

Exclusive Interview with Airplane

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KRLA

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Association Laughin' It Up

KRLA

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The Beach Boys Haul In \$60,000 For Four Days!

LOS ANGELES—Probably the most often repeated question asked concerning the field of pop music is "how much money does a successful group make doing personal appearances?"

The net amount is almost impossible to determine but for a successful group such as the Beach Boys the gross for a five performance "short" tour is \$60,000.

Take, for example, the Beach Boys' recent swing through the Northwest. Their opening date at Everett Community College broke all existing records for the small institution and grossed \$8,050 from a sell-out house scaled from \$2.00-\$5.00.

Their date at the Seattle Sports Arena (also scaled \$2.00-\$5.00) grossed a nice \$18,885 despite the area's snow storms. Vancouver's Agradrome (with tickets scaled from \$3.00-\$5.00) was another complete sell-out, grossing \$10,000.

An afternoon date at the Portland Coliseum was the top money, grossing \$18,918 with the tickets scaled from \$2.50 to \$4.50. The Beach Boys final date was at St. Marrin's College in Olympia, Washington.

The concert (with tickets scaled from \$2.50 to \$5.00) grossed \$8,000. So there you have it. If you're as popular as the Beach Boys you can gross \$60,000 for four days of work. Needless to say, not many pop groups are as popular as the Beach Boys . . . But, then again, if you're as popular as the Beatles, \$60,000 is peanuts.



JIMMY WALKER . . . NEWEST 'BROTHER'

ARE THE BEATLES GOING ON TOUR?

HOLLYWOOD—In the coup of the year, Jerry Perenchio Artists Ltd. has whisked away United States and Canadian bookings of the Beatles from General Artists Corp. GAC had booked all previous Beatle appearances in the U.S. Interestingly enough, Perenchio himself once worked for the giant GAC.

The switch poses one gigantic and obvious question: will there be any more U.S. bookings for the

Beatles? The Beatles have said a flat "no" but then why would Perenchio want to secure the Beatles if he doesn't know something that we don't know? Silence seems to be the key word and until someone violates it, neither the Beatle fans nor the press will know for sure if the Beatles are indeed coming back to the U.S.

TOM JONES COMES BACK TO U.S.

NEW YORK — It has finally happened . . . the long-promised arrival of Tom Jones to the U.S. for an extended tour of night spots and television shows has finally come to pass.

Jones, who hasn't had a top five record in quite awhile, opened a two-week engagement at the famed Copacabana in New York. Following the Copa, Tom heads out west for a series of television shows, including "Red Skelton," "The Hollywood Palace" and "Jonathan Winters."

On March 21, Jones opens a month-long stand at the Flamingo Hotel in Las Vegas.

From a Welsh mining town, Jones went off to London where he eventually met with success as a singer. His career zoomed to a peak during the "British invasion" of America and his music charts during 1965-66. Probably best known for "What's New Pussycat," Jones enjoyed tremendous success up until the past year when his absence from American charts

and television shows has been marked.

However, with his talent, it's not

much of a bet to say that Jones will be back on top within the next three months.



BILL MEDLEY SOLO

DOUBTS DISPELLED: BOTH 'BROTHERS' SUCCESSFUL

HOLLYWOOD — In the last issue of *The BEAT* we announced the break up of the Righteous Brothers. If anyone had any serious doubts about the success both Bobby Hatfield and Bill Medley would encounter by going their separate ways, you need doubt no more.

Bill Medley has just opened a solo engagement at the world-famed Cocomar Grove in Los Angeles . . . to rave reviews.

Bobby Hatfield and his new partner, Jimmy Walker (formerly

of the Knickerbockers), have been set for their initial major night club engagement at the same club during the prime "tom season" from May 7 through May 20.

Away from the spotlight, Hatfield has formed his own production company, Righteous Productions, and has signed his first recording act to the company, Alice and The Wonderland Band. Hatfield's company will produce all single and album recordings by Alice and the Band.



HATFIELD FORMS OWN PRODUCTION COMPANY

AROUND the WORLD

More Goodies For Schifrin

HOLLYWOOD— Good things just keep happening for Lalo Schifrin. Schifrin is certainly an Oscar contender for "best original score for a motion picture" with his score for "Cool Hand Luke." He's riding high in the national record charts with his "Mission: Impossible."

And now Schifrin has signed a long term multi-faceted contract with Paramount Pictures! The deal includes an exclusive recording contract with Dot Records and Paramount's publishing firm in addition to a nonexclusive pact for the scoring of at least one motion picture per year.

Schifrin arrived in Hollywood in 1964 and since that time has scored such movies as "The Cincinnati Kid," "The Fox" and "The President's Analyst" for Paramount.

Television programs have not escaped the Schifrin touch either as the talented composer-conductor has scored numerous shows, including several for Wolper Productions.

Schifrin began his musical studies at an early age in his native Argentina.



AL MARTINO: RED CARPET

LAS VEGAS— Al Martino is getting the red carpet and then some rolled out for him when he opens at the Flamingo Hotel this month. It's the first time in Vegas for the singer and in honor of the occasion the hotel is calling it "Al Martino Day" and is working in association with the local Chamber of Commerce for the event.

Deal For Connie

MIAMI BEACH— Remember Connie Francis? Well, obviously the Miami Beach patrons do. The singer has switched her loyalty to the new Hilton Plaza Hotel here (after long being associated with the famed Eden Roof) and has been signed to a three year contract by the Hilton.

The Hassles To Arrive?

NEW YORK— Expect to hear a lot about a new group called the Hassles. Why? Because United Artists Records is about to launch a major national promotion and merchandising drive in connection with the group. Their first album is due out momentarily.

The Hassles include John Edward (Little Jon) Diaz, 19, singer and tambourine shaker; William Joseph Martin (Billy Joe), Joel, 18, lead singer, piano and organ; Phil Marden, 19, bass guitar; Jonathan Craig Small, 20, drums; and Richard McKenney, 21, lead guitar.



Eric Burdon Busy

NEW YORK— As you probably already know, Eric Burdon spends more time here than he does in his native England. This, of course, tends to make his U.S. fans and booking agents most happy... with fans being able to see a lot of Eric and the booking agents being able to make a lot of bookings.

Consequently, Eric and the Animals will be appearing at the

Los Angeles Whiskey a Go Go until March 3, at which time they head up to Las Vegas for a March 8th appearance at the Convention Center. March 9 finds them at the VIP Club in Tucson; March 12-13 in Dallas; March 15 at New York State University; March 16, Village Theatre in New York City; March 22-23 at the Grande Ballroom, Detroit.

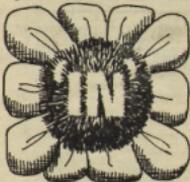
PEOPLE ARE TALKING ABOUT who started the rumor that the Beatles and Stones are considering a joint concert tour of the U.S. . . . the large record company which is about four months too late putting the big push on a group with the shoulder-length hair . . . the confusion over Herman is due to arrive Stateside and wondering why it all happened

. . . the very talented female singer who only had one hit and then took off and wondering if she can now comeback . . . how many things the Fireballs did be-

fore "Bottle Of Wine" . . . the Stones' failure to get "She's A Rainbow" into the national top ten causing people to wonder if their career has been damaged by their less-than-sparkling publicity . . . why the Vanilla Fudge moved their album way up in the charts but can't seem to get a single off the ground . . . The First Edition proving that a big promotional campaign can't hurt . . . the fact that Georgie Fame is back all the way with "Bonnie And Clyde" and wondering how many others will be able to cash in on Beatty's brainchild . . . the surprise com-

hination of the year being Jackie Wilson and Count Basie

. . . the Hollies drawing an impressive array of entertainers to their first personal appearance in Los Angeles . . . the Royal Guardsmen being back on the charts with a song which fails to have "Snoopy" in the title and wondering if wonders will never cease



. . . what the Human Beins' faces look like on their album cover and whether or not it was intentional

. . . the fact that when a rock group picks a name like 1910 Fruitgum Company you know how many group names have already been taken . . . how Bill Cosby can maintain his cool in the face of all those obnoxious au-



tograph demanders and how the autograph demanders can lose their cool in the face of Cosby . . . how much better Harry Belafonte is when he sticks to singing and leaves the hosting behind.

. . . how broad-minded the American record buying public is when they can put the Fireballs, the Mills Brothers and James Brown all on the same record chart . . . how many Grammy Awards pop artists are going to receive this time around . . . the Mamas and Papas on-again, off-again career getting too ridiculous for words . . . why no one can

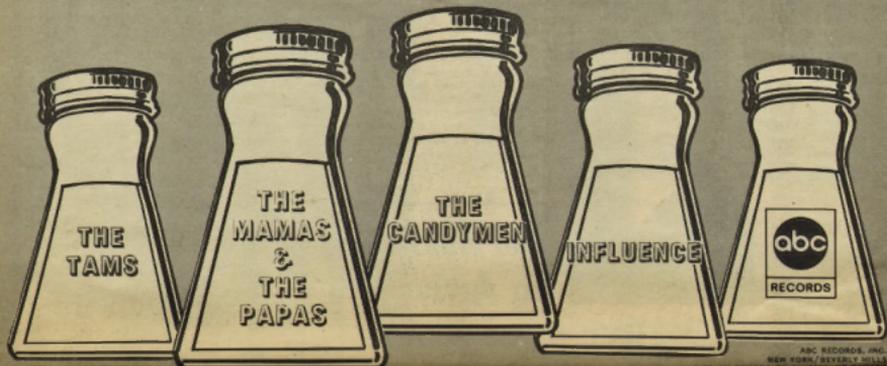
come up with the money to purchase the great master Mike Nesmith cut

. . . whether or not Bobby Rydell will be able to make a top 40 comeback to go along with his new recording contract . . . how snow job number 581 coming up on a group which keeps hanging on the fringes but never moving forward . . . Spanky and Our Gang being most impressive in concert . . . the Four Seasons choosing an oldie instead of a new Gaudio composition but probably having themselves a giant hit anyway.



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PICTURES IN THE NEWS



THE HAPPENINGS are one of the busiest groups in the nation as far as personal appearances go. Bookings set for the group include the "Merv Griffin Show" on March 6; Doylestown, Pa. (8); Holyoke, Mass. (9); and Chester, Pa. (15). The Happenings will play the posh Eden Roc in Miami from April 1 through 7.



SOME PEOPLE THOUGHT it would never happen but Glen Campbell is really going to leave his lucrative job as a session musician to work full-time on his own career! Biggest date upcoming is his hosting of the Smothers Brothers' summer replacement TV show.



PET CLARK has come a long, long way from winning her first Grammy. The petite entertainer, who has just finished her first film starring role as an adult, is being sought to play the lead role in the movie version of "Peter Pan."



THE ALAN PRICE SET is heading across America on a five week tour in conjunction with a heavy promotional push on their new album, "The Price Is Right." Cities set for the Price invasion are New York, Hollywood, Dallas, Phoenix, Tucson and Detroit.



HERB ALPERT, who is always moving, will go all across the country in his next television special airing on April 22 on the CBS-TV network.

A QUIET AFTERNOON WITH THE AIRPLANE

By Tony Leigh

It was a weird sort of afternoon. The Airplane were in Los Angeles, holed up at a motel on Franklin Blvd. in Hollywood. Their public relations firm had decided that it was about time the Airplane gave a few interviews to the local press, so three or four editors were called with the news the Airplane would love to talk to them.

It turned out that the problem really wasn't that the Airplane didn't want to talk, it was just that things weren't quite set up that way. It's a fine and lovely style to just follow people around for days and get bits and pieces of information over a period of time, this makes for insights and interesting reading. But when you're limited in time to an hour in one afternoon, you need quiet, cooperation and order.

For better or worse, none of that was present at the motel. What was present was unusual — all six of the Jefferson Airplane together in one room. They had obviously been clued that they were to do about three or four interviews that afternoon and they

denched even in that afternoon, was the extreme egos of every member of the group.

Spencer explained, "you have to be an ego freak to get in front of an audience, to expose yourself, to give them something groovy. Before you can face an audience your ego has to be there. But ego is not necessarily negative."

