

BEE GEES COLLAPSE FROM 'STRAIN'

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KRLA

BEAT

Edition

FEBRUARY 10, 1968



Peter Tork Keeps World Guessing

KRLA BEAT

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TWO BEE GEES COLLAPSE IN PLANE

LONDON—Two of the Bee Gees, Barry and Robin Gibb, collapsed in a London-bound plane on their way home from a brief visit to relatives in Australia and had to be taken off the plane at Istanbul to receive medical attention.

Barry and Robin were accompanied by their manager, Robert Stigwood, who said: "They collapsed from sheer strain. We went to Australia for a holiday visiting Los Angeles en route. But for the en-

tire time they were away from London they were being pursued by fans and they must have done a hundred and one interviews. The pressure was tremendous. On the plane soon after we left Sydney it was apparent that Barry was quite ill and Robin was little better. Their international fame has come about comparatively suddenly and I suppose they weren't geared for such pressures."

What price success?

A MONKEE UPSET



PETER TORK causes British to ponder the mystery

Peter Tork Surrounded By Mystery

LONDON—Two of the Monkees (but especially Peter Tork) caused quite a commotion here. After taking a brief ski holiday in Switzerland, Davy Jones returned to London and prolonged his stay on our side of the Atlantic by taking up temporary residence in a quiet but centrally positioned West End apartment.

Tork Flies Out

Meanwhile, a bearded Peter Tork flew out of London's Heathrow Airport with quite a mystery trailing behind him. Leaving with Peter were a tall, long-haired blonde and tiny baby boy. On the passenger list for their Los Angeles flight his companion was named as "Mary Harvey" which did little to clarify the situation. The baby was named as Justin.

Banner Heads

The press made much of their departure with the *Daily Mirror* headline announcing "A Monkee, A Mystery Girl, And A Baby Fly Out."

During his ten days in our capital, Peter Tork had not made any attempt to keep the girl and the baby in hiding. They accompanied him when he visited the EMI recording studios to watch Beale George Harrison engaged upon the recording of his "Wonderwall" movie soundtrack music. When Peter gave his strictly limited number of London press interviews they waited outside in a conspicuously grand Rolls Royce. The hotel at which the trio stayed allegedly knew nothing of a "Miss Harvey" but reportedly confirmed that "Mr. Tork took a suite here with his wife and baby."

Slow Mover

The Monkees current U.K. single, "Daydream Believer," has been moving slowly but surely up our charts and is at number five as I write. After two weeks in the shops, their "Pica Aquarius, Capricorn & Jones, Ltd." album has climbed to ninth place on the LP charts.

—Tony Barry



DAVY JONES has taken up temporary residence in London

LETTERS TO THE EDITOR



MORE PEOPLE ARE TALKING

Dear BEAT:

I have a "People Are Talking About" item that should be interesting to a number of Beatle and Rolling Stones' fans. So, here goes: People are talking about the Beatles appearing on the new Rolling Stones album cover and wondering how many people will be able to spot them on their own."

Keven Boone

NEW YORK POP FESTIVAL

Dear BEAT:

My friend and I are planning on going to the New York International Pop Festival. Would you please tell me where to write and get tickets, and also when it will be?

Thank you,
Christie O'Brien
I'm afraid you're as much in the

dark as the rest of us, Christie. Since the first announcement was made of the Festival to be held in New York during the summer, there has not been another official word uttered. Rumor has it the whole idea has been shelved, but no one really knows for sure . . . or, at least, no one is talking.
The Editor



Neglecting A Diamond

Dear BEAT:

I received my first issue of your paper yesterday, having not read it before, and was very much impressed with it. However, this is not why I am writing.

This year I attended a "Where The Action Is" show and one of the stars of it was Neil Diamond. Up until then, I was just an admirer of his records. But I was very stunned at his showmanship and his friendliness and perhaps that is why I like him and his work now.

The thing that bothers me is that the magazines and newspapers across the nation fail to recognize him. Why? I can't answer that and I don't think you can either. All I know is that he deserves to have his name written in big, bold letters! I hope you realize that too.

His album, "Just For You," is remarkable. How many times do you find an album in which you like every song on it? He has a great voice—listen to "Shilo" or "Red, Red Wine" for proof—and remarkable ability as a writer.

He is not only a singer and writer but also an actor. Try "Mannix" for proof!

I don't want to go on and on about him; but, please, on behalf of all us kids back in Toledo try to write a few stories on him!

Sharon Saam



Beginning Of End



Dear BEAT:

I want to commend you on the fine job that you and your staff have done since I subscribed to the BEAT this past year.

I saw by the old handwritting on the Teen Publication that the Monkees are losing favor among the teens which is quite understandable because what group stays on top for long nowadays. Which seems a shame because there are some good groups which never get there no matter how hard they try. They are passed by and aren't given the recognition they deserve and a manufactured group is taken to the heart of every self respecting teenybopper. Now that the Monkees music is improving they are beginning to go. Such though is the fate of any self respecting pop group.

As for me (one of the oldest teenagers in my state at 26) I will still dig the groups new and old: The Beatles of Rubber Soul and after, The Rolling Stones of Their Satanic Majesties Request, The Byrds of Younger Than Yesterday, The Beach Boys of Pet Sounds and Smiley Smile, Johnny Rivers of Rewind, Marianne Faithful of Faithful Forever, Monkees of albums 3 and 4, and on into the sunset.

I hope you continue your album reviews and keep up the people are talking column. You must have an inside track on this because it usually happens.

Sincerely,

JAMES P. DIXON

LIP-SYNC CONTROVERSY

Dear BEAT:

A point of curiosity here. In the January 13th issue, you had an article on Kenny O'Dell wherein he stated his disgust for lip syncing and stated: "I think that is all wrong, you should try to reproduce the sound you make in the recording studio and not fake it to an audience."

The same day I read it, I found that Kenny O'Dell would be appearing on Dick Clark's "American Bandstand" show. There, as I expected, was Kenny O'Dell lip syncing in the typically bad "American Bandstand" tradition.

My question: who told him that Kenny O'Dell was such an all-out good guy? Your publication is usually pretty accurate about facts, but I think someone goofed here.

Don R. Bettold

Apparently, you don't quite understand lip syncing on television. On certain television programs (such as "American Bandstand") there is no orchestra or band or even a guitarist available. Therefore, an artist (whether he despises or blesses lip syncing) has no choice but to lip sync his/her record. On other shows (Tonight, Ed Sullivan, Smothers Brothers, etc.) an orchestra is on hand and an artist does not lip sync in any cases may not lip sync. Hope that clears up your question.

The Editor



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Simple Lyrics Not Always Best

Dear BEAT:

I am a subscriber and I love your newspaper. However, I have opinions concerning several things.

First, I completely and absolutely agree with Donna Markin from January 27, 1968 BEAT. She is completely correct. The BEATLES are, have always been and always will be the greatest group around.

Also, I disagree with Barry Gibb of the Bee Gees. Just because "I Am The Walrus" makes no sense to him, is it a bad song? Does a song have to have "moon in jury" lyrics to be good? I like the Bee Gees very much. They are talented and I like their songs. But in my opinion (and I grant him the right of his) he has no right to rank on the Beatles who are a much more established group than the one he is a member of.

Peace,

SHARON

AROUND the WORLD

Miriam Makeba Sets Bookings Thru April

NEW YORK—Miriam Makeba, the "new" star who has been in the music business for years, is so much in demand since "Pata Pata" that she has set her schedule as far ahead as April!

This month alone Miriam is going to Caracas, Venezuela for three days at the Hotel Tamana and then back to the United States for dates at White Plains Community Center on February 10; Philadelphia's Academy of Music (11); War Memorial Auditorium, Boston (17); Kleinhans Music Hall, Buffalo, New York (18); Detroit's Cobo Hall (23) and the Columbus, Ohio Music Hall (24).

In March, Miriam returns to Chicago's Mister Kelly's for a two-week stand (18-31), getting in days beforehand at Symphony Hall in Newark, New Jersey (2); the Hilton Hotel in Washington, D.C. (3) and Harper College in

Binghamton, New York (8). The famed Coconut Grove in Los Angeles has claimed Miss Makeba's services from April 2 thru April 15.

