Calif.

SMOKESTACK BANANA — BEWARE

KEITH + LOLL = LUV

LUV = LOLL + KEITH

HI KEITH AND LOLL from DANNY and RANDI