That is probably the understatement of the year, for the Airplane after recording in this city for seven months, has earned the rather dubious reputation of being six complete walking egos. Grace readily admitted that one of their hardest problems is to agree on anything. That was certainly proved when a slight business discussion seemed to pop up out of nowhere, and a debate ensued.

About this time, their PR man got into a discussion with Spencer about jazz musicians and having to leave Los Angeles to make it in New York, and the problems of doing. Also there was a strange conversation about only wanting cover stories in national magazines. Spencer thought cover stories should be all they should try for, settling for less when absolu-

played the Hollywood Bowl. It seems that they wanted the audience to be able to dance — a perfectly logical request except that the Bowl is a concert stadium and not a dance auditorium, a fact which the police noticed immediately as they tried to undo the "damage" Marty, Paul and Grace were doing.

"It's important for the audience to dance so that they won't feel inhibited, they have to feel free, and not have cops standing around . . . that's a drag, no one can enjoy themselves."

Then Paul added, "I also like wiggly bodies, they turn one on. The audience is more involved, dancing is like applause, it shows they are with you, but unlike applause it goes on all the time."

The importance of light shows was also discussed. The Airplane was, of course, one of the first groups to use a light show and now they almost never perform without one. They brought one of the best light shows to national television when they performed on the Perry Como Show.

"We usually take our own with us, unless the promoter of the concert can guarantee that they have one of their own. It's just that much more added environment. The Head Lights go with us."

There has been a good deal of complimentary talk about the Airplane in their home town of San Francisco. It seems the group that helped to create the San Francisco sound; the group that played one of the first free concerts in the park, the group that speared flower power throughout the world, has lost favor with a good many Bay Area residents. The complaints range from "they are too Hollywood" (whatever that means) to "they sold out" (mainly due to the fact that they rented a fantastic house in the Hollywood Hills for a fantastic price — the very same house the Beatles stayed in when they were in town). But the Airplane could not be bothered with such comments.

"We have to develop. This is where the Airplane is now, if you don't like 'Baxter's' then you don't like the Airplane. You can't say you liked us more when we did 'Pillow' then now, because we have to change. There's nothing we can do about the people who think we've 'sold out' we haven't, that's all. You gain some people and you lose some people with everything that you do."

Then, as an afterthought it was added that some people after each of their three albums have stated that they "sold out."

The rest of the afternoon, was devoted to pictures taking and private conversations. Grace was hungry and ordered Chicken Delight — the delivery boy was in for a big surprise. Paul and Jack decided they wanted to go see a movie, and the new Italian Western flick, *The Good, The Bad and The Ugly* seemed like the best possibility. The PR man was saying the reviewer for the *Times* was due any minute and that he would have some intellectual questions. It was sort of a weird afternoon.



JACK



PAUL



GRACE



JORMA



MARTY



SPENCER



were slightly ready for it.

There seemed to be a million people in the room, a tape recorder, and a cameraman who needed shots of the group. And of course, their PR man sitting discussing life and the inability of reporters to ask questions. Spencer talked almost constantly. Jorma and Jack sat reading *Crawdaddy*, who had just come out with a super-intellectual-aren't they wonderful review of "After Bathing At Baxter's." Marty was getting up and down every few minutes, justifiably bored with the whole thing, and Grace was looking around for some pain pills, anything stronger than aspirin.

Airplane Cooperative

It wasn't that the Airplane didn't want to talk, or to give a real interview. It's just that the whole thing wasn't set up that way. It was more sort of catch as catch can, the feeling that they and you all had better things to do. Amazingly enough, as a whole they were most friendly and cooperative, two adjectives not usually associated with the group.

One point that was discussed almost immediately and was evi-

tely necessary, but only as a last resort. It seemed that a few months before a major magazine had lived with the group for a couple of weeks, pertaining in copious private and group interviews, being in the center of the Airplane at all times, only to come forth with a few paragraphs of nothing when the magazine was finally released. This, Spencer thought was unforgettable. The PR man tried to explain to him the facts of magazine life, about editorial control over the cover and all that, but Spencer held his ground.

There was a hull in the cross conversation long enough to ask about audiences and dance concerts. Paul explained, "about a half and hour before we go on, we start to warm up and plan what we are going to do on stage, depending on how we feel . . . what feels good tonight."

Vibrations

"It's important to get a response from the audience, especially for the singers, you need the vibrations."

The Airplane caused quite a stir in this city last summer when they



THE ASSOCIATION display three gold records they just received from Joe Smith, General manager of Warner Bros./7 Arts Records, for their "Along Comes The Association" and "Insight Out" albums as well as their "Never My Love" single.



RUSS GIGUERE

A 'PARALLEL TWENTY THREE' ON THE DAYS OF THE ASSOCIATION

By Patty Johnson

The past two and a half years have been fast and furious for the talented six known collectively as the Association. In that length of time Brian Cole, Ted Bluechel, Russ Giguere, Jim Yester, Terry Kirkman and recently Larry Ramos have racked up over a thousand shows, roughly a hundred television shows, one book, numerous awards and five gold records.

The last batch of gold records were just presented to the group at a cocktail party held at the Beverly Hills Hotel. It was obvious that the six young entertainers are still as unpretentious and fun-loving as ever when they had a tug-of-war over their new trophies!

One of the songs on their gold-plated "Insight Out" album is "Parallel Twenty-Three." It con-

nects the past and present in our society . . . a society from which the Association have decided not to drop out. And like that society there are comparisons and parallels to the Association "then" and the Association "now."

On July 1, 1965, six nervous, identically brown-suited musicians made a dubious debut at a place called the Ice House in Glendale, California. One year later they headed out on their first tour . . . a magnificent itinerary of the back of a railroad truck, a platform in the middle of a lake and other such interesting and prestige-laden places.

The past year the Association entourage stopped at such places as Houston's Astrodome, San Francisco's Cow Palace and Los Angeles' Greek Theatre.

But . . . "We have basically the same act and the same format. The show starts and it ends," says the fast-thinking Ted Bluechel. "We try to add as much new material as possible and still leave our favorites."

Summer of 1966 saw the release of their first album, "Along Comes The Association." January 1968 was the month the Association received their gold record for the album, signifying sales of one million. "It was recorded before I joined the group," admits Larry Ramos, "but it's pretty good anyway!"

"Renaissance" and "Insight Out" followed in the heels of the first album and their fourth long playing object d'art is due out any

day now. Says Ted of the latest: "Ten of the cuts on it are original compositions. And, as any group, we like to grow. We are trying some new things, especially a lot of new vocal concepts on this album."

Unusually enough, during the two and a half years they've been together, there has been only one personnel change in the group. Their former lead guitarist, Gary Alexander, made his exist and was replaced by Larry Ramos, formerly of the Christy Minstrels. "Replaced" is not really the correct word because both of them have contributed to the group in their own individual ways.

That was the past . . . the present is busy and the future is called promising.



TED BLUECHEL



BRIAN COLE



LARRY RAMOS



TERRY KIRKMAN



JERRY YESTER

By Jacoba Atlas

He's slight of build with long hair that hangs almost to his shoulders in curls. At 20, he is an incredible mixture of youth and age, of knowledge and innocence. He is also the master of the put-on. He is Arlo Guthrie, son of the famous Woody Guthrie, the man who reflected a whole generation of people with his interpretation of the Depression, the man who influenced another generation of songwriters with his music.

But Arlo is not simply Woody's son, as the song says, "God bless the child that's got his own." In front of an audience, Arlo is outstanding. No matter how much you may love "Alice's Restaurant" on record, there is nothing like seeing Guthrie sing it live. He has a rapport with the audience that is most unusual in seasoned performers much less a 20-year-old "new-comer."

Arlo's songs are totally unique in music today. They seem to be more of a summation and interpretation of the world and its hang-ups than anything else. Gone is the protest song, or the questioning song. Arlo is not so much asking why, as he is saying what is. They don't have the tone Dylan's early period of "Blowin' in the Wind," nor are they the postcal outbursts of "Desolation Row". Although Arlo resembles Dylan in voice and appearance he is in no way emulates Dylan's style.

Although Arlo's song could be interpreted as political, the troubadour refuses to accept this label. "I'm not really politically minded in my songs. The songs are sometimes about politics, have things about politics in them, but the songs aren't political at all. Because they don't say to choose one politic or another."

Another label Guthrie shuns is that of a spokesman. "No one can ever be a spokesman for someone other than himself . . . and I'm a spokesman for myself. In my own life, I'm of course in touch with other people, and mostly people who are my age, people who are doing the things I'm doing. And that want to do the things that I want to do. So in that sense I know a little about what's happening within my kind of people. And since I know about that, I write about it. So I'm not really a spokesman, I'm just doing my thing, telling my story. Which isn't altogether unreal."

Rock As Folk

Many people have declared that folk music has died. The impetus that brought us the early sound of Dylan, the voice of Joan Baez sans electronic accompaniment, the melodies of Tim Hardin, has given way to the driving sound of rock. But Arlo sees a close connection between the two forms of music.

"Rock is folk music. Well, it's what makes folk song a folk song. It's not a guitar certainly that makes a folk song a folk song, and it's not the way you play it or how it sounds. It's what you say.

"Folk music is things that communicate with people. If I can say that that is folk music, then I can say that rock is folk music. So

ARLO GUTHRIE TELLING HIS STORY



folk music didn't really die, it just changed. To assume that it died would be to say that people don't think anymore, that people don't relate to other people anymore.

"To say that Woody didn't use an electric guitar and all this, well, very simply he didn't have it and if he did have it no one would have listened then anyway. Rock at one time wasn't listened to for

meaning. And that's why it wasn't folk music. Ever since it became playable, anybody can buy an electric guitar for ten bucks if he want rock became folk oriented.

No Protest

"The songs haven't changed except that the way of getting something done hasn't been to protest anymore. In other words protesting is when you're against some-

thing so violently or so that it upsets you so much that you have to do 'no 'that's not any good' that's a protest. But when you do something else in place of not doing something it ceases to be protest.

"The Hippie thing isn't a protest against anything, they're just doing something else. And the music has changed from being

against a lot of things to being for a lot of things. They're just different things. So this is why the protest thing has died, because people happen to be for things instead of against things."

Although many reviewers across the country have criticized a recent concert in New York's Lincoln Center in honor of Woody Guthrie for being a vehicle for seeing Bob Dylan perform after 18 months, Arlo sees it in a much different light. "I don't think it's true. They couldn't have had any good feelings previous to going into the concert. They sound like they wrote [the reviewers] it before they went in. It was an absolutely beautiful concert. There were no ego trips as far as anyone was concerned. It was a very nice thing, indescribable really."

Because most of Arlo's songs deal with society in its present state, there is somewhat of an underlying pessimism implicit in his songs. However, Guthrie himself is an optimist for the most part. A least, however, he doesn't feel society is stagnant.

"Things change whether you're for change or not. I see some change as a natural growth. Whether people are for it or not really doesn't have any significance. What's changing is the kind of society and the kind of world we live in, and that's always changing. It's only that people have to be aware that things are changing and be ready for the changes when they happen. Not to prepare in the way to defend yourself against the changes which seems to be the way with most of today's older people. You know, how to stay the same in a changing world, that's a ridiculous idea. That would be like a tree that never blooms.

"I don't think a song can re-educate anyone. People who laugh at Alice have come to these things themselves. They already know; if they didn't understand it, it would not be funny.

Experiences

"Only experiences can re-educate. You can read a book twenty times and not understand what it's saying and then get it, or you can read it once and get it, or some don't even have to read the book at all to get it. So Alice can only do things that have been done, it may be an experience if someone is ready for that experience, or is in a position to understand it, to make some kind of sense out of it.

"I don't believe in the Generation Gap at all. My grandmother is 85 and she told me she was a hippie and she is, she's very groovy. The Generation Gap has to do with law and order and the Establishment. The Generation Gap is a religious feeling, that something is about to happen that is totally different from all other things that have happened. A lot of people don't know what it is, nevertheless they feel it. Some people try to forget it. Those people that don't feel it are naturally separated from those people who do feel it. This is the Generation Gap between people that feel change and people that don't."