An astonishing multi-personality of talent, humor, intelligence and great personal courage, Miriam has filled Carnegie Hall, Lincoln Center and the Greek Theatre many times, sung for the late President Kennedy at his birthday celebration in 1962, testified before the United Nations on social injustices, performed for state functions in most of the independent African republics, and has played to packed houses in London, Paris, Amsterdam, Dublin, Bonn, Melbourne and Copenhagen. She sings in eleven languages and dialects: Zulu, Swazi, Sotho, Shangaan, Spanish, Hebrew, Portuguese, Yiddish, Indonesian and English.



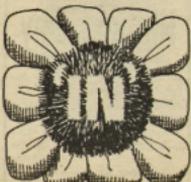
New Contract For Yarbrough

BURBANK—Warner Brothers' 7 Arts Records has announced the signing of Glenn Yarbrough to a long-term, exclusive recording contract.

Yarbrough has been with RCA Victor Records for the past six years both as a single artist and as a member of the Limelighters. In addition to being a strong album selling artist, Yarbrough has the enviable reputation of being one of the most successful college concert draws in the entertainment industry.

Recently, Yarbrough has been doing a good deal of television work and upcoming in the very near future is a special on NBC-TV titled "Travels With Charlie" in which Glenn performs original material by Rod McKuen. Meanwhile, Warner Brothers' 7 Arts Records is planning an album from this show constructed around a John Steinbeck work with Yarbrough doing the narration.

every few months with a new act as well as new outfits and still manages to lose . . . why the Su-



premes haven't had a number one record lately . . . how many

ALPERT SETS TV SPECIAL

HOLLYWOOD—Herb Alpert is set to have another television special sponsored by the same firm, the Singer Company, which sponsored his other two specials (one in April and one in November of last year).

The new special will air on April 22 on CBS-TV. The initial showing of "Singer Presents Herb Alpert and the Tijuana Brass" gathered the highest Nielsen rating of any hour special in the history of television.

This latest special will be filmed entirely on location and will devote the full hour to Herbie and his Brass.



Raiders Set Tour Dates

HOLLYWOOD—Paul Revere and the Raiders have been set for 13 tour dates during the months of February and March.

Scheduled dates are: February 9, Charleston, West Va.; Dayton, Ohio (10); Chicago, Ill. (11); Sterling, Ill. (12); Warrensburg, Mo. (13); Cape Girardeau, Mo. (14); Springfield, Ill. (15); Wichita, Kansas (16); Kansas City, Mo. (17); Denver, Colo. (18).

Three dates have been scheduled so far for March—Seattle and Vancouver on March 16 and Spokane on March 17.

thing they can . . . where Dave Dee, etc. came up with "Zabadak" . . . the Scaffold doing business everywhere but in the States and wondering why

... why it took Eric Burdon so long to come up with "Monte-rey" . . . whatever happened to the feature film the Monkees were supposed to make . . . giving an award for the weirdest album title and deciding there would be too many contenders for the prize . . . the group who had their first hit stay in the national top ten for months but can't seem to come up with a follow-up . . . the fact that "Born Free" hardly has a chance to get off the charts before it's back on again and how sweet that is for the publishing company.

Zappa Voted Top Musician

NEW YORK—Frank Zappa, leader of the Mothers of Invention, has been voted the "Pop Musician of the Year" in the Fifth Annual International Critics Poll conducted by Jazz & Pop magazine.

In the same survey, the Mothers' "Absolutely Free" album came in a close second to the Beatles' "Sgt. Pepper" LP. The Mothers' new album, "We're Only In It For The Money," has just been released.



PEOPLE ARE TALKING ABOUT the tremendous publicity push a powerful organization is giving a certain group and wondering if the young people will buy it . . . how many listeners Bill Cosby is going to pull in with his nightly radio show and betting it will be a very significant number . . . when Bunky and Jake will hit the music world in a big way — or if they will

... the female singing group who have to be a giant piñon because no one could actually look like that . . . the once-top American group who is having all kinds of difficulties in getting a record up the national charts . . . the publicists who think it's "cute" to

send out asinine bios getting just what they deserve in print

... the fact that Jay and the Technicians have hit the big time — at least big enough to be able to charter their own plane for tours . . . the group who is suffering from an ego hang-up which enables them to forget all about the people who were nice to them on their way up . . . the high cost of recording not showing up much in the finished product

... a certain manager of a pop group who cannot seem to keep his mouth closed during group interviews and what a drag that is . . . the older singer who had one hit record about two years ago but keeps reappearing

SHOUTS FROM



WHAT'S UP DOC?

By Arthur Bolter, M.D.

Dear Doc:

I am getting desperate about my skin. My folks say that I will grow out of it, but I hate to go anywhere because I am such a mess and I feel that everybody stares at me.

Miserable

Dear Doc:

Acne occurs as the glands in our skin mature. They secrete more oily material and the pores become plugged. Therefore, the aim of treatment is to keep the skin as clean as possible.

Skin problems are so common in young people that they are often belittled. However, there are some things that can be done to alleviate your misery. Let us remember soap and water more often than once in a while for mild cases.

For severe problems, medical science has a lot to offer, so do not be hesitant to consult your physician or even a specialist in skin problems (a dermatologist).

Dear Doc:

My problem may sound silly but it worries me. I've written to Dear Abby, etc., and they tell me to see a doctor, so I thought this was my chance. I'm a freshman in high school and I have varicose veins. I don't even think I spell it right! I hate going through high school with a worry like this. You may think I have just a few but if I did that wouldn't worry me. I have a crossword puzzle of them on my upper lip.

What's your advice?

Worried

Dear Worried:

Varicose veins are not a "silly" problem, particularly in a young person. They are the result of a number of different conditions and are more commonly found in older people, usually related to some trouble with circulation. Mild forms can sometimes be covered with make-up or the new "mod body paint." However, you should be sure that what you see are only varicose veins.

Therefore, I would also strongly recommend seeing your family physician so that he can make the proper diagnosis. Neglect of varicosities can lead to complications such as thrombo-phlebitis (inflammation of the veins).

Dear Doc:

My friends think my problem is funny but it is terribly embarrassing to me. I am forever going to the bathroom. I usually go like between every two or three classes for fear that I might have to go during the next class and it's awful asking to be excused. Is it just nerves? What else could it be? (We go to the Clinic; we have no family doctor.)

My second problem is: I have a 22" waist and 34" hips and people say that when I walk I stick my stomach out as well as my derriere giving me a fat, awkward appearance. I'm almost certain I have a slight curvature of the spine. Could this be fixed by wearing a brace only at night or something? I can't swim, so that's no help. Is there any exercise or anything?

Docior, I'd appreciate any help or advice you could give me. Thank you.

Embarrassed

Dear Embarrassed:

What you describe is usually called "urinary frequency" and is commonly associated with nervous excitement. If that is all it is, you could gradually increase the time between trips to the bathroom in order to stretch your bladder. This may take quite awhile, so do not get discouraged.

Concerning problem number two, it sounds like simply poor posture may be the cause of your awkward appearance. If so, exercise could be beneficial and perhaps your P.E. teacher could suggest some suitable ones for you.

THE BEE GEES

By Gene Cornish

First of all, I'd like to thank everyone everywhere for the beautiful Christmas cards and gifts my family and I received . . . we sincerely wish you all a very Happy New Year . . .

We're certainly looking forward to seeing all our friends in Los Angeles and Hawaii again soon! On January 27th we performed at the Carousel Theatre in West Covina, California and then took off for Hawaii for a giant show at the Honolulu International Center . . . the weather in New York City was about five degrees below zero when we left so you can understand our excitement about the trip to California and Hawaii!

A group to watch for: "The Collection," an up-and-coming rock band that's now playing in clubs around New York . . .

A couple of big hellos: to Dewey of The Buffalo Springfield; to Davy Jones of The Monkees, someone who is really outsize; to Dave Crosby wherever you are; and to Mike Greco, road manager of the Grass Roots and my dear friend for showing me such a wonderful time in L.A. . . . Also like to mention the groovy time I recently had at New York's The Scene with Bob Cowall . . .