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Unique Interpreters Of Pop USA, Leonard Cohen, Van Dyke Parks

by Jacoba Atlas

The revolution in pop music has produced some extraordinary people. Abstract poets, jazz musicians and classical music enthusiasts, the field has now expanded into a multifaceted creative venture embracing all forms of music.

Because of the top forty dominance of most radio stations and the limited time devoted to LP selections, the average record buyer finds it difficult to hear the new material that is constantly being produced. Buying a record, without hearing cuts from the album can be an expensive mistake, but unless this chance is taken, many people will miss out on what is truly worthwhile in pop music.

This article will attempt to bridge that gap, in the case of three new artists representative of the new order in pop music. The *United States of America*, a new electronic rock group with a solid background in classical music, Leonard Cohen a poet from Canada whose work has been recorded by Judy Collins and Buffy Sainte-Marie, and Van Dyke Parks, a young, proclaimed genius who worked with Brian Wilson of the Beach Boys.

USA

The USA has its basis in a fantastic combination of hard rock and intricate modern electronics. Using such diverse devices as synthesizers and ring modulators they are able to distort voices and music to create a whole new sound.

The group consists of six people: Joseph Byrd who studied music and composition at both Sanford University and UCLA; Dorothy Maskowitz who attended Barnard College and sang avant-garde concerts; Gordon Marron who began playing the violin at the tender age of four; Craig Woodson who studied at UCLA, and participated in a New Musical workshop; and Rand Forbes who majored in music at UCLA and once toured Great Britain and Scandinavia with a Youth Symphony.

Although their music has been put forth as "avant garde" and "art rock" the group itself dislikes this pseudo-intellectual label. Gordon explains, "we're not really far out and freaky. We play really good rock. We're not like the Mothers of Invention at all. We have the best rhythm section (Craig and Rand) and they play, really hard."

Working with a young engineer named Durett they developed a ring modulator, a synthesizer and an electric violin. Together they make up a completely unique unit which transforms normal instruments into genuinely new sounds. Echoes, wa-wa peddles, fuzz tape echoes are all used to create their sound. In fact, the whole unit takes about four hours to set up.

Although all the electronic devices might indicate an inability to produce their sound live, just the opposite is true. With Joseph Byrd working the electronics, Dorothy singing lead, and Gordon on electric violin, their complicated music is reproduced to the letter. In fact, Gordon insists, they are better live. "All the music, all the effects are done live. We don't believe in being a studio group. Some of us even play more than one instrument at a time. We're much more exciting live."

With their amazing background in what is commonly called 'serious music' the group has earned a pre-release reputation as being far out and classical. But although they cut their musical teeth on everything from Bartok to Cage and Stockhausen their present interest is in good rock.

Their lead singer, Dorothy, is an interesting looking blonde without any of the affectations usually associated with singers. Straightforward, talented, she is a major participant in all of the group's creative endeavors. When a national magazine recently did a story on the problems of girl singers with all male group, Dorothy was amazed at some of their reactions. She herself has found no difficulty with the group. "Once I decided to stop trying to set up the equipment everything worked out fine."

She has held many jobs including working for the Time-Life complex. But as she says, "everybody now wants to sing with a rock band. I know a girl who outwardly has everything anybody could want, and she told me she'd change places with me in a minute."

It is Dorothy's voice which ties the USA together and adds to its dramatic appeal. Although she states she doesn't have any trouble sustaining her sound, the one difficulty is when the band gets "sometimes overpowering."

The United States of America is a group you will be hearing about. They are an important

combination of two schools of music united into one tight sound. Listen to their album and try to see them live.

Leonard Cohen

Into a totally different sound is poet Leonard Cohen. Well known in Canada for his love poetry and for his movie scoring, the writer is gaining importance in this country with the release of his first album and a novel entitled "Beautiful Losers."

One criticism of Cohen's album rests with the poets: voice it is really non-existent. What carries the record along is the meaning of the words and not his ability to sing them. Judy Collins is able to give much more musical tone to *Sisters of Mercy* or *Suzanne*, but hearing a composer perform his own words always gives an added dimension that cannot be substituted by a weak voice.

Cohen is a modern day Homer. Maintaining a house on the Greek Island of Hydra without benefit of electricity or running water, holding up at the Chelsea Hotel in New York, dropping into his home town of Montreal Cohen is a man who rarely stays put. US college campuses have been demanding his services in concert appearances to read his own poetry and at 33 he has become a spokesman for a whole generation of people newly vocal in their aspirations.

His music and his poetry is liberally sprinkled with religious images. Allegorical tales of God and salvation run throughout his work. Once Cohen volunteered the battle cry "God is alive. Magic is afoot!"

"Everybody I meet wipes me out. Here are all these people plugging away at their roles. Being producers and policemen and bishops. It knocks me out, and all I can do is get down on my knees. I don't even think of myself as a writer, singer or whatever. The occupation of being a man is so much more. In spite of all the philosophical encouragement about hanging loose and all that Sunday School stuff, I admit I'm confused. I can't begin to locate my head. It has a life of its own."

Concerned with salvation, with finding a 'state of grace' (harmony with the rest of the world) or a deeper meaning to life, Cohen has gone through many devices that were to help bring him closer to

(Continued on Page 15)



DOROTHY MOSKOWITZ of the USA



The USA in concert



LEONARD COHEN

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The inevitable time does many things to many people. Some become better, some worse. Some learn how to shave and others become proficient at growing beards.

Entertainers are no less effected by time than

florists or garbage collectors or used car salesmen. Consequently, while looking through our photograph files we came upon several marked changes over the past few years in pop personalities.

You know their names, you know what they looked like "then" . . . you know what they look like "now."

Did you ever stop to ponder what changes time has wrought?





"I've been on the outlaw scene since I was 15. I had some things in common with the Beatniks, and even more things with the hippies. The next thing may be even closer to where I am."

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From Flint Hill near Shelby, North Carolina to the Avalon Ballroom in San Francisco, Flatt and Scruggs have been playing their banjo and guitar. They even made the get-away faster for "Bonnie and Clyde." Now see what they can do for you!

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FRANKIE VALLI "WE STILL LIGHT CANDLES"

Tony Leleh

Longevity in the entertainment world is a fleeting dream for most performers. A handful out of all the acts burrowing forth are able to sustain their following for more than a few years. One group that has managed to stay consistently on the top of their profession is the 4 Seasons. With hit after hit, they have proven their ability to entertain. Just recently, Frankie Valli, lead singer for the 4 Seasons, has ventured out into solo performances, with *To Give* climbing the charts, it is almost certain that he will have as big a hit as the million seller "Can't Take My Eyes Off of You."

"Many people ask me the question am I planning on leaving the group. No, I am not planning on leaving the group ever, because the group is really what gave birth to all the things that are beginning to happen—all the extra things—and there's a very soft spot in my heart for the group and all the members in it," explained Valli, in Los Angeles to promote his new single on the Joey Bishop show.

"I guess to a certain extent I will solo on television, but as far as concerts go, we will keep the group intact. While I'm doing these single records, the rest of the group keeps itself occupied by soliciting people to buy my records."

Actually, the rest of the 4 Seasons have been doing a good deal more than that, as Frankie well knows. A new 4 Seasons record has been released this week, a cover of the old Shirelles record,

"Will You Still Love Me Tomorrow."

Although most people assume that "Can't Take My Eyes Off of You" was Valli's first venture into the solo field, this is not quite true. "I had a couple of records out there that, One record being cut six months before my record was cut was "The Sun Ain't Gonna Shine Anymore"—the Walker Bros. had a hit recording of it. I'm very sorry that we didn't have the hit recording of it, but they did it exactly as we had done it. And I had one previous to that which was a regional hit, in about four markets called "You're Gonna Hurt Yourself."

"The reason I decided to do some solo recording is first of all it offered me a challenge and it gave me the opportunity to do some things that I had always wanted to do that I would not be able to do with the group."

Challenge

"Even when we started I think we had that in mind, for me to do some solo work. But at that particular time, it was more important for a 4 Seasons success and then go on to other things."

"Can't Take My Eyes Off of You" was written for me. "Your Gonna Hurt Yourself" was written for the group but in a different concept than anything we had ever done. After we started running it down to record we decided that it would be my record. "To Give" was written specifically for me.

"The whole group takes part in my records in some way or another. Joe plays bass on 'Can't Take My Eyes Off of You' and he also acts as my musical director when-

ever I get out and do TV shows. Bobby also takes care of the musical end of it, contracting the musicians. Bob does the writing and arranging and assist Joe in many ways. Tommy is basically the business man of the group, he's in the background."

Although Valli is aware of their popularity throughout the years, he has no ready explanations for their success. "I think we still all light candles. Say prayers and we all have very large families. But I can remember the very early days when we had decided we wanted to go into the record business. The very first 4 Seasons record was a bomb called 'Bermuda'—it sold three records. We all bought one, except Tommy who didn't like it."

The 4 Seasons concert performances are always sold out. People seem to enjoy hearing their hits and their new interpretations of old standards. But although many groups complain of having to sing their old songs, the 4 Seasons readily comply. "I can't understand how somebody could not want to do something that gave them their start. I don't know if they're ashamed of it or whatever. But if you do make a record that sells a million copies you should be thrilled to do it."

"We do hits and melodies and we also do songs all the way through. I enjoy it thoroughly. I think in concert you can do your hits and also do some new things, you can even do comedy. There is so much to do, you don't have to take your hits and throw them out, many people come just to

hear that.

"I think in our particular case one of the reasons that we have achieved the longevity that we have had is that we sincerely have a feeling for our audience. I know there are many groups that get carried away after a few hits and get to the point where they don't care less what the audience wants. I think this is wrong. You really do owe an obligation to the people who buy your records to come to see you. Once you loose site of that you're done."

Gimmicks aren't part of the reason for long life in the record business although many new groups seem to be relying heavily on just that.

"These groups will never last, especially they're instruments. I don't know, if they sincerely get something out of it, if they're not putting anybody on, that's great. But if they're not, they're just doing it to spoof the audience then it's an insult. To anyone's intelligence to listen to it. I can't for the life of me understand how anyone could get any enjoyment out of destruction. Artistry is one thing, but that's something else."

"But on a whole, I think music is getting better. There are so many kids today interested in music. I also find that with the more orchestration on albums it is leading back to a more classical form of music. But of course, that is not new. The average listener who is not familiar with classical music might think about a brand new, and that this is a new stroke of genius, but actually the genius came centuries before."

USA, COHEN and PARKS

(Cont. from page 12)

his goals, he tried astrology, "I Ching," a phase where he only ate meat (radishes screamed when they were pulled from the earth) a phase where he only ate vegetables (animals are alive), his quest for finding a way not to harm the universe in its complexity has only brought him more problems. Cohen considers himself a rebel, but like Camus he is an anarchist unable "to throw the bomb." He is the personification of the person who sees both sides in trying to see the world, both sides of any political endeavor are evil, both are holy.

He himself seems to write from a constant state of pain, and his work reflects that feeling. "The best products of our time are in agony. The finest sensibilities of the age are convulsed with pain. That means a change is at hand.

"People keep saying India, India, India. But the Indian vocabulary is much too precise for us. Our natural vocabulary is Judeo-Christian. That is ours. We have to rediscover law from our own heritage."

Van Dykes Parks

Away from the agonized pain that Leonard Cohen puts into his music, is the rather interesting phenomenon of Los Angeles,

known as Van Dyke Parks. A young man, of about 23, who looks 12, and has been called a genius by some and a put-on by others. It is almost impossible to tell where one aspect lets off and the other begins.

Van Dyke has worked on songs for the Beach Boys—songs like *Heroes and Villains* (along with Brian Wilson, of course), he also worked with the Byrds during their *Eight Miles High* period. His new album is called "Song Cycle" and interpretations of the work have absolutely covered the gamut of what can be said about any record.

What is apparent from this album is an amazing knowledge of musical arrangements. The songs flow into one another in what one critic describes as the place the Beatles will eventually have to end up.