We're also excited about the release of our latest album, "Once Upon A Dream," which will be on the air and in record stores by the time you read this . . . and congratulations to Davy Brigati, Eddie's brother, for his fine performance of the title song from the album at Madison Square Garden in New York . . .

Oh, here's a little bit of news that I definitely want to get cleared up now and forever . . . contrary to popular rumor, I AM NOT MARRIED and have not been married for the past three months . . . I really wish I knew how that got around and how it all started, but I've been on vacation for the past three months — but, believe me, it hasn't all been glamorous . . . I'm still recovering from a fall I took on Dino's new spiral staircase . . . I have to say that Dino's new duplex is fantastic — but that staircase is not included in that description!

I guess that about takes care of the Rascals' most recent happenings . . . but I'll be talking to you again very soon . . . be seeing you soon in person, I hope.

Love,
Gene

Ho Receives Highest Pay

HONOLULU—Don Ho has tucked another first under his belt. The Hawaiian entertainment giant has just signed a new contract with Duke Kahanamoku's night club on Waikiki, whereby Ho will play the club on-and-off and earn \$10,000 a week for his services.

This makes him the highest paid entertainer in the history of the Islands. The contract is for the next 12 years.



The Bee Gees are one group never at a loss for things to occupy their time. They should be in London right now filming a television special, "Cucumber Castle," which is scheduled for a world-wide release in the spring.

Then on February 27th the Bee Gees embark upon a Scandinavian personal appearance tour with extra stops in Paris and Germany before beginning their first British concert tour accompanied by a 60-piece orchestra at London's Royal Albert Hall on March 27.

Their first full-length motion picture, "Lord Kitchener's Valet," should be finished by the time they take off for their American tour in early summer. Other than that the Bee Gees don't have a thing to do!

RASCAL NOTE: The movie the Rascals are planning to make very shortly finally has a script . . . which is a nice start.

Dylan Hits

Bob Dylan's latest album, "John Wesley Harding," is making the people over at Columbia Records very happy. It sold over a quarter-million copies in less than a week! Dylan has already been awarded Gold Records for four of his albums and no one has the slightest doubt that "John Wesley Harding" will make number five for Bob.

Charlie Rich, best known for "Mohair Sam" and "Lonely Week-ends," has just been signed to an exclusive recording contract by Epic Records. His first release for the company is due out any day now and is titled "Set Me Free." Hmmm.

Since their personal manager is the head of the Beatles' Apple



Publishing Company, their recording manager is Terry Melcher and their name was suggested by John Lennon. I have this feeling that we'll all be hearing quite a bit about the Grapesfruit.

Introducing Grapesfruit

So, I thought I might as well be the first to give you a short "who's who" in the group. John Perry is the lead guitarist; Pete Swettenham is the rhythm guitarist; Geoff Swettenham is the drummer; and George Alexander is the bass guitarist. George halls from Glasgow but the other three Grapesfruit are London products.

Remember the name . . . with the power behind them, the Grapesfruit can go no where but straight up.

Trini Lopez has all of Japan talking. He recently finished a concert tour of the country and managed to do the impossible. Japanese audiences are noted for their rather silent approach to concerts. In fact, when he arrived in Japan, Trini was told not to expect any reaction at all. But, says Trini: "I did my best and they went out of their minds." A literal statement if there ever was one.

Amazing Lopez

What an amazing man Mr. Lopez is . . . if you can believe it, he already has his next year mapped out — down to the final week. "I hope to do only 20 weeks a year of personal appearances, playing only the top places, such as Las Vegas, New York and the important countries. And 20 weeks a year for pictures — about two a year. Of the other 12 weeks, I would devote six to recording and six to resting and playing golf and tennis."



THE GRAPEFRUIT CANNOT MISS!

PICTURES IN THE NEWS



RAVI SHANKAR, noted Indian musician, has composed the music to a new motion picture called "Chappaqua." Combining the sitar sound with rock and roll, Shankar has contributed immensely to the impact of this important film. The musician-composer is now on a tour of college campuses throughout the U.S.



BRENTON WOOD with three hits in a row to his credit has embarked on a European tour to begin in London, England.



THE MENDELSON QUINTETTE CLUB of Boston may start a new fad. Unable to get back to the studio to cut a new record, the Quintette recorded into a private dictaphone. JBL loudspeakers were used to insure the sound.



THE DOORS NEED YOUR HELP. Their new album which will be released in March contains one side consisting of only one song! Now, your problem is to name that song. Obviously, because this contest is running before the album is released, the name for the song will have to be based on what you already know about the group. Mail your suggestions to Diane Gardiner, 250 North Canon Drive, Beverly Hills, Calif. 90210. The winner will receive one of the first copies of the album, autographed by the Doors, along with a personal note from Jim Morrison. So hurry, become a part of the new Doors' album.

U.K. POP NEWS ROUND-UP

GEORGIE FAME'S BACK WITH 'BONNIE'

By Tony Barrow

A year ago Georgie Fame spent several weeks at London's Saville Theatre as co-star with American folk girl Julie Felix in Brian Epstein's "Fame in '67" production. Around the same time he began a fresh segment of his recording career with a new label, minus his early backing group, The Blue Flames.

As it turned out, 1967 was not a fantastic year for Fame, although a staunch but small army of followers gave him a series of sell-out concerts.

Fame Riding High

Now Georgie Fame is back with a big bang, riding high in not only the U.K. charts but in the best-selling lists of more than 15 different countries. The record which has put him back in the spotlight is "The Ballad of Bonnie and Clyde," a Mitch Murray/Peter Callender composition based on the story-line of the trend-setting film but having no direct connection with it.

Selling at the rate of 10,000 copies each day in Britain, the single has qualified for a Silver Disc Award, the first of 1968.

To increase his chances of building "The Ballad of Bonnie and Clyde" into a top worldwide hit, Georgie Fame is setting out on a series of jet-top promotional trips to territories as far apart as Germany and Australia; also being set up is a short but busy promotional visit to America but precise dates and details were not available as this issue of *The BEAT* went to press.

Traffic as Trio?

Since Winwood's group, Traffic, minus key personality Dave Mason, has decided upon a unique way of agreeing whether or not to stay as a trio, Winwood is not anxious to replace Mason but, to find out just how important his loss is to the group's "live" performance popularity, Traffic has been making a series of out-of-town club, ballroom and university appearances.

Meanwhile the Island record label is to issue Traffic's "No Face, No Name, No Number" track from the "Mr. Fantasy" album as a February U.K. single. When this is released Winwood will make a final decision whether to add a new name or keep his outfit as a three-man operation.

Scene and Heard

Ringo Starr becomes the first Beatle to make a solo guest appearance in a TV variety show. He's scheduled to duet with songstress Cilla Black in her new BBC Television series February 6 and has been rehearsing his part in a comedy routine with her for the same program.

Having vacationed with Marianne Faithfull and her two-year-old son, Nicholas, in the Bahamas, Mick Jagger has been soaking up some more winter sunshine in Rio de Janeiro. I understand that Decca has no plans to issue a single from the Rolling Stones' "Their Satanic Majesties Request" album in Britain and that the group's first post-vacational task in London this month will be the recording of two entirely new Jagger/Richard compositions for rush release. . . "Am I That Easy to Forget" by Engelbert Humperdinck only just issued in

(Continued on Page 3)



FAME cashes in on "Bonnie & Clyde"



JOHN LENNON coming to America?



MICK JAGGER soaking up the sun in Rio de Janeiro



DIANA ROSS and Supremes in London for television



PROCOL HARUM PLAYED TO celebrity-packed audience at the Speakeasy

(Continued from Page 4)

U.K., entered our Top 20 at number 16 and has zoomed into the Top 10 . . . Apologies to Manfred Mann and Bob Dylan — I described the new Manfred single as "The Amazing Quinn" instead of "Mighty Quinn" . . . Former bandleader Vick Lewis, promoter of 1967 London concerts by the Monkees, appointed new Managing Director of Nema Enterprises, the Nempire built up by the late Brian Epstein. Brian's brother Clive Epstein remains as company chairman.

Vacation for Lennon

Lightning six-day vacation in Casablanca, Morocco, for John Lennon and his wife Cynthia when they decided at the last minute to accompany actor Victor Spinetti to North Africa . . . John Lennon's brilliantly painted Rolls Royce (the one the newspapers love to call "psychedelic") shipped to New York for possible touring use by the Beatle in America later in the year. However, he has no immediate plans to cross the Atlantic as the Rolls could be in storage for quite a long time!

During Rome shooting of the movie "Candy," Ringo and Maureen Starr became very friendly with Elizabeth Taylor and Richard Burton . . . Estate Duty Office in London declared an estate of just over one million dollars (gross) left by Brian Epstein who died last August without making a will. But the gross total does not include a yet-to-be-agreed valuation of his major business interests.

Spencer Davis Statewide

Spencer Davis Group will be in America from March 29 to May 5 . . . Liverpoolian screen actress Rita Tushingham met up with George Harrison during the Beatle's recent trip to Bombay. Rita was in India for location work on her new picture "The Guru." George was there to write and record Eastern-influenced segment of his "Wonderwall" movie soundtrack score.

John Lennon's 55-year-old father, Alfred (Freddie) Lennon plans imminent marriage to former Exeter University student, Pauline Jones, 19 . . . Unscheduled stopover for Bee Gees Barry and Robin Gibb in Turkey when they were returning to Britain from Australia at New Year. Both group members collapsed on the aircraft and spent several days under sedation in an Istanbul hospital . . . Two of Britain's top girl singers chose ski holidays — Petula Clark broke her ankle in Switzerland, Cilla Black returned from Austria unhurt but her boyfriend, Robbie Willis, broke a leg!

Harum at Speakeasy

John Walker failed to return to Britain with Scott and Gary following recent Far East dates. Word is John will settle in America with his wife, Cathy, and start a fresh solo career on your side of the Atlantic . . . Procol Harum played to star-stacked audience at London's Speakeasy cabaret, group's first U.K. date in more than nine months.

Week-long cabaret-starting stint at Cesar's Palace for Lulu broke all club's existing attendance records — that's not the Las Vegas location but a venue advertised as "Britain's most luxurious Casino" at Luton in Bedfordshire, just north of London . . . In January 28th London Palladium TV show Diana Ross and the Supremes co-starred with Tom Jones.

Special for Pet

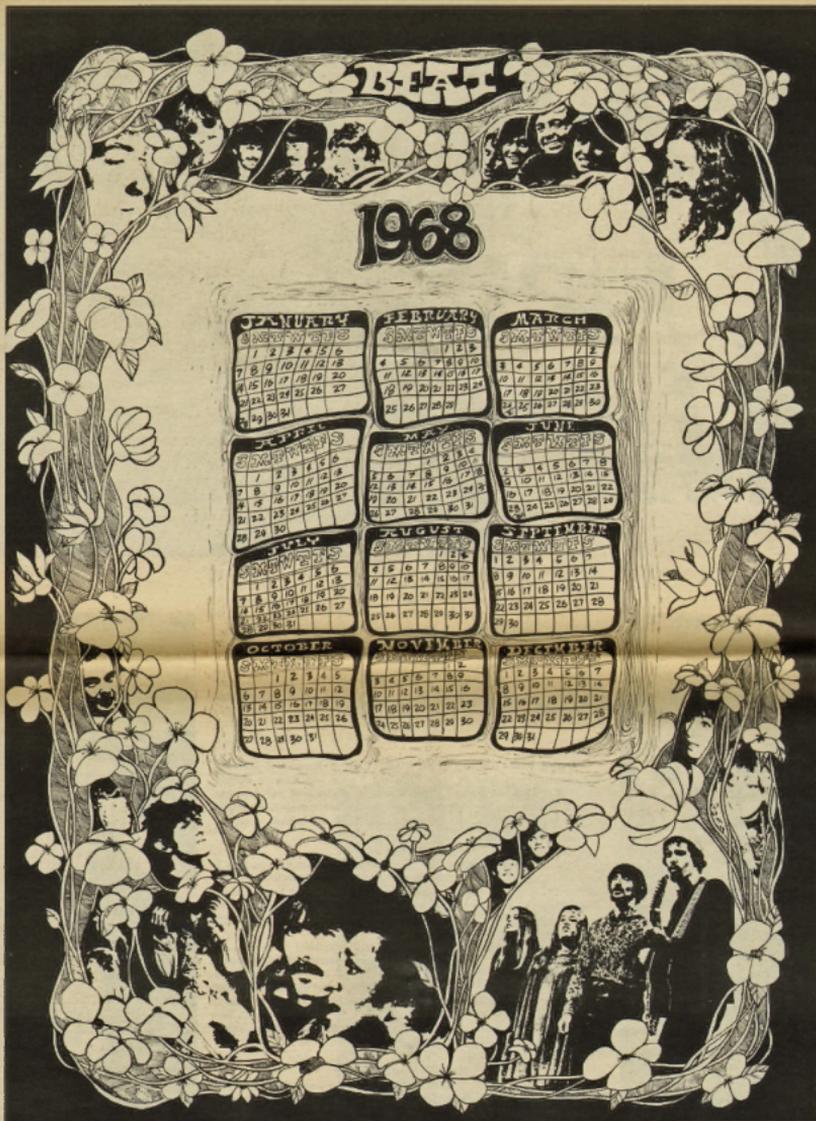
First February job for Petula Clark following her European visit will be making her own 60-minute NBC-TV spectacular . . . The Dubliners, top Irish folk unit who have been heavily promoted to Top 10 success by Radio Caroline (still a potent if outlawed force in U.K. radio), make their U.S. television debut when they guest in the St. Patrick's Day edition of the "Ed Sullivan Show" in March.



RINGO now friends with the Richard Burtons



CILLA BLACK on TV with a solo Ringo Star



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The Controversy Surrounding 'Judy'

By Rochelle Reed

He's 6'5" tall and would have a difficult time going anywhere in disguise since he can't even find clothes to fit at Hollywood's better mens' shops.

But that doesn't dampen the spirits of John Fred, who along with his Playboy Band cut the surprise song of the new year, "Judy In Disguise."

Written some seven months ago for an album titled "Agnes English," "Judy In Disguise" was never thought of as a single release by either co-author John Fred or his Playboys.

Their Decision

"The record company thought it would be a real good single and it was their decision to put it out—I wasn't ours. We didn't think it was that strong for a single. But it was and we're not complaining!" John says.

"In fact, I'm very surprised at the success of 'Judy,' he continues. "I'm getting laughed at now by people in the record company. They all said it was going to be the biggest record we ever had—and I'm the first to admit it—I didn't think the record was as good as others we've cut."

Southern Success

John Fred and His Playboy Band have been successful in the South for the past three years and have three albums to their credit. They hadn't made it in the North or West, however, until now.

"Very Beat-ish in flavor," "Judy In Disguise" actually came from "Lucy In The Sky With Diamonds," according to John.

"The first time I heard the record I thought they were saying 'Judy In Disguise' so I just got the idea. I didn't steal anything,

really. This song is entirely different. I just got the idea and I brought it to Andrew Barnard (a member of the Playboy band and co-author, with John, of almost all the Playboy songs). Then we just wiggled around with it a little bit.

"We wrote the tune at Andrew's house—he likes to work late at night though I don't really care when we work. I just get ideas that come into my head and I just write them down. I can write any time. It doesn't make any difference. I'm not a mood writer—well, I'm not a mood writer in the sense that I have to get into the mood to get an idea.

Blaze Around

"But once I get an idea, I'm lucky enough that I can keep it in my head. I'm not like some people—they have to get to a piano right now—but if the idea's really good—like 'Judy In Disguise' stayed on my mind for three or four days before I brought it to Andrew—the whole song is laid out in my head—everything, even the bridge.

"Usually you have to say, 'Well, I got the first verse, now I have to write a bridge.' This time I wrote the entire song in my head and even the first verse of lyrics."

"Judy In Disguise" has created consternation among disk jockeys and radio station personnel, plus lots of curiosity from listeners, because with John's Southern drawl, it is difficult to determine whether it's "Judy in disguise with glasses" or "Judy in disguise with Acid."