Van Dyke like most people into music dispises categories. "Rock and roll, pop music, the Beach Boys are rock and roll for me. *Pet Sounds*, that's the ultimate with all these instruments and rhythms."

In his album Parks uses every sound from electronics to Busby Berkeley musical numbers. He nails Hollywood in his music, talks about 20th century man, has

fleeting reverences to politics and ends one song with "Dust Off Pearl Harbor Time."

Van Dyke, like many people in this town, is convinced that he is miles ahead of other people. "I mean to stand right up there with the best of em," he recently told a national magazine, "and let's just say that it'd be a good thing if after this record come out, a lot of people have to start running to catch up. A *lausch* of people are gonna have to catch up."

Parks maintains that *Song Cycle* was impossibility hard to record. Speaking of it, he says, "We worked like hell to make it. We had staff musicians there, and those musicians really played. And we had Russian cats playing there. And their hands were shaking. The finest balalaika player and he doesn't even have a record player. I'm gonna give him mine—it's not important. I can get another one, he can hear the record."

As for the future, Parks isn't really sure. He's expressed a wish to go to Europe and travel all over by car making his living by playing in little clubs. But on the other hand with a wife to support, he might go back to doing studio work. Then again, with *Song Cycle* taking off, someone might just let him record another album.

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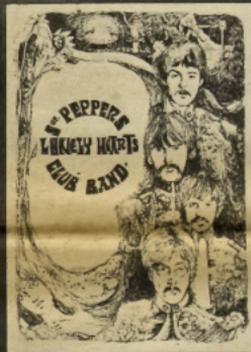
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1967 Grammy Award Nominations

Record of the Year

By the Time I Get to Phoenix—Glen Campbell
My Cup Runneth Over—Ed Ames
Ode to Billie Joe—Bobbie Gentry
Somethin' Stupid—Nancy and Frank Sinatra
Up, Up and Away—5th Dimension

Album of the Year

Francis Albert Sinatra/Antonio Carlos Jobim—Sinatra/Jobim
It Must Be Him—Vikki Carr
My Cup Runneth Over—Ed Ames
Ode to Billie Joe—Bobbie Gentry
Sgt. Pepper's Lonely Hearts Club Band—The Beatles

Song of the Year

By the Time I Get to Phoenix—songwriter Jim Webb
Gentle On My Mind—songwriter John Hartford
My Cup Runneth Over—songwriter Tom Jones, Harvey Schmidt
Ode to Billie Joe—songwriter Bobbie Gentry
Up, Up and Away—songwriter Jim Webb

Best Vocal Female Performance (solo performance either single, album)

Alfie—Dionne Warwick
Don't Sleep in the Subway—Petula Clark
It Must Be Him—Vikki Carr
Ode to Billie Joe—Bobbie Gentry
Respect—Aretha Franklin

Best Male Vocal Performance

By the Time I Get to Phoenix—Glen Campbell
Can't Take My Eyes Off of You—Frankie Valli
Francis Albert Sinatra/Antonio Carlos Jobim—Sinatra
My Cup Runneth Over—Ed Ames
Yesterday—Ray Charles

Best Instrumental Performance

Casino Royale—Herb Alpert & the Tijuana Brass
Chet Atkins Picks the Best—Chet Atkins
Mercy, Mercy, Mercy—Cannonball Adderley
Mission: Impossible—Lalo Schifrin
Music to Watch Girls By—Bob Creek Generation

Best Performance by a Vocal Group

I'm a Believer—The Monkees
The Letter—The Box Tops
Never My Love—The Association
Sgt. Pepper's Lonely Hearts Club Band—The Beatles
Up, Up and Away—5th Dimension

Best New Artist

Lana Cantrell
5th Dimension
Bobbie Gentry
Harpers Bizarre
Jefferson Airplane

Best Contemporary Single

By the Time I Get to Phoenix—Glen Campbell
Don't Sleep in the Subway—Petula Clark
Ode to Billie Joe—Bobbie Gentry
Up, Up and Away—5th Dimension
Yesterday—Ray Charles

Best Contemporary Album

Insight Out—The Association
It Must Be Him—Vikki Carr
Ode to Billie Joe—Bobbie Gentry
Sgt. Pepper's Lonely Hearts Club Band—The Beatles
Up, Up and Away—5th Dimension

Best Contemporary Female Vocal Solo Performance

I Say a Little Prayer—Dionne Warwick
Don't Sleep in the Subway—Petula Clark
It Must Be Him—Vikki Carr
A Natural Woman—Aretha Franklin
Ode to Billie Joe—Bobbie Gentry

Best Contemporary Male Solo Performance

By the Time I Get to Phoenix—Glen Campbell
Can't Take My Eyes Off of You—Frankie Valli
Child of Clay—Jimmie Rodgers
San Francisco—Scott McKenzie
Yesterday—Ray Charles

Best Contemporary Group Performance (vocal or instrumental)

I'm a Believer—The Monkees
The Letter—Box Tops
Sgt. Pepper's Lonely Hearts Club Band—The Beatles
Up, Up and Away—5th Dimension
A Whiter Shade of Pale—Procol Harum
Windy—The Association

Best Rhythm and Blues Recording

Dead End Street—Lou Rawls
Respect—Aretha Franklin
Skinny Legs and All—Joe Tex
Soul Man—Same and Dave
Try a Little Tenderness—Otis Redding

Best Rhythm and Blues Solo Vocal Performance — Female

I Heard It Through the Grapevine—Gladys Knight and The Pips
The Queen Alone—Carla Thomas
Respect—Aretha Franklin
Tell Mama—Etta James
Go to Hell—Nina Simone

Best Rhythm and Blues Group Performance, Vocal or Instrumental

Ain't No Mountain High Enough—Marvin Gaye and Tammi Terrell
Hip Hug-Her—Booker T. and The M.G.'s
The King and Queen—Carla Thomas and Otis Redding
Soul Man—Same and Dave
I Second That Emotion—Smokey Robinson and The Miracles

Best Rhythm and Blues Solo Performance — Male

Dead End Street—Lou Rawls
Funky Broadway—Wilson Pickett
Higher and Higher—Jackie Wilson
Skinny Legs and All—Joe Tex
Try a Little Tenderness—Otis Redding

Best Folk Performance

Album 1700—Peter Paul and Mary
Alice's Restaurant—Arlo Guthrie
Gentle On My Mind—John Hartford
In My Life—Judy Collins
Janis Ian—Janis Ian
Waist Deep in the Big Muddy—Peter Seeger





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George—I still love you, Carl me, Karla

People is coming.

Congratulations Sherrieann — President of Dino, Desi and Billy National Fan Club, and popular Teen-age Model.

Neil Young. Where's your reservation? I'm expecting to fly there.

Let the Blue Jay of love guide your way to peace and eternal bliss.

Monkee National Fan Club, Illinois Chapter, c/o Beat Publications, 9000 Sunset Blvd., Suite 1000, Los Angeles, California.

Happy birthday Larry (Standell) Tamblin. Love me.

Gene — thanks for anoustatte January 12, Nora

The Thunderwords, join their fan club and receive a membership card, picture and news letter. Write Dorothy Rieks, c/o Beat Publications, 9000 Sunset Blvd., Suite 1000, Los Angeles, Calif.

Bank Without a name fan club, c/o Beat Publications.

Lucy Swartz is an overgrown flower child.

Who has a Denver Raiders Fan Club?

Gary Lee I love you.

H and L commands the universe.

Beware of March! The Fountain of Youth is coming.

Bill Walz.

Chapter seventeen.

Martin Erwin!!

Join the John Hartwich Fan Club.

dearjim beamingyours—revae

Happy birthday Peter Scott—Karen

Pete — special birthday Happiness love and peace your Phoenix friend.

Wanted: Prince and the Paupers back in Ortonville — Cathi Dawson

Happy (March 9) Birthday to the one and only ponytail wonder, Mark Lindsay! Love, Your Jersey East Coast Fan Club Ellie

The Midnight Raiders! ... Tom, Mike, Jamie, Dave, Keith, Chuck (Janesville, Wisconsin).

Mizergiveshis

Hello Fellow Walruses, Terry S.

Lary Larden, Happy Birthday—Lisa

Barbara loves Chuck.

Support the Scaffold.

Teddy Boys where are you?

Ralph, Ronnie, Peppy, Mike Geoff: Chicago is waiting for you.

Beatles abide — Monkees subside.

To Twila, hello friend from Alan.

Tiger + pussycat = true love. THE CREAM SHOWS EVERYBODY.

The second and the twenty-fourth of 1944,

Began his life, and road of stife, the opening of a door.

His first breath came, His first note rang.

Soon people came to hear The mellow beauty from his throat

To soothe a longing ear The second and the twenty-fourth of 1968.

He's now a man, the one who can—

If be the will of fate— Become the best above the rest, The world will hear the call Of talent bathed in splendor: The Voice, the voice of Paul. Wishing happiness on his day to Paul Jones.

The Moon (Diana)

Doovan, Dylan and Manfred —Baby, I'm a rich man, too.

Diana

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.

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AIRPLANE**



BEST NEW GROUP?

DOORS & AIRPLANE TO UNITE?

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Mamas And Papas Bag Another One

The Mamas and Papas have been awarded another Gold Record for their latest album, "Farewell to the First Golden Era".

The group, which made a rather dramatic exit from the country a few months ago, has returned to the United States. Although, all parties concerned are giving little information as to the future of

the group, singly the Mamas and Papas are still active. Cass Elliot has produced a few records and will be the subject of a television documentary. Michelle Phillips has given birth to their first child, a daughter. The two "papas" of the group have not made any public pronouncements lately.



MAMA CASS will go it alone on the "Andy Williams Special."



DOORS TAKE A rest before scheduled British tour.



BEAT Photo: Rob Scher

Pop To Quell Riots?

Civic leaders have hit upon a new idea to help quell the threat of riots this summer. The pop festival is being considered as a possible deterrent to chaos in the streets.

The latest move in this direction comes from Philadelphia since of racial trouble a couple of summers back. With the cooperation of the Department of Recreation, a local advertising firm will produce at 17-date all-fresco concert series to run between the Fourth of July and Labor Day.

Plans call for nine concerts to be staged in the John F. Kennedy Stadium where the 100,000 seating capacity will be sliced to 55 thousand for a special stage and seating re-arrangement which, the producers claim, will bring performer and audience into close proximity.

Using a similar idea to New York's Central Park concerts, these nine concerts will only cost \$1 with no free tickets being given to the press or city dignitaries. There are also plans for block parties to play throughout the city and these will be free.

NEW YORK — Rascals manager, Sid Bernstein, is currently holding meetings with New York City mayor, John Lindsay, for an official go-ahead on plans for a pop festival in Sheep Meadow, Central Park, New York.

The festival will be held the last weekend in June, 1968. Volunteers from over 200 schools across the nation have already written to Bernstein offering their help for the festival.

Other festivals are being planned throughout the world. The First European Pop Festival didn't quite get off the ground as planned, and has been postponed from their original date of mid-February to the beginning of May.

In another festival, this one sponsored by Leonard Bernstein, will begin on May 1 and run for that weekend. Although no talent, other than the Cream, has been set, the festival is definite.

Sid Bernstein, who presented the Beatles in Shea Stadium, is also planning a pop festival to be held in Central Park in New York. The only definite plans concerning this festival is the singing of the Young Rascals to the fest's board of directors.

Doors/Airplane For UK Concert

LONDON — The Jefferson Airplane and the Doors have been set for an Easter concert at London's famed Royal Albert Hall.

From this end comes word from both the Doors and the Airplane that U.K. tour plans are still only in the discussion stage. But both groups are enthusiastic about working together.

Can you imagine Grace & Marty singing "Light My Fire" or Jim Morrison doing "White Rabbit." Incredible.



BEAT Photo: Ed Connett

MARTY, AIRPLANE pilot, to sing "Light My Fire?"

ALL THAT "FILTHY LOOKS" HAIR

Dear BEAT:

Upon having read the Letters to the Editor, I am deeply disappointed over the redundancy of the long-hair controversy. In fact, I don't believe it to be a controversy, rather the majority persecuting the minority for displaying their eccentricities via long hair. Many readers have questioned the right of groups who display themselves in the so-called sloppy manner; these readers are questioning the group's right to freedom of expression. I'm sure no reader would ask the group to re-write their music because it didn't appeal to that particular individual.

Then the majority would argue, "well, I still think a sloppy group is too repulsive for my straight eyes, I can't groove on weirdness." But, all I could say, it's just as much a stomach turner to see a short-haired, single-breasted dude perform completely chained and inhibited by his attitude to the degree where he is no longer entertaining me.

Rails Lablaks

All very well and good, Mr. Lablaks, but would we not be violating freedom of expression ourselves by not printing the "majority" letters as well as the "minority" rebuttals? Airing both sides of any question is what the editorial staff of this newspaper believes freedom of expression is all about.

The Editor

MORE AND MORE FOR THE ASSOCIATION

Dear BEAT:

What's happening with the Association? They are my favorite people, but it's so hard to know what's going on with them because you never print anything on them, just once in a while. Common, let's see more on the Association! They are what's happening.

Do you know when the Association will be back in San Francisco? I saw them the last time they were in San Francisco and I thought they were so fabulous. I'm just dying to see them again.

Just like their song "Everything That Touches You," they say "Everything is love." The Association are LOVE.

Thank you for listening, it's nice being "associated" with THE BEAT.

Delores DeMartini

The Association have no definite date for San Francisco at this time.

The Editor

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Dear BEAT:

I think it is time that someone (namely me) stood up and supported the so-called "filthy looking groups."

Most people really dig the music that groups play. Physical appearance of a group is a trivial matter. One does not attend pop concerts to see what kind of clothes a group is wearing or what the group looks like. It's the talent and good music that the groups produce that attracts the crowd.

I feel that such great groups as Cream, Grateful Dead, Doors and Canned Heat (to name a few) should not suffer a lack of popularity just because they are not "clean cut" in appearance.

It's the music that makes them great.

Steve Aldaenda



Whatever Happened To The East Side Kids

Dear BEAT:

I am as yet undecided on how to word this, so please bear with my erratic noises. They are sincere.

I recently saw the East Side Kids perform and they raised my curiosity. I recalled having read about them somewhere and spent two hours or thereabouts groveling through my past issues of THE BEAT in search of this memory. What I found was July 9, 1966, the so-called "Jewish funky sound" and a picture with two excess members.

Understandably, they've changed in two years. They now have a good sound and . . . well, a strange act. Original, anyway. I won't say I like it but I am interested in who they are. Is there any possibility of information concerning them in the future?

Peace to you, brothers, for your patience.

George

Due to the ever-growing number of pop groups and the equally diminishing space in THE BEAT, we've had to adhere to a policy of doing articles only on those entertainers who have hit rapidly moving up the national charts. Which means that we probably won't be printing anything further on the East Side Kids until they get a hit record.

The Editor

FILTHY LOOKS

Dear BEAT:

I certainly agree with the person who wrote in the last issue that there should be more printed on the Association.

Terry Kirkman and the Association are the most talented and most clever group there. Many groups look up to them as I'm sure they have inspired many.

The Association are beautiful—doesn't THE BEAT realize this?

Vicky Seaman

As far as we can recall, not one of us has ever called the Association beautiful. Guilty as charged.

The Editor

Dear BEAT:

I used to think I was the only teenager who disliked the looks of many pop groups, but now I see I'm not alone. Some of these groups look so filthy and cheap that it's hard to believe that they're the same ones creating such beautiful music.

I also agree with the people who say THE BEAT should bring back Shirley Poston!

Chris Hudson



How About The Movies

Dear BEAT:

I realize that THE BEAT is a pop music newspaper and that's fine. But I was thinking how much better it would be if you could include articles on young actors and actresses in both television and movies. I mean, all you readers watch TV and go to the movies and are interested in what's going on there as well as what's going on in the music field. At least I know I am.

You already do movie reviews, which I think is great. Now, why not branch off into the personalities who make the movies and television shows? I really believe young people are interested and,

to my knowledge, no other publication continually includes all these areas of the entertainment business.

So, how about it BEAT?

Interested Reader

We publish THE BEAT for our readers and for no one else. We started out as a pop music newspaper and have kept it that way; however, if the majority of our readers would like us to include young television and motion picture artists as well as the pop personalities, we'd be most willing to do so. All you have to do is let us hear from you. Just send us a "yes" or "no" on TV and films and we'll let the majority rule.

The Editor

Slip into a dream with... Arthur

dreams and images

arthur LHM/S-12000

Distributed by ABC Records, Inc.

AROUND the WORLD

Citizens Of Monterey Vote 'No' On Festival

MONTEREY—The Monterey County Fair Board has cancelled plans for a 2nd annual Monterey International Pop Festival because of civic opposition.

The fair board had previously authorized manager George Wise to negotiate with John Phillips, of the Mamas and the Papas. The negotiations were cancelled because of civic protest.

The second music festival had tentatively been scheduled for June 21-23.

The first festival drew nearly 40,000 persons to Monterey. The police made few arrests, and in the press after the festival everyone concerned seemed more than pleased.

But since that time of mutual understanding the civic groups have reversed their feelings. The Health Board, the Sheriff Department, the chief of police in two cities, the Mayor of Monterey and at least one county supervisor protested holding the event again.

The civic groups charged that the last festival led to widespread marijuana smoking violations of public morals and general disorders in open air sleeping accommodations by hitch-hiking groups on the fair grounds.

Who said all you need is love.



BEAT Photo Rich Schlar

THERE WILL BE NONE OF THIS in 1968; Monterey will have no festival.

Bonnie, Clyde Cult Growing

Is there no end to the off springs of "Bonnie and Clyde"? From the film has come a cult, from the cult has emerged new folk heroes, from the heroes come the fashions, songs and commercials that have jumped on to the colossal bandwagon.

Flatt and Scruggs find themselves with a hit record of the "Foggy Mountain Breakdown" — the theme song from the film; and Georgie Fame has also found fortune with a ballad about the exploits of this criminal pair.

The latest entry to the disc success of the story of Bonnie and Clyde, is an RCA Victor album featuring Billie Jean Parker, sister of Bonnie Parker. The album is called "The Truth About Bonnie and Clyde," it is in a question and answer format, with WSM-TV Nashville directory of news, Jud

Collins, questioning the sister.

In the album, Miss Parker makes no claims to her sister's innocence, but does make the customary extenuating argument that the Depression forced her sister into a life of crime. Miss Parker depicts Bonnie and Clyde as being simply "run-of-the-mill folk" who just happened to rob banks and kill people.

One notable exclusion from the album is any reference to the accuracy of the film. Curious in fact, since law suits and threats of law suits have been pending since the release of the fantastically popular film.

ONE MILLION FOR BEE GEES

LONDON — The Bee Gees have been set for a 23 city tour of the United States during the month of July. They will open at the Hollywood Bowl on July 26th.

Robert Segwood, the group's manager, has already predicted that the Bee Gees will earn a minimum of 1 million dollars for the seven week tour. It has been reported that the group grossed \$70,000 for two shows in Anaheim, California, just last month. One other comforting factor is that the Bee Gees have sold over 1,500,000 single records plus another 500,000 album sales.



JACK of the Airplane



BEAT Photo, Ed Cressell
NEW JOB for Paul

Airplane To Go Beatles

SAN FRANCISCO—The Jefferson Airplane have followed the lead of the Beatles by deciding to be their own managers. They have broken with their long-term manager Bill Graham founder of the Fillmore Auditorium in San Francisco; Their new manager is one of "themselves," Bill Thompson.

One of the reasons for the split, was that Graham expected the group to come up with new material even when they were on tour.

The Airplane are also very dissatisfied with the way in which RCA handled the merchandising for the group's last album "After Bathing At Baxter's." The Airplane feels that RCA did little to promote their album perhaps in the hope of retaliation for the months spent by the group in the recording studio. This allegation was unconfirmed by either party concerned.

The Airplane is not the only group to be dissatisfied with RCA's handling of their records. A few other new and talented groups are also feeling RCA's neglect. They are now in the process of talks to see if a more applicable agreement can't be worked out.



GRACE, voice of Airplane

Beatle Bio For Fall

The first "authorized" biography of the Beatles will be published this fall by Heinemann's.

The book has been written by novelist Hunter Davies, noted for his novel "Here We Go Round the Mulberry Bush." Mr. Davies spent many months traveling with the Beatles on tour. He has also been given the complete cooperation of John, Paul, George and Ringo, plus their immediate families, their business associates and even their financial advisors.

Gold Records For Warwick

NEW YORK — Dione Warwick's single of "I Say A Little Prayer" and "The Theme From The Valley of the Dolls" have both been certified million sellers by RIAA.

"I Say A Little Prayer" went as high as number 4 on the national charts, last year. "The Theme From The Valley of the Dolls" is number 2 this week.



HARPERS BIZARRE ride on the Girl Wagon with lovely Ramp Girls.

ABC TO PRESENT TEEN SPECIAL

HOLLYWOOD — Every so often one of the major television networks agrees to air a special dedicated to the young people of America. On Sunday, April 21 from 7 to 8 p.m. the ABC network will present just such a special.

Titled "Romps," the hour-long show will be co-hosted by the perennial "Peyton Place" man, Ryan O'Neal, and popular singer, Michelle Lee. Talent lined up for the special is wide-spread enough to offer something for everyone's taste.

Set to appear are James Darren, Lesley Ann Warren, the Harpers Bizarre, Spanky & Our Gang, Jimmy Rodgers and that man who is everyone's favorite, Jimmy Durante.

"Romps" will be an excursion into the current fads and fancies of the U.S. teen world, a composite of music, fashion, dance and laughs.

Be sure to watch it, pull up the ratings and, hopefully, make the network see that youth specials do garner large audiences across the country.



JAMES DARREN dons clown face for ABC-TV's "Romps" special.

OUTRAGE BEAT BY LOUISE CRISTONE

Arlo Guthrie's hilarious story of "Alice's Restaurant," the title cut off his album, has now been made into a 96 page paperback book with illustrations by Marvin Glass. Grove Press is handling the distribution throughout the country.

Peter, Paul and Mary obviously impressed the people from the "Jonathan Winters Show" when they made their first appearance on the show February 28 because they've been asked back for a guest spot in April.

Gentry All Over

Bobbie Gentry is one performer who doesn't believe in leaving anything to chance. Consequently, she has formed her own publishing and production company for music, films and television properties.

Rod McKuen, currently America's best-selling poet, has his finger in so many pies it's impossible to list them all. . . . latest is penning songs with Petula Clark and scoring the film, "Joanna." All of this is, of course, in addition to composing, producing, recording, writing poetry and forming his own production company.

Big surprise in the city of Los Angeles, where just about no one can sell-out a concert. . . . The Cream managed to sell-out two shows. An indication of things to come for the Cream?



Airplane Out

Jefferson Airplane say they bowed out of their scheduled appearance in the film "Petula" because they objected strenuously to being merely a backdrop for a scene in a topless restaurant in San Francisco's North Beach. They figured at this stage of their career, who needs it? And they're probably right.

You can now add the name of the 5th Dimension to the list of top 40 groups currently involved in singing the little songs in motion pictures. They're just been signed to sing the title tune from "East Of Java," starring Maximilian Schell and Brian Keith.

New Springfield

The Buffalo Springfield have acquired a new bass guitarist in the form of Jim Messina. The group is currently on a 38 day tour along with the Beach Boys.

QUICK ONES: Despite the fact that "I Spy" has apparently received the ax for next season, Bill Cosby is shodding no tears. Among other things, he's set for ten one night gigs beginning on March 29th in Denver. . . . John Lennon is teaming up with Charles Aznavour for a songwriting stint. . . . Rumor has it that Country Joe and the Fish will call their next album, "Hello To The First Golden Era". . . . The Rascals are set to sing several songs from their new album on the March 13th "Kraft Music Hall" on NBC.

Fish Inflation

Country Joe and the Fish are extending their sphere of influence by playing the Cheatham in Los Angeles (March 22 & 23), the Fillmore in San Francisco (March 27 & 28) and the Grand Ballroom in Detroit (April 26). Also coming up in April, gigs in Dallas, Denver and Chicago.