"This is the way I feel about it," John says by way of explanation. "If they want to believe that, that's fine, because I've heard so many records like that by the Beatles or Eric Burdon or the Rolling Stones, and everyone gives their own in-



JOHN FRED and His Playboy Band making it happen with a seven month old record.

terpretation to what they are saying—and it's not what they think.

No Misinterpretation

"Honest and truthfully, we did not intend for it to be misinterpreted. In fact, the first time I heard the 'acid' version, I thought it was the greatest thing I'd ever heard. I didn't really laugh, I just said 'Well, that's great 'cause I mean I love it helps to sell the record.'

"It's like the Beatles—they know what a song's about in their minds but there's such a triple meaning behind the tune that they love for you to kind of wiggle around with it like 'Judy In Disguise With Acid.'

"'Judy' is really a simple song. It doesn't have a triple meaning. It's like some songs you can pinpoint—to me, 'Penny Lane' is about a street and a city—it's pretty plain.

"But then you have songs like

'Strawberry Fields Forever' or 'I Am The Walrus.' I can sit here and talk and we can discuss what we think the song is about and I can discuss what I think the song is about and John Lennon can tell you what he thinks the song is about—but really, nobody can say what it's about. NOBODY CAN REALLY SAY.

Who Else?

"I hate to keep going back to the Beatles, but who is there to go back to?"

Looking to the future, however, John Fred, 22, received his bachelor's degree in physical education from Louisiana State University last month. The rest of the Playboys are all either college students or recent graduates.

"'Judy In Disguise' is not basically the sound of the Playboy Band, I'm sorry to say," John explains. "Most people would prob-

ably lie and say it is but it's not really us.

"If you ever hear us in person, still tell it's our record," you'll know what I mean. We do a little bit of everything from the Beatles to Otis Redding to Wilson Pickett to the Rascals. But you can

And Next?

The question of what is next on the Playboy agenda is bothering John Fred, to put it mildly.

"I'm not going to follow it up with something like 'Snoopy's Little Sister' or 'Judy Has Contact Lenses And Is Back On The Scene Again,'" he insists.

"I might never have another hit record—but I won't follow 'Judy' with something basically the same. I want to try and progress!"

And part of John Fred's path of progression is about to be heard on an upcoming album—blessed the entire Dallas Symphony Orchestra for one track.

SOME 'STRAIGHT' ANSWERS FROM THE LEMON PIPERS

In the last six months or so, new American groups have been climbing up the national charts with amazing speed and accuracy. The latest group to accomplish this feat is the five-man union known as the Lemon Pipers. Their hit? "Green Tambourine."

Bill Albaugh, the 19-year-old drummer, likes heights... at least one would be forced to make that deduction from the fact that Bill not only likes to fly a plane but also to climb mountains!

However, he lists his hobby as writing "Happy Birthday" on school buildings across the country... though, that's up to you to believe.

Art Of Playing

R. G. Nave is the 22-year-old who enjoys playing an organ, tambourine, fog horn and toys. When not performing with the group, R. G. indulges in scuba diving and sky diving. R. G.'s accomplishments are succeeded only by 21-year-old Bill Bartlett's "hobbies" of burning holes in his bedspread and smoking spinach. Bill majored in chemistry and mathematics at Syracuse University. Unfortunately,

he gave that up and is now a senior in fine arts at Miami University.

Sieve Walmsley is the 18-year-old bass guitarist for the Lemon Pipers and was born in New Zealand. A poet, he looks deeply into other peoples' minds, feels uncomfortable around adults and says he likes to catch passing freight cars.

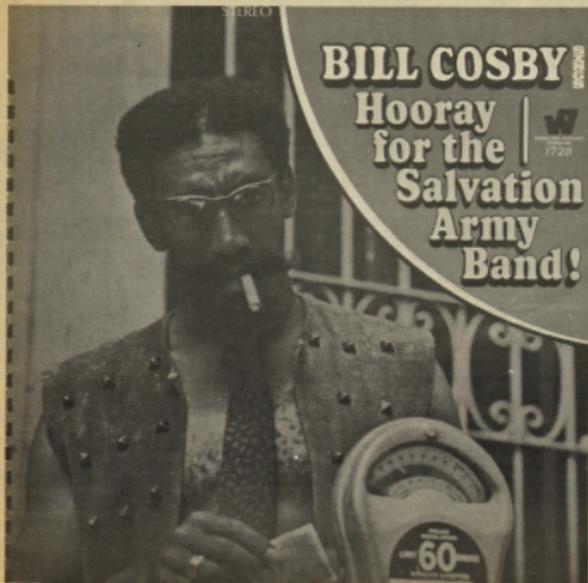
Tower Monkey

Ivan Browne, 20-year-old lead singer and rhythm guitarist, lives in a tower and admits that his best friend is money. Other than the green stuff, he enjoys swordfighting, chemistry, Hershey bars, motorcycles, weird clothes and climbing trees.

Although they obviously love a good joke and straight answers, it is a known fact that they perform all types of music from folk ballads to psychedelic sounds, from blues to country and western music. They write most of their own material and if you're in New York between February 28 and March 11 you can catch the Lemon Pipers at the Bitter End... and discover the truth for yourself!



THE LEMON PIPERS and their "Green Tambourine" are pushing up the charts.

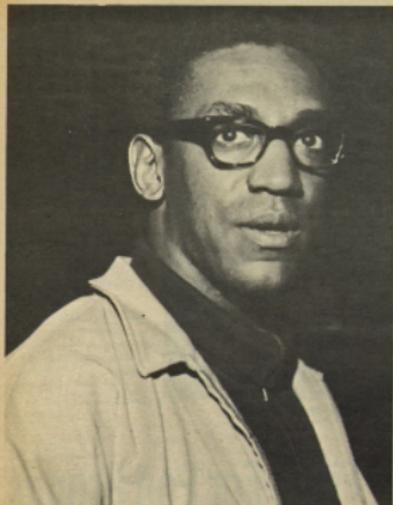


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Bring Back Star Trek

Unique among the nation's college campus population, the students at the California Institute of Technology at Pasadena have shown little interest in protests and demonstrations.

But last week, Cal Tech students joined forces with KRLA, nationally recognized for its humorous promotions involving contemporary social satire, to call for a protest march, replete with live band, picket signs and all the trappings, in voice opposition to the rumored cancellation of NBC-TV's science fiction "Star Trek" series.

Tradition

During the week KRLA took to the air, with tongue deeply buried in cheek, to point out that the half-humanoid character Mr. Spock, in the true American tradition, raised himself from a Vulcan slum to become a national folk hero.

By Saturday night, the appointed time for the march on the NBC-TV studio in Burbank, the ranks of the Cal Tech protesters swelled to over a thousand as sympathetic students from other Los Angeles area colleges and high schools heeded KRLA's call to action.

Decision Pending

The well-managed marchers, escorted by jovial Burbank police and KRLA officials, paraded to the web's lavish facilities where they were met by NBC director of film programs, James Scarborough, who assured all that a decision on "Star Trek" is "still pending."

Caught up in the spirit of the occasion, the NBC brass and corps of press agents even sported, with only the slightest trace of embarrassment, bright yellow badges bearing the call letters of non-network KRLA.

COSBY—WHY I TURNED SERIOUS

By Bill Cosby

Whenever the talk gets around to "career," I always get the question: "How come you changed from stand-up comedian to serious actor?" Actually, my start in comedy was as natural as stubbing your toe, but my dramatic work is the result of a carefully thought-out decision.

When I was a kid I always used to pay attention to things that other people didn't even think about. I'd remember funny happenings, just little trivial things, and then tell stories about them later. I found I could make people laugh and I enjoyed doing it because it gave me a sense of security. I thought that if people laughed at what you said, that meant they liked you. Telling funny stories became, for me, a way of making friends.

No Jokes

My comedy routines come from this story-telling knack . . . I never tell jokes. I don't think I could write an out-and-out joke if my life depended on it. Practically all my bits deal with my childhood days back in Philly where the most important thing on the block was how far you could throw a football.