Lulu opened to a full house and rave reviews at the Coconut Grove in Los Angeles. The young lady from Scotland shows more professionalism in her act than some entertainers who have been in the business for 20 years. Tommy Smothers was on hand to introduce Lulu and seated in the audience were such people as Davy Jones, Nancy Sinatra, Nilsson and Lee Hazelwood.

However, it was not all sweetness for Lulu's opening. . . . her back-up orchestra was less than sensational causing Lulu to come off worse than she should have. But she needn't worry. . . . at the party after the show the general consensus of opinion was that she was fantastic and no one placed the hand's poor showing on her.

PICTURES IN THE NEWS



CROWD GATHERS IN ROME to welcome America's Cowbills.



EIGHT OF THE COWBILLS take a stroll outside of Rome during their smash European tour. Meanwhile, they're not doing badly Stateside with their current hit, "We Can Fly."



THE RASCALS TAKE SOME TIME OFF before the "Joey Bishop Show" to fill Sammy Davis Jr. in on their up-coming schedule which includes their first movie (to be released thru Warner Bros./7 Arts) as well as their first major world tour coming up this summer.



"WHAT DO YOU MEAN WE'RE OFF???" Yes, it's true, the Monkees appear to have had the knife come down on their television show. At least, the official list of next season's shows has come out of NBC minus the Monkees. "Star Trek" is taking over the Monkees' time slot . . . 7:30 p.m. on Mondays.



EVERYONE IS CURRENTLY TALKING about the so-called "Boston Sound" and the group which is the forerunner of the sound, the Ultimate Spinach. "We're not strictly interested in hitting the Top 40," admits the group, "but in just striving to further expand pop music. The Spinach is not necessarily a dance or a rock group, in fact we'd rather have people listen to the words of our songs and be turned on." So speaks the Ultimate Spinach.



CREAM IN CONCERT

Tony Leigh

SANTA MONICA—The audience was a show in themselves. Long satin dresses, ringlet curls, ruffled jackets and brightly colored blouses dominated the scene. For the first half of the concert, it was almost as if the audience only came to be on display. They talked, ate and walked around as Steppenwolf opened the show. They squirmed a little as Penny Nichols went through wishy song after wishy song. They paid little attention as the Electric Prunes gave a loud electronic performance. If they couldn't hear the Cream they wouldn't hear anyone.

By the end of the intermission, the audience was more than ready for the Cream. As the curtains parted and then came together again almost in a teasing manner, sporadic applause broke out. Then the Cream came on in full force. Clapton, Baker and Bruce. The best that England has to offer there could be no disputing that fact.

Improvisation

They played for a little over an hour for the second sell-out show at Santa Monica. The audience broke out in applause as familiar songs were played. With a strong blues orientation and a jazzman's ear for improvisation, the Cream created some of the most dynamic music heard anywhere.

When the group first started out, music critics in England gave them little chance for success. All three members had been formerly with other groups — Clapton with the Yardbirds and Mayhall, Bruce with Manfred Mann and Baker with Graham Bond — and the critics were positive three such "solo" performers could never come together in a cohesive trio.

Critics in their infinite wisdom have been known to be wrong be-

fore — and the Cream's performance proved that. Their original concept behind the formation of the group was to eliminate any weak links and to obtain maximum personal freedom within the confines of a group.

Although this concept could have resulted in exhibitionist performances by the three, it in fact did not. Solo performances by each member of the group were beautifully in evidence, but they were still always part of the greater whole.

Drum "Monster"

What was particularly interesting to note Saturday was the musicality of their driving sound. After listening to the Prunes and Steppenwolf who have their own brand of loudness which thinly veils music, it was heartening to listen to sound combined with music form an exciting and dynamic performance.

Ginger Baker who plays drums is a self confessed "monster" who violently and emotionally attacks his drums. His special style and amazing energy was fantastically displayed during his solo on "Toad." And it was Baker's drums who throughout the evening kept the excitement growing.

Jack Bruce who sings lead and plays bass guitar offered an incredible tour de force on the harmonica. His whole body rocking with the sound, the sound of the harmonica broken by the yell of his voice, Bruce had the audience jumping from their seats.

Eric Clapton who is perhaps the most well known of the three offered beautiful guitar solo which definitely explained why he is considered the finest lead guitarist in the world. Clapton is somewhat of a perfectionist who once told a reporter that listening to something the Cream did just few

months before wasn't really "their sound".

"We're changing all the time," Eric insists, "I have got to the point now where my playing satisfies me technically, and I am now realizing the importance of visual impact in the same way Pete Townsend has."

"I also want to try a few new recording effects and I've got a few ideas for the guitar, I want to get a guitar with low necks. I saw one in an Elvis Presley film poster. It's a guitar with a 12-string neck and a six-string neck on the same body."

In a three man group no one can compensate for another member. With the Cream no one has to try. They are the best England has to offer, perhaps the best in the world. They proved that in two concerts Saturday night in Santa Monica. As Clapton says, "We're the only group where we all work to knock each other out as well as the audience." They succeeded.

SHOUTS FROM GENE



By Gene Cornish

Many of our fans have asked me to go through some of the early years we spent before we became The Rascals. My career as a guitarist began when I was 7 years old — the first instrument I ever owned was a push-button ukulele (that I immediately took apart and put back together again). The next was a one-string banjo that I played over and over until mother was urging me to go outside and "play baseball like your buddies . . ."

Ancient Guitar

And, finally it came — an ancient guitar that my grandfather handed to me . . . and around then, I saw Elvis Presley on the old Tommy Dorsey Show . . . Elvis is one of the few people I'd like to meet today . . . he became an idol as soon as I caught a glimpse of his workmanship and style . . . But my secret ambition is still to be a top-notch recording engineer . . . I've just built a recording studio in my house on Long Island and I'm helping to produce records for groups managed by friends of mine . . .

Summer World Tour

Our thanks to Tom Moffat of K-POI in Hawaii for making our recent vacation there absolutely outsize . . . and to Steve Corey, who our manager, Sid Bernstein, and all The Rascals feel is one of the finest young promoters in the Southeastern United States. We plan to return to New York via Hawaii once again after the first leg (Istanbul, Stockholm and South Africa) in our world tour is finished early this summer . . .

Steve Allen now writing the script for our first feature-length movie . . . to star filming late spring.

Greetings To Mitch

A special greeting to Mitch Ryder and all our friends at The Scene, one of our favorite New York nice places . . .

The new album, "Once Upon A Dream," is flying along . . . but the key to the meaning of the items in the photograph of Dino's sculpture on the cover is still a mystery to most everybody but The Rascals themselves . . . a key is in the works now and will be published very soon . . .

Television Special

Really enjoyed BEAT's 1968 Calendar . . . it doubles a groovy poster! . . . We'll be recording a new single very soon . . . and our promotion film for our last single, "It's Wonderful, is being lengthened and will be distributed nationally as a theatrical short by Youth Concepts, Ltd. . . . We're also putting together an hour-long TV special on the beginnings and the growth of The Rascals from 1965 to the present! Also, two new songbooks coming out soon — one for the "Groovin'" album and one for "Once Upon A Dream" and all the songs we wrote for that LP . . .

Right now I'm busy gathering anecdotes about our vacation in Hawaii . . . will fill you in more on what happened there (it's unbelievable) when I talk to you next time . . . CHOW, for now . . .

Love, Gene



ROD MCKUEN

"We're Being Bombarded With Love"

Jacoba Atlas

Are we rushing headlong into another Romantic Era? The Doors, the Stones, Allen Ginsberg and Andy Warhol all belie that fact, but other trends seem to point in that direction. One of the biggest hits of last year was syrupy love story "A Man And A Woman" and this year's run away film is another love story "Elvira Madigan." Added to that is the poetry and songs of Rod McKuen. The age of super cool is on the way out. Does that then mean that honest commitment is becoming the new thing? Perhaps. The second fastest selling book last year was McKuen's book of poetry "Stan-yan Street and Other Sorrows," if that is an indication.

"The popularity of the book boils down, I think, to the fact that I'm talking in simple language, the language of today. Then too, I'm not ashamed of my feelings or expressing them, I think one of the problems today is that we lack directness in our lives."

"That's one of the reasons for kids' rebellion. They can't find the straight answers at home. They can't find them on the street either, but at least on the street there aren't the same old stories, the same old lies."

"I believe we are on the threshold of a brand new romantic era. People are tired of bull, they're tired of the manufactured. Do you realize we have raised the first generation in history who have been taught to do nothing but consume? Well, they don't want to consume anymore. That's one of the reasons they escape from reality—either by drugs or with movies or whatever."

"I myself, don't reject reality completely. I try to balance them both. I have to be completely against the drug thing—even aspirin gives me a headache. That's why I have trouble respecting anything that's created under the in-

fluence of drugs. It lacks a valid well-spring from the person.

"But I don't believe that one person should try to enforce his code of ethics on another. It is important that a man come up with his own code of ethics that fits himself and doesn't turn off the rest of society."

Paying Off

After years of working, Rod's labors are finally paying off. A list of just completed and future projects would make anyone's head spin. He has just finished the score for an interesting English film called "Joanna"; he has written the music for TV special called "Travel with Charley"; he is presently working on a musical with Maurice Jarre ("Doctor Zhivago") and Dale Wasserman ("Man of La Mancha") concerning the Montparnasse clown Chi Chi who was immortalized by Henri Toulouse-Latrec. He is also now working on the screenplay for his third book "Lonesome Cities", and is writing songs with Petula Clark.

"I like working against time. I like the feeling that this has to get alone, I like pressure. I occasionally get mentally tired of writing, and then I try to do something else like play with my animals."

"It's hard for me to take a vacation. I tried to take one in Italy a few months ago. But I went crazy. I invented things to do. I guess I have some deep rooted fear of not being busy."

Success Isn't Money

"Even now that I'm financially secure, and I know I'll never be poor again, even if I never did another thing, residuals would keep me from starving, but I can't stop now."

"But the object isn't to reach a certain point to give up working. I work as hard as I do, to do good things. To do everything to the best of my ability. The idea is to

do the job well, not just to get by.

"On my albums I try to do as many tracks as possible. I think it's cheating if you don't. You should give people more than enough."

"I measure success not by money but how well I sleep."

With the rest of a generation in pop music there seems to be more and more composers everyday. But the problem has arisen that there are so many singer-composers that the straight writer can't get his songs sung.

"There's more opportunity for songwriters today in one area. But there's also more competition and with so many people singing their own material, it's hard for some writers to get through."

"There are many fine writers today, many who will get even better as they get older. People like Paul Simon, Leonard Cohen, Bob Dylan, Judy Collins, They're all saying important things. But the real object in songwriting is not just to say important things, but to say them well."

"I think a song has to be a unity. It has to have a beginning, a middle and an end. It's harder to write a song well, then a book or a movie. With a book you have perhaps 800 pages to tell your story, or a film 24 reels, but not with a song."

"The reason I think kids buy so much of the music that's bad today—look at some of the songs on the top forty—is that they have been trained to consume what people tell them to consume. Kids today keep a pretty close eye on the charts and if they say something is a hit, the kids will buy it regardless."

Success has brought many things to Rod for which he didn't bargain. His anonymity has been taken away. In airports, at dinner, just walking around, people come up to him and ask for autographs and stare. It is not that Rod isn't



Photo: Jerry Sheas

friendly, it is just that a certain amount of his privacy has been taken from him.

Since his poems deal with love and communication people naturally, looking for an expert on everything, seek out his views on those subjects.

Disturbing

"People keep asking me if I'm married, and then they seem disturbed to find out that I'm not. For a long time I didn't want to get married. Now I am beginning to feel the need for marriage. It's not that I'm tired of being a loner it's just that you can't be alone in everything. It's difficult for me though, because a woman would have to take second place to my work. And that most women aren't really willing to do. It's hard for anyone to understand that I can work 14 to 18 hours without stopping."

Even with the hippie concept of Universal love, people today still seem to feel afraid of it. The age old fear of being hurt has not been subverted.