I think what people like most about my stories is that they can identify. I had a man once stop me and say, "Hey, you know that story you tell about street football

and how you'd cut behind a car? Well . . . I used to do the same thing in the country but I used a cow!"

The situations I talk about people can find themselves in . . . it makes them glad to know they're not the only ones who have fallen victim to life's little ironies. For example, how many of us have put the ice water bottle back in the refrigerator with just enough water left so we won't have to refill it? Be honest now.

A Happening

That's how I got involved in comedy . . . it just sort of happened. Once I decided it was a way to make a living, the struggle was on. Breaking into show business is one of the hardest . . . longest . . . most discouraging things you can do. If you want to make the old school try, you better have plenty of guts and determination 'cause you'll need all you can muster up.

I was quite satisfied with my work after I got going. Night clubs were good to me . . . and TV suddenly started opening up. It wasn't until "I Spy" came along that I really felt established . . . at least to a certain degree. It was so completely different from anything I had ever done. Story-telling is one thing, but playing a definite character . . . and serious, yet . . . that's something else.

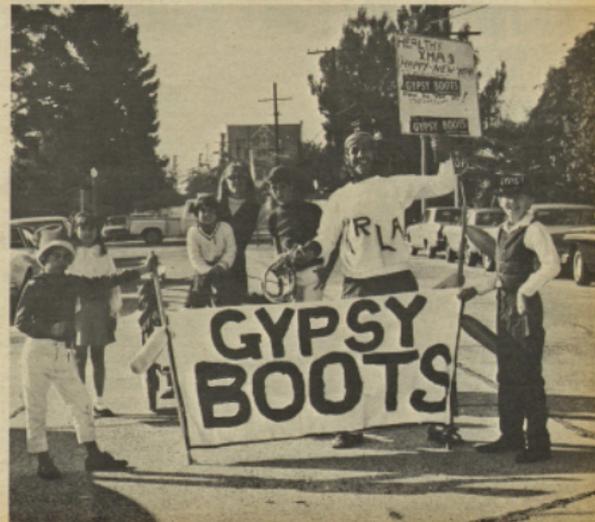
In the beginning I was careful to keep my "Bill Cosby comedian" personality strictly separated from the personality of Alexander Scott, who I play on the show. After awhile, though, I began to realize that Scott was a man with characteristics and I had to develop them.

Real Person

I also felt that separating my comedy self from my dramatic self was not right. In the end I just relaxed and let things come naturally. As a result Scott has become a very real person to a lot of very real people who watch "I Spy" every week. He isn't a type . . . you can't see through him and you can't predict what he'll do next. Sometimes he's even hard to understand, but aren't we all?

Now that I've gotten into playing a serious role, I really enjoy it. I must admit I was nervous in the beginning, but the experience has really been great for me. I know it's hard to keep pushing yourself into different areas, but you have to if you want to be around in a few years. In this business, if you stand still, you disappear!

As for the future, who knows? The only limits are the ones you put on yourself. So far I've been lucky enough to avoid them. And if I sound serious about all this, believe me . . . I am.



GYPSY BOOTS | I love a parade and KRLA.



MARK LINDSAY and Paul Revere with Charlatan Production's Producer-Director PETER GARDINER.

Charlatan Productions: Mind Blowing Films For Pop Groups

By Jacobs Atlas

The arena is empty, the fog is rolling in from the coast. Eric Burdon steps into the bleak setting; the soundtrack whistles with the blowing wind. Suddenly, as Burdon looks up the screen bursts with the impact of milling people; it is the Monterey Pop Festival in full swing. Thus begins a five minute film on Eric Burdon's record called *Monterey*.

This film was produced by Charlatan Productions, a small intensely creative organization involved in doing promotion films for rock groups. The word promotion here can be deceptive; it to talk only in terms of contribution to an art form. These films would be more accurate perhaps are only promotional in that they are dealing with a group, with one or two records. But nevertheless they are some of the more interesting and involving film work being done today.

The company consists of three young men. Peter Gardiner, Tom Rounds and Allen Daviau. Alive, talkative, individual fanatically interested in both film and music, they have found the key to conveying the best in the audio medium with the best in the visual medium.

Beatle Influence

Their services are constantly in demand. So far they have completed 15 films, and have recently

signed contracts to film 26 for MGM-Verve, and contracts with other various record companies are negotiating. Their competition is growing, but really in number only. Too many other companies are still in what can only be called the Lester-Beatie syndrome. Their idea of a pop music film is to have the groups run about on a field, or pop out from behind in trees and then disappear. None of this is done by Charlatan.

What is done is a fantastic piece of art work that best exemplifies the group and the music. Peter Gardiner who is responsible for the final editing states, "we listen to a record under the most receptive conditions. Then we meet and discuss our ideas. Finally we come to the group and see what they want." But, he emphasized, "the groups know that although we will listen to their ideas, the final decisions must come from us, otherwise the whole thing will die."

The field is growing rapidly, and record companies are putting their wholehearted support behind this endeavor, Tom Rounds explains. "This whole thing involves what might be called a shogun approach to music, or maybe a wider approach would be a better choice of words. The companies are realizing that they need a better way to promote records than just relying on top 40 pro-

gramming. Many times it's difficult to get them to play a new group, or to take a chance with someone who might be doing something different. This reluctance stems from necessity. I know, I used to be a program director in the Bay Area.

Film Oriented

"But anyway, companies are now realizing the necessity to find another way to get the kids to know the records. And film was the logical thing. All the groups want to do features anyway. Everyone is terribly film oriented. If we had tried to do this five or six years ago, the companies and the groups wouldn't have wanted the films. But now, everyone wants them.

"The outlet will be in television, and the market is fantastic there. Everything from Dick Clark to the local shows. Even network specials want them. This doesn't mean that we don't want to see them go into theaters. There is a lot of discussion about putting these out as shorts with films, but nothing definite is set yet."

Peter and Tom met while they were studying at Amherst College. In fact, they worked together on the first pop radio program on FM at the college. It was called King Peter, although it didn't refer to Peter Gardiner. This was way back in 1957, and they even

did their own critiques and chart work. Peter was a music major. But after college they went their separate ways for ten years. It was only last year that they got together again.

Special Effects

They began doing special effects, which they still get calls for, the most notable perhaps is for the psychedelic film, *The Trip*. They also do the opening sequence for the Les Crane Show here in LA.

Their approach is to combine music and film into one unit. They have done just that. Peter, because of his background in music is able to integrate the two forms into becoming one. It takes hours of hard work, a five second film sequence can take as long as two hours of intensive work.

"I do the editing with the music in my head constantly. It's very important to edit to the music. Sometimes you want to cut right on the beat, sometimes slide in before or after, but it has to be intentional."

They find that the groups are easy to work with, although sometimes a great deal of tact is necessary. Peter explains, "a lot of the groups think they are born comedians. Then too they have seen the Beatles' films and the Monkees and their idea is to run

about and have fun. Sometimes it just becomes beneficial to let them get that out of their system, and then start shooting."

"We film sort of erratically. Only once have we come out with a film that followed the original script. In fact the idea of a script is sort of away from the way we work. Only the American Breen's film really followed a pattern."

They have filmed the Cowells, Jimi Hendrix (a mind blowing film that's incredible), Eric Burdon. In the future they will do Aretha Franklin, The Young Rascals, Cake and many others.

Assaulting Senses

"We see our future in full length productions really. The great thing about today is the kids are oriented to sound and color and lights, and having the senses assaulted with visual and audio images. It's great for us."

To talk about new waves and new trends in pop music is always a little dangerous. This is a here today gone tomorrow industry, but seeing the work of the Charlantans compels one to realize that their ingenuity and creativity will enable them to stay on the top. It is gratifying to see young people, without establishment hang-ups finally able to come into their own creatively and commercially. Charlantan Productions is a whole wonderful thing in themselves.

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"Our Music Is Family Music"

By Tony Leigh

Jay and the Techniques know how to sell a song. Combining good rhythm with interesting catchy words, they have found themselves the proud owners of three hit records in a row. There seems to be nothing these boys can do that is wrong. Their first album did tremendously well, and their second, which is just off the press, is slated to do likewise.