"I still think it's important to get stepped on occasionally, it makes us grow. Hurt isn't always bad. It's sometimes difficult for people to respond to love, that's one of the reasons, I like animals

so much. I've never known an animal that wouldn't respond to love."

"But there is the danger of spreading oneself too thin. Also it gets difficult to recognize true love. We're bombarded with love. Love this, love that. There's even a group called Love. And so you get wary of it, you ask 'what do they want from me?'"

"It's like when people ask me if I'm against the war in Viet Nam, I have to say no. I'm not just against the war in Viet Nam, I'm against all wars, all killing. It's all done in the name of humanity too, which has to be so ridiculous. How can killing ever benefit humanity?"

Last year brought him a certain amount of notoriety and attention. He bought a house in the Hollywood Hills, his books began to sell well at first and then sensationally. He worked out of his office with relatively few people helping him. Now all that has changed. His house is too small, he wants more room for animals—perhaps a horse this time—and with success has come a publishing firm, a production company, a public relations firm and managers. But Rod still insists "I only make more money to get more animals."



"Do you realize this is the first generation in history who have been taught to do nothing but consume? Well, they don't want to consume anymore."



LULU ON HER MUSICAL SUCCESS: 'IT HAS SOUL'

The girl born as Marie McDonald McLaughlin Lawris and known around the world as simply Lulu has made a name for herself in the United States on the strength of the title song from a gold-plated Sidney Poitier film.

The petite redhead began singing so young that she remembers "the old '76's my father used to buy — Connie Francis, Kay Starr, Teresa Brewer — and I used to sit right up against the gramophone listening until he swore I'd go deaf."

Awareness

It didn't happen that way. Instead of going deaf she became acutely aware of the particular types of rhythmic and lyric stylization, making it possible for Lulu to make her singing debut at the Bridgerton Public Hall at the age of nine.

While still in school, Lulu had her first record, "Shout," released and duly marked in the British Top Ten. Her second disc, "Satisfied," established the fact that Lulu was one up on the "one-hit wonders." But in America no one had yet heard of the big voice

encased in the tiny body.

Simple Soul

Analyzing her musical success in Britain was easy. "It has soul," determined Lulu, "it's as simple as that. And the singers I enjoy have more soul than all the baladeurs put together. Their songs are personal things. They're real. They need attention, demand it."

Lulu's popularity with British audiences continued to grow but her name in America remained equally unknown. In 1966 Lulu became the first female British artist to be allowed behind the Iron Curtain in Poland.

Likes It Alive

Asked about it later, Lulu answered with the complete frankness that had come to be synonymous with her. "I like everything to be alive, with cars screaming down the road and people and lights and things. And it's not like that over there. Just big buildings and people working in them. But when we got to the shows it was marvelous. Fantastic! Because we played to audiences of over six thousand and they went absolutely mad. Because they just don't get that sort of entertainment. I felt

a bit sad over there, but I got a tremendous kick out of the way they reacted to the shows."

It was not until the tail end of 1967 that Lulu managed to get a number one single in the U.S. The song was, of course, "To Sir With Love" from the movie of the same name. It's true that a popular movie can bolster the sales of its title song, but it's impossible to blindly say that a movie can make a song reach the top position on the nation's charts. And even if people did maintain that position, how could they explain the success of "Best Of Both Worlds"?

Professionally

Lulu is finally being given the recognition she deserves. It's as simple as that. Her vocal talents are obvious, her years of experience in show business have made hers a tightly professional performance.

She has just opened at the Coconut Grove, the top prestige club in the City of Los Angeles can offer. Can there be any real doubt that Lulu has made a niche for herself in show business . . . a niche which she fully and rightly intends to keep?



VINGEBUS ERUPTUM (Philips) Blue Cheer, *Summertime Blues*, *Rock Me Baby*, *Droptop Pleasure*, *Out of Focus*, *Parchment Farm* and *Second Time Around*. This is the first album for a San Francisco group who is getting a rather large "push" from their record company. They sound all right, although I really wouldn't say they were at the top of their field. They play loud, screech a lot, but they simply can't compete to their competitors, Hendrix and the Cream, and so they are not. This is not to say that they won't get better, or that they aren't any good at all, it's just that in comparison to what other people are doing, the Blue Cheer don't hold up. One interesting and perhaps noteworthy sideline to this album is the fact that *Summertime Blues* has been picked as a single from the album and is getting to 40 airplay. The record has also reached the national charts. If this single is well accepted it may pave the way for other electronic sounds to be played on the top 40 stations, and some of us will be deprived from a constant diet of the American Breed and Jay and the Techniques.

THE DELTA SWEETE (Capitol) Bobbie Gentry, *Big Boss Man*, *Sermon*, *Tobacco Road*, plus eight other tracks. Amazingly enough, this album is much better than her first attempt. Staying totally within the frame work of the Mississippi Delta, Miss Gentry begins with a marvelous self-penned tune about "River Bottom Band" — the one that everyone wants to join. About there she moves on the blues with *Big Boss Man*. Her voice and manner are perfectly suited to the "down home" sound of the blues. With *Reunion*, Bobbie returns to the idea of her "Ode" — the family setting, this time getting together for the first time after a few months. Gentry also includes a song by Mose Allison, *Farewell From Paris*. One in an interview with the Bee, Miss Gentry said that the only other person who sings the would really like to record would be Mose Allison's. She does well by him.

THE HUMAN BEINZ (Capitol) Nobody But Me, *Foxy Lady*, *It's Fun to Be Clean*, *Serenade to Sarah* plus nine other tracks. The Human Beinz have a hit with their single release of Nobody But Me which is also included in this album. There is always a singer recording other people's material, especially when that material has previously been recorded and released by the original. The case and point here, is Jimi Hendrix, *Foxy Lady* — somehow the Human Beinz just don't make it with this song. They are an interesting group, the only real problem is that you've heard it all before. The lead singer bears a striking resemblance to early Mick Jagger, without his special something-on-the-other. The group does come through with some good harmony. And the slightly sarcastic song "It's Fun to Be Clean" is fun if not really subtle commentary. Unfortunately they also come up with a rather pretentious version of "Black is the Color of My True Loves' Hair."

GROOVY HAPPENING RECORDS

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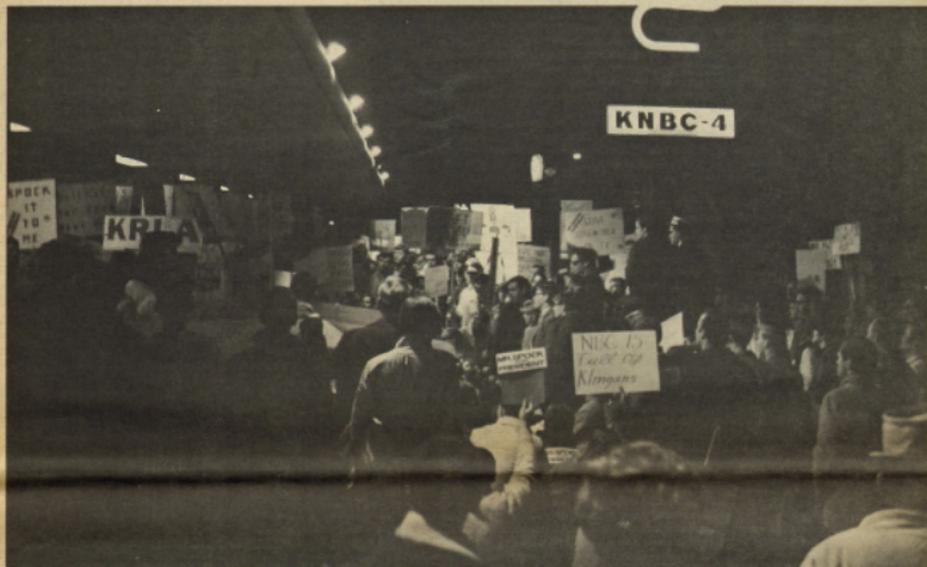
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THE FOLK POETS: HARDIN BUCKLEY, JAN & COLLINS

Jacobs Atlas

Music has become a very personal thing. With the advance of the writer-singer, songs have become an expression of internal feelings mirrored for everyone. These young writers are not talking in generalities, although the songs may affect several thousand people. They are writing about their own feelings, their own times, their own life styles. And people are responding.

Top forty records seem, in most cases, to elude them. Yet large followings that pack concert halls, coffee houses, and wait patiently for each new recording do measure their success. In the large coastal cities, most people know their names, in the vast country between New York and Los Angeles those who value good sounds and beautiful lyrics know their names. They are important.

Tim Hardin

Tim Hardin, is perhaps the most well known and the one who has had the most success on the charts thanks to Bobby Darin. Darin's versions of Hardin's "If I Were A Carpenter" and "The Lady Came From Baltimore" brought both tunes to the foreground. However, the writer of those beautiful songs became known through Darin's rendition of the songs.

Hardin was born in Oregon, a descendant of John Wesley Hardin the outlaw (Wonder about Dylan's title?). Both his parents were classical musicians. He was in the Marine Corps, studied acting in New York City but latter quit because he didn't like school.

He then turned to writing. Becoming somewhat of a legend among New York musicians, Hardin held court at the Night Owl Cafe in Greenwich Village. At that time everyone was playing acoustic guitar except Hardin: he was playing electric and singing the kind of jazz flavored blues that has become totally accepted today. Before that time he sang country and western, and before that folk.

Stories out of New York say that Tim Hardin is one of the few writers that Bob Dylan respects.

Hardin now lives in Colorado, in semi-seclusion, venturing out occasionally to New York and Los Angeles to see his friends, he retreats almost instantly to the privacy of the Rockies. He doesn't talk about his music, he sings it.

Phil Ochs, fellow folk singer once wrote about his friend in the "Village Voice", "If such a form as folk rock does exist, the nuances and phrasing qualities of his (Hardin's) voice easily make him

the master interpreter. Hardin can take the rhythm and blues idiom and handles its guttural intonations without any unnatural strain on his voice, which at the same time has enough depth and feeling to simulate the sweet lyrical sound of a stringed instrument. His vocal attack is always to the point, and his off-beat syncopation is enough to jeep the most blasé listener continually interested. When he does a song, he makes his version, THE version."

Tim Buckley

Another Tim that has just recently entered the ranks of folk poet is Tim Buckley. A young, 19 year old resident of Venice, California. If one had to classify Venice as an area it would be best to say simply that it is the area where artisans, singer, writers and musicians sprinkled with students here and there live together in relative incense. It is the area where musicians rehearse, where the Doors can be seen, where beautiful shops run by hard working artists stay open half the night. It's where the ocean is only a few blocks away, it's where there is a section of Jews who still speak nothing but Yiddish, and it's where Tim Buckley calls home.

It is impossible to describe Buckley to anyone who has not seen him. His appearance is belied in pictures and his sound is diminished on records. He is a live person, someone who needs personal contact with another to come on himself. He is beautiful to look at with the kind of tender good looks one expects, and rarely finds, in poets. And his songs reflect his appearance.

"My only goal in music is that it's true when I write it and true when I sing it," he stated.

Although he is unavoidably part of what the magazines call the Love Generation, he stands apart from it, balancing more than just easy phrases of philosophy.

"I wrote a song about love since everyone's still into the love ring. I was reading Corinthians. It's from the Bible so they can't keep it off the radio.

"I like love" he added, "but I also like hate."

He loves Venice and claims he wouldn't live anywhere else. "It's a mental thing. Just walking down the street is a wonderful put-on. I was walking down the street one day and I past a bar, and one of the people there said to me, 'what do you know for sure?'"

Listen to his albums, especially "Hello-Goodbye". You'll learn what he knows for sure. See him in person, it's an incredible experience, he sings for himself, and he lets you come along.

Judy Collins

One new comer to the composing end of folk is Judy Collins for long one of the finest singer anywhere. She has recently branched out of the restricted shell of what used to be termed folk. The single guitar, with accompaniment by Bruce Langhorne has given way to complicated arrangements by Joshua Rifkin.

On her first break-away album "In My Life" she proved herself to be the finest singer of her genre. With her second album "Wildflowers" she proved herself to be a fine composer.

Perhaps it was inevitable. Miss Collins once stated "When I sing I expose myself. I want the audience to take the trip with me to expand their experience." She has done that with other's song she has recorded and now she is doing that with her own. A fine new talent has emerged to heightened the already noted one.

Janis Ian

Janis Ian who made a country-wide splash with her controversial "Societies Child" is still great attraction in her hometown of New York City and the Eastern Seaboard. Leonard Bernstein attempted to immortalize her with his interpretation of her musical abilities. But time will tell whether or not his prophecy was correct.

As for now, she is an interesting composer, one who cannot be passed over. It is difficult to estimate how advanced her songs are compared to other people of her age. It is almost unfair to compare with her competition who are many years older. Certainly, Ian displays an unusual maturity in some situations and an amazingly direct view of her world.

"In Vietnam, adults know a war is going on. But they don't really know. Hatred is the ultimate insanity.

"You know, poverty. There are families who can't afford milk for their kids, and a vast rich middle class society who buy their kids \$300 guitars. I would like to be rich in a society where everybody's rich."

She too looks for maturity and growth in her songs, and states that she won't be writing about the cold war between the generations forever.

These people demand a commitment from the listener. It is not so much a sensual commitment, as it is an intellectual commitment, an emotional commitment that says you're willing to take in what they're putting down. It's their own way and as Buffy Sainte-Marie, one of the foremost poets anywhere said, it can be our way too. But we can listen, we can learn and we can feel.



TIM HARDIN



JUDY COLLINS



JANIS IAN



TIM BUCKLEY



GEORGIE FAME: Pop Singer With A Jazz Orientation

By Tony Leigh

George Fame is not very well known in America — his appeal has been sporadic at best. In 1964, with the British wave his recording of "Yea, Yea" hit the American charts. But since that time he has not been able to sustain his English following in this country. Now, back on the top of the charts with "Ballad of Bonnie and Clyde" George Fame is concentrating on cultivating America.

Our knowledge of this very talented artist is unfortunately quite sketchy. Although many Americans know his present hit, and others recall "Yea, Yea," most do not know of Fame's work as a rhythm and blues singer, his love for jazz or his instrumental leanings.

"I wasn't really oriented in jazz. I more or less progressed to jazz. I guess I was oriented in rock and roll.

"I did a concert with Count Basie in Europe when he came over with Tony Bennett. I had always admired Basie and when Bennett couldn't make a couple of dates I said, 'please Mr. Basie let me play with your band' and he did.

Big Bands

"I like playing with big bands. I like the sound. I have recorded an album with a big band in England — with some of the best jazz musicians around. It started out as just a hobby — this singing with a big band, but I hope it will come to something more."

Fame himself is a fine musician, specializing in the organ. "I

started playing when I bought my first organ in Christmas 1962. That's one of the first electronic instruments. One the 'B' side of "Bonnie and Clyde" is an instrumental that I wrote."

Although those hearing George Fame for the first time singing "Bonnie and Clyde" may think this is Fame's style, nothing could be further from the truth. His style is jazz and rhythm and blues.

"I started out singing rhythm and blues. That's why I had the 'ivy league' look at the start of the Beatles' thing. The only place I would work was at clubs that catered to the American GIs. And at that time they liked to see ivy league clothes. I also played at American Air Force bases.

"It was the English kids who first really appreciated the rhythm and blues sound. They made it more popular in this country too. Then a lot of the spade guys started realizing their kind of music was commercial, and a lot of them lost their sound. They sold out. Everything began sounding mass produced."

Musical Synthesis

With his love of jazz and his interest in R&B George is a perfect example of what could be called the synthesis of pop music. The clear cut decisions that once dictated every record now seem to be disappearing as styles and genres overlap.

"It would be a good deal better for everyone concerned if all the styles of music did come together. R&B, jazz all the progressive forms can be fused together.

"When I started out, people would say to me 'you can't sing R&B because you're not black', but I didn't care. You have to go into different things. Look at Charles Lloyd. A lot of people in jazz don't like what he's doing because they say he's too mass oriented. But a lot of people are listening to what Lloyd is doing that would never listen to jazz. The minute they hear that word, they refuse to listen.

"Not everybody who is listening to Charles Lloyd can understand what he is doing, but even though they may not understand musically, they can get the atmosphere.

"I am very interested in putting words to jazz instrumental. A friend of mine is doing that with me. My first hit, "Yea, Yea" was originally an instrumental and John Hendrix put the words to it. I'm now in the process of putting words to a couple of Charles Lloyd things. I hope to have an album of them out soon."

The time certainly seems to be right for an album of that type. The record buying public no longer seems to pigeon hole into categories. A pop star could come out with jazz interpretations in 1968. Could that have happened in 1964? Fame is not the same person that sang on Hullyaboo in New York. Nor is he solely the singer of "Bonnie and Clyde" — it would appear that he is definitely a part of the best trends in popular music today. The trends that are lifting the caliber of music far above the Herman Hermit's syndrome.

"When I started out, people would say to me 'you can't sing R&B because you're not black' but I didn't care. You have to go into different things."



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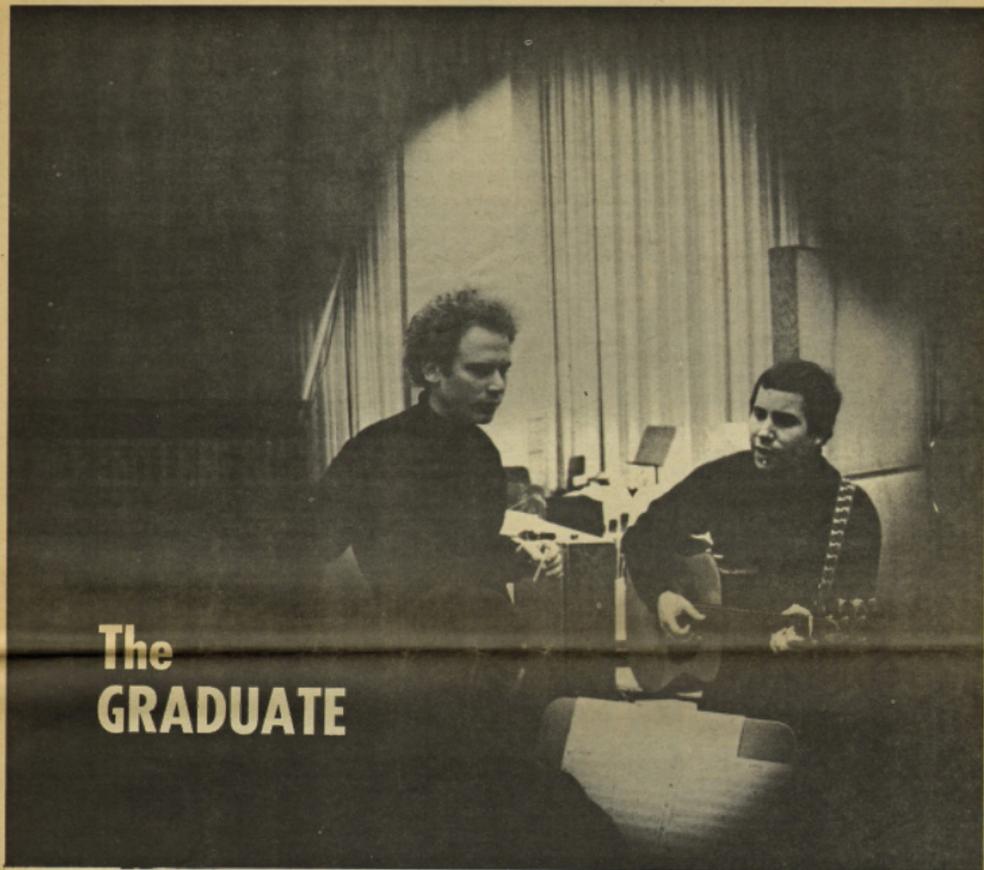
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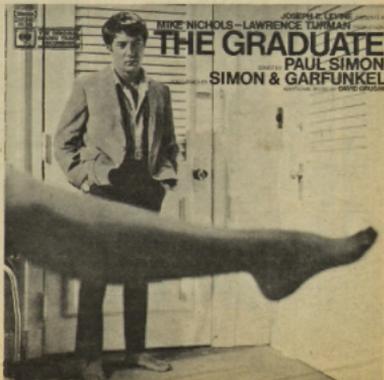
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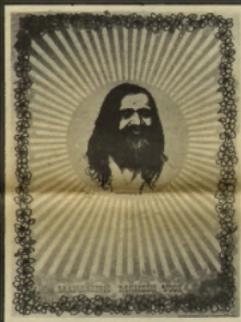
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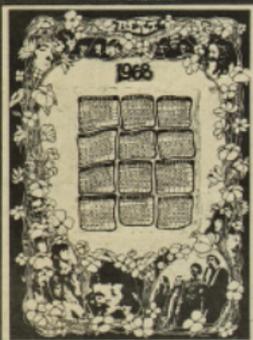
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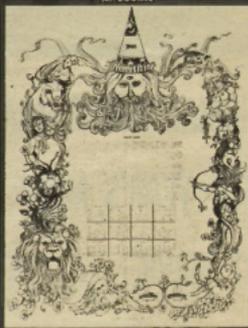
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Happy Birthday Mark Lindsay.
Happy Birthday Mark, Jim, Smitty, Micky, Dean, Jeremy, Tom Murphy and me! Sue, Calif.
Happy Birthday George Harrison. Peace and bliss be yours. — Jen.
Watch out South Western Michigan "Reality" is coming, says Paul, their singer.
To Judy — GET WELL.

Richie Havens on Review

Tony Letch

LOS ANGELES — For a long time Richie Havens only belonged to New York, now he will belong to everyone. Havens opened on the West Coast for the first time at the Troubadour Cafe. He was outstanding.

He began with Bob Dylan's "All Along the Watchtower." It was almost unbelievable. Havens voice is rich and strong, and he uses it as one would an instrument, changing the tone and pattern to heighten the song.

He sits on a stool on the stage, with a bongo player and another guitarist. He himself plays guitar, beautifully. With his entire body rocking to the music, his foot tapping strongly with the beat, his is

a total performance that commands attention and respect.

Havens breezed into a New York favorite, "High Flying Bird." It was stupendous. The audience which was primarily dominated by Hollywood pop elite went wild. The applause seemed like it just wouldn't stop. Two people from the Jimi Hendrix Experience were there, Eric Burton was there, and members of practically every other Los Angeles group around. They came and were completely conquered.

Havens combines all genres of music. He is a totally unrestricted artist who goes from jazz to blues to folk to rock without anyone noticing the transition. He is very young but brilliant for he forces you to become involved in what he is singing—in what he is trying to say.

The highlight of the evening came when Havens sang Bob Dylan's "Just Like A Woman." The beauty of that song was clearly felt by everyone. When Dylan sings "Just Like A Woman" you come away hating the girl, when Havens sings it, you come away loving her and pitying her. He is able to convey great humanity in his songs. They relate to people without malice, without hatred.

He finished the set with a song about war and about the inevitability of war as long as people stay the way they are. The audience loved him. He is an exceptional singer who should be heard.



BEAT SHOWCASE LEE MICHAELS

Lee Michaels is a person to watch. Californian, Sagittarian, young, musical, and imaginative. Michaels has been carving a name for himself among people who appreciate good new talent from San Francisco to Los Angeles. In a short time he will be known among the music followers on the East Coast too.

He is part of a sub-culture of the music world. A culture sometimes dubbed the underground, sometimes not. It is a world that belongs to people like Van Dyke Parks, Billy James, Penny Nichols, Andy Wickham and other people directly and indirectly involved in the creation of good music.

He was reluctant to join a record label, he missed appointment after appointment with A&M because he said he forgot. One day he decided to remember and walked into their offices. A little while later his first album was cut. It contains the songs of Michaels, songs that he believes imitate no one.

He admires the Cream, listens attentively to the Beatles, and respects the Byrds. Yet he insists upon remaining his own person. His own singer. His own composer.

Monkees



Cancelled?