The leader of the seven man group is, of course, Jay Proctor. Articulate, polite, hip, and interesting, he has very individual views on himself, the group, his

life, and success as a whole.

"I started out like most Negro entertainers in church. I sang gospel with my mother and my aunt. From there I finally went into singing pop music, and after playing with several groups, all of us finally found each other.

"That meeting was mainly just people knowing people and then other people knowing them. We came together about two years ago, and have been playing ever since."

Jay and the Techniques originate from Allantown, Pennsylvania. They still all live there, in

the neighborhoods where they grew up. Jay, who is extremely friendly and down to earth, has found that although success hasn't really had any adverse effects on him, old friends have not remained likewise unchanged.

"A lot of my old friends don't like me anymore. I guess it has something to do with being jealous of my success. Then the other thing that really makes me sad is that people see me and don't say anything. Later they'll tell someone they saw me and they didn't say hello because they thought I wouldn't answer. That's so ridiculous, and it really hurts. Now when I get home, I try to give a large party, and tell everyone I see that

I really want to talk to them, and be with my old friends."

Success doesn't really leave much time for staying at home seeing one's friends. The group is usually on tour, or recording in New York. Their producer is Jerry Moss, a man for whom Jay has the utmost respect and trust.

"Jerry picks our material. I have some say, but I trust his taste and his judgment. He is also responsible for the arrangement.

"He's incredible at a recording session. He'll know just what to say to get the guys to do the right thing. He even knows my range better than I do.

"A local DJ in Allantown brought us to Jerry. We had been playing local hops and college dances, and then Jerry started working with us.

"Our stage act contains a lot of soul music, because our own records aren't plentiful enough to sustain an entire evening. But our sound really isn't soul. It's more something for everyone. The kids can dance to it because it has a good beat, it's not so loud other people can't enjoy it, and for the youngsters there's the lyrics. You might say our music is family music.

"I especially enjoy doing concerts. It's great to get the feeling from the audience. Even in a large auditorium you can get that close feeling."

Jay and the Techniques are unique in many respects, none the least of these is the fact that the group consists of two Negro singers, backed up by five white musicians. The pop industry has lately come under much attack for its lack of inter-group integration.

"This was totally accidental. We had no intention of choosing peo-

ple because of color. They were just the best people we could get for the job. We think we have the best lead guitarist, and it doesn't matter what he is."

Although Jay would be the last person on earth to set himself up as an example to other people, his success has brought him a measure of just that.

"What happens is with parents really. They come up and say that their kids play this or that instrument, and should they concentrate on that only.

"I usually tell them it's really important to just concentrate on music, but after you get a good education. You need that background no matter what you do. If you're really serious about music, well you can do that while you're going to school. And if you can't then just wait until you're out and then there is still plenty of time."

Although Jay left home at a very early age, because he thought he needed that independence; he is back with his parents now. Looking back, Jay doesn't really regard the move for independence as a mistake, but it was attempted at 100 young age.

"I thought I knew everything there was to know at sixteen, but I really didn't know anything. You're just a kid at sixteen, no matter how smart you think you are."

Jay plans to stay with the group for "as long as they'll have me" and although this article has singled him out to be interviewed, Jay insists, that he is only one of the group.

"There are no stars in this group, certainly not me. We all are together, one unit, and that's the way it will always be. I have no plans to go out on my own."

Totally Unique: Country Joe And The Fish



Country Joe and the Fish is one of the most creative groups to come out of the Bay Area. Their first two albums were immediately recognized as being truly unique. *Feel Like Im Fixing to Die* is a definite chart climber.

The Fish, as they are collectively called, is a strange animal in the pop field. There seems to be little or no commercialism attached to the group. Playing free concerts whenever asked in parks and arenas, they seem to have little regard for the financial considerations of most groups.

Their latest album includes a marvelous piece of merchandising called the Fish Game. To appreciate what that is all about, one must buy the album. But

even without gimmicks like Fish Game, which is truly clever and original, the group is something very worthwhile.

They are planning to travel all over the world this year. One of the places they will stop will be Chicago where, along with Phil Ochs, The Fugs and Allen Ginsberg they will take part in a Youth Festival.

Just recently they have been the subject of a yet to be completed film called *How We Stopped the War*, filmed at a peace demonstration in San Francisco. They hope to be able to show this very soon, but the producer, Dave Peoples, isn't giving any guarantees.



FORMER UCLA All-American football star, Bob Stiles, portrays an athlete who finds weird things happening to him with the aid of Peter Ustinov in Walt Disney's "Blackbeard's Ghost."

THE BEAT GOES TO THE MOVIES

Blackbeard's Ghost



PETER USTINOV, as the spirit of long-dead pirate, Edward Teach, temporarily quenches his taste for rum with rubbing alcohol found in a track team's training room! Must be awfully tasty!!!

The Graduate

"The Graduate" is probably one of the closest examples of American satire that we will ever have. Depicting with humorous clarity the materialism, possessiveness, and emptiness of a great segment of American life, the film makes its point felt without too much immediate sting. The sting comes a few hours later, or the next day when the laughter subsides.

The story centers around a young college student who has returned home after graduation. He is, as the ads indicate and as Benjamin himself states throughout the beginning of the film "a little worried about his future." His parents, who view him as more of a status symbol to be displayed before their friends than as a separate human being, want him to go on to graduate school and chock up more honors for the family. Benjamin isn't really sure what he wants, but he has a definite feeling of dissatisfaction with his parents' life and their wishes.

The summer drifts on, and Benjamin drifts not so slowly into an affair with a friend of his parents, Mrs. Robinson, expertly played by Anne Bancroft. From there, Benjamin goes out with Mrs. Robinson's daughter, Elaine, falls in love with her, and spends the rest of the film trying to secure Elaine for himself.

The film contains an amazing amount of truisms. At one point when Benjamin is drifting in the pool his father asks what the four years of hard work at college were for if not for graduate school, Benjamin without a bit of malice, looks up and says simply "beats

me." Not very profound maybe but incredibly true.

Mike Nichols who directed the film, states that the film is partly about the Los Angeles of the world; meaning that L.A. has a tendency to be more superficial, more materialistic per capita than almost anywhere else. The film points up this tendency beautifully. Also the portrayal of the graduation party composed of Benjamin's parents' friends is a masterpiece. Do parents really sound like that? Just possibly.

The film has beautiful sequences, and is photographed on location in Los Angeles (showing the Strip) and in Berkeley (using both the University of California at Berkeley and USC) as the campuses depicted. The editing is interesting to watch and until the last 15 minutes of the film, it is very swift.

Dustin Hoffman makes his major motion picture debut in the role of the 21 year old graduate. Through most of the film is a victim. Someone who all his life has been used by his parents, and is now trying to find another way. He is quite excellent, if a trifle monotonous.

Elaine is played by Katherine Ross with an honesty rarely seen. When she is viewed walking through Sather Gate at Cal, she really looks like a Berkeley student, not someone's idea of what a Berkeley student looks like. This authenticity runs throughout the film. See it, there's enough of all of us in it to render THE GRADUATE an important personal film.



"BLACKBEARD'S GHOST" is up to Walt Disney's unusually high motion picture standards. The plot centers around the spirit of Edward Teach (Peter Ustinov) who is accidentally brought back to "life" by track coach Steve Walker (Dean Jones). The movie is a fantasy-comedy filmed in color and starring, in addition to Ustinov and Jones, lovely Suzanne Pleshette.

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LOVE LIFE PEACE

BRIANMCHUGHANDHIS-HARMONICAFOREVER.

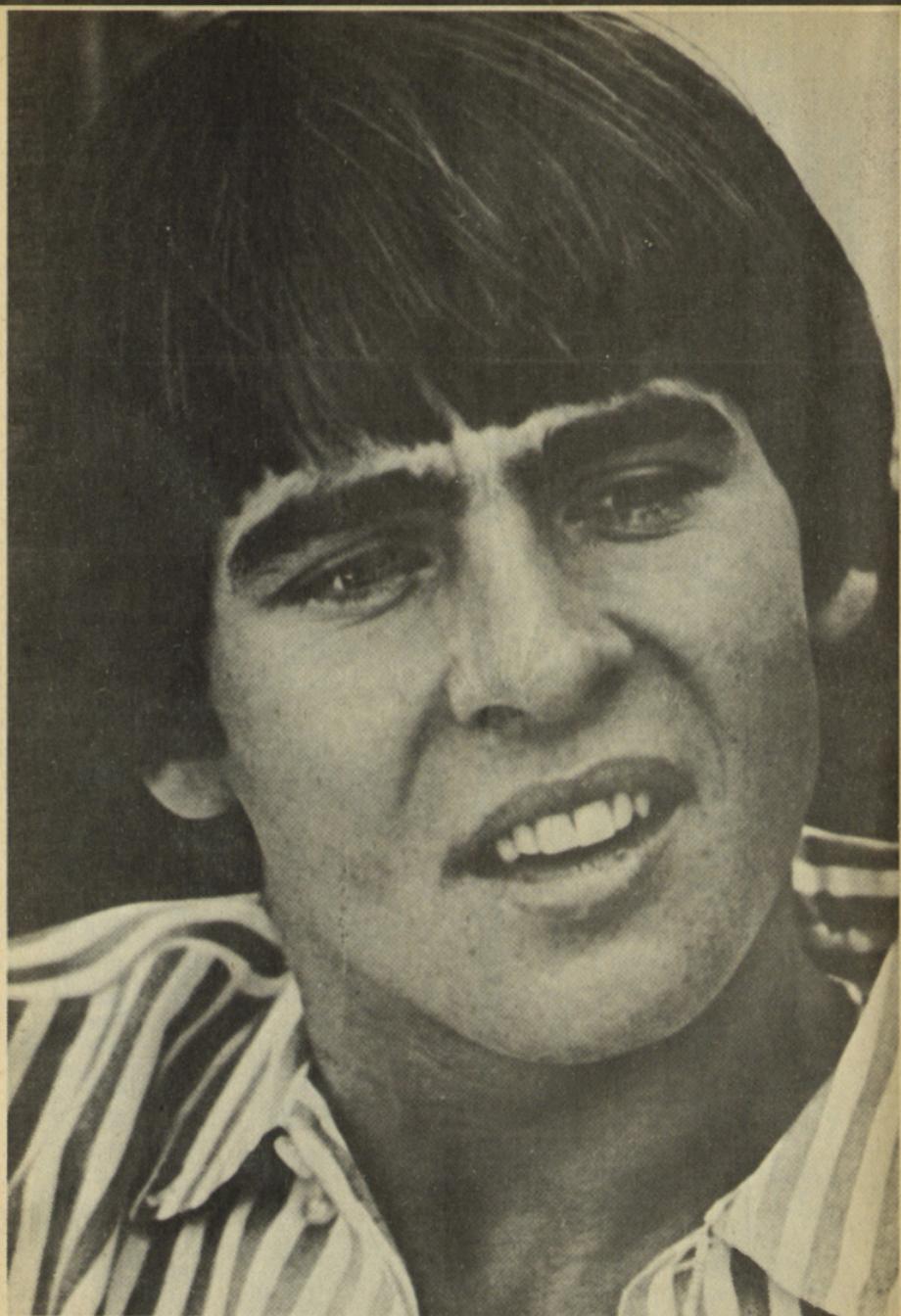
PAUL MCCARTNEY grooves.

Dear Eddie, "The Look of Love" Love ya, always, Sherri.

THE BEAT will accept only personal messages in the classified section. We will print names but not addresses or phone numbers.

We will also accept Fan Club addresses in care of The Beat.

Rates are cheap! Only 10 cents per word. Your deadline for the next issue is: February 14, 1968.



Davy Jones Takes Up Residence In London

SHOOTING IT OUT WITH RASCALS

25c

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, Trini 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 my money, 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.

Roberia 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 book 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 as my newstand 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 Chicago's number one group! And you are Chicago'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.

Filed 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.



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 being 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-

RYDELL SIGNS WITH REPRISE

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 "Volate"

NABORS WINS

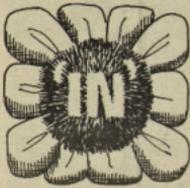
Jim Nabors' recording debut has paid off in a Gold Record! The Record Industry Association of America (RIAA) has certified that "Love Me With All Your Heart" has sold over one million records.

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.

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



amount of charm (?), he hasn't already been made a huge star . . . whether or not the Grassroots 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 Renee" 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 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.

ONLY 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 garbage 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: Mel 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, have 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).

Beatle George Harrison met up with fellow Liverpoolian, 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.

Nilsonson To Europe

Nilsonson, 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

Presented by American International

THE GLORY STOMPERS

Music Featuring
David Allen &
The Arrows

THESE IS A GREAT GROUP OF
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THE STOMPERS AND THE BEATLES
CAME FROM
THE STOMPERS' NERVE
THE STOMPERS' NERVE
IN A GREAT WAY
BLACK BOYS
THEY KNOW HOW TO BEAT
THEY KNOW HOW TO BEAT

COLORSCOPE...PATHE

their soundtrack will
take over the charts.
Better get yourself ready.

AVAILABLE AT



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.

Stale 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 onto 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 longish 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 teeny-bopper publicity movie. Instead, they would like to venture into the world of black comedy which they feel better suited to their talents.





Shooting The Rascals

By Jacoba Atlas

Soundstages used 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 kellogg lights standing around, and a telephone hook up. Other than that, it's cold, drafty and empty sort of wired.

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 promotion 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 latter for the actual filming, unbelievably cooperative, they stood in their spots while the shot was lit and left 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 inside 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 along 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 of their windows and said they 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 Meheche Yogi. That seemed to be a good idea — all the Rascals agreed they wanted to see him.

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LIGHT SHOWS: A VENTURE INTO EXPERIMENTAL LIVING

By Jacobs 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, op 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 hall, any rock concert. Consequently, many 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 his Fillmore Auditorium and Chet 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 have realized in many different ways that this is a "new art," a new endeavor with all the trappings of a valid art form.

One such person is Dan Bruhns, 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 matter of the one that I do being better. Someone could come along and do a better effect, but still for me it 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 kinesthetic power of film, he annoys 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 camera 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 'yeah, that's pretty now let's get over to the interesting stuff'."

Liquid Light

"There are a 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 cutesy-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 movies, 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

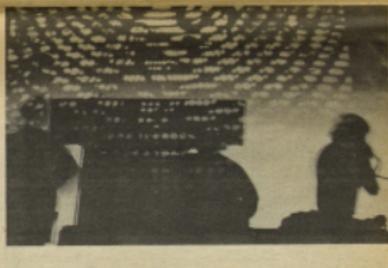
environment and you're relating to it as it's set up around you."

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 become 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



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 overlooked 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 out 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

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 Bruhns was saying, disagreed in the 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

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, shaking 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 filmtown 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 Big Cees, who host the night before had grossed \$62 thousand for KRLA in two shows at the Anaheim Convention Center.



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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!



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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 Bowden); 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.

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 airplane mechanic 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 "Hootenany Show"; then after leaving the Hootenany 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-

ionism 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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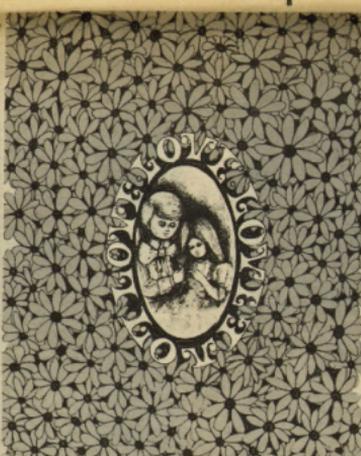
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LEONARD COHEN (Columbia) Leonard Cohen. This is the first
 album for a very talented Canadian poet. Prior to this album, Cohen's
 reputation rested mainly on his film scoring for "Nobody Waved Good-
 bye" and recordings of his material by other artists 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 unusual 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 and they were through with
 dealing/ Evertime 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 registered 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 breasts. If you life is a leaf, that the seasons
 tear off and condemn/ They will blind you with love/ That is grateful
 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