The Great Gem Take-Over of NEIL'S DIAMONDS & MICK'S STONES
Stones—No. One Sellers Of Year

Britain’s Rolling Stones have won an honor for their nation by being named the top American record sellers during 1966, according to a tabulation of the leading American trade-paper annual polls.

Results of the polls were released this week with the five Rolling Stones showing up as the number one attraction in each of the three top album polls. In addition, they were voted into three second places in the top singles polls. No other act achieved a comparable combined rating.

Other than these year-end honors, the Stones have managed to come up with four consecutive gold records, with a fifth, “Got Live If You Want It,” nearing the million-selling mark.

The four Stones’ gold records were “Out Of Our Heads,” “December’s Children,” “Big Hits—High Tide And Green Grass” and “Aftermath.” Both “Big Hits” and “Aftermath” were released during 1966.

Their latest album, “Gott Live If You Want It,” was almost assured of a gold record by advance orders which totaled close to the necessary million.

On the singles front, the Stones chalked up four number one records, one number three and two number five discs. The four chart-toppers were “Get Off My Cloud,” “19th Nervous Breakdown,” “Paint It Black” and “Mother’s Little Helper b/w ‘Lady Jane.’” The Stones’ single which checked into the number three slot was “As Tears Go By” and “Have You Seen Your Mother, Baby, Standing In The Shadow” reached the national number five spot.

All the Stones’ hit singles, as well as the majority of their album cuts, were written by group members, Mick Jagger and Keith Richards. In fact, the Jagger/ Richards team has been so successful during the past two years that they recently signed a new three-year publishing deal which will guarantee them at least one million dollars.

Meanwhile, there is still no word on whether the Stones will go ahead with their proposed debut film, “Only Lover’s Left Alive.”

BOBBY GOLDSBORO IN ALABAMA HOSPITAL

The BEAT has learned that recording artist, Bobby Goldsboro, succumbed to an enforced rest last week when a severe throat landed him in hospital in his hometown, Dothan, Alabama.

At press time, Goldsboro was reported responding well to treatment and is expected to be back in action well before his scheduled engagements in the next month in Europe. Bobby’s European dates include his first appearance at the San Remo Song Festival, preceded by television appearances in England and France.

Bobby’s latest single, “Blue Autumn,” hit the national charts almost immediately upon its release and appears to be the biggest hit single for Bobby in quite a few months.

Bobby became ill in Nashville and was unable to carry out a scheduled date to produce a debut single for a new group, The Boys Next Door.
Silence the Britshishers!

Dear BEAT: I’m in complete agreement with John Rose’s recent letter which you printed in The BEAT. Now that England’s groups have met success, it seems to think that American groups will steal it from them.

The Beatles have continually put down American fans after being polite while Stateside. Mick Jagger says he “hates America.” The Hollies “will not tour the U.S. unless they get $500,000.”

If it wasn’t for America, most of these groups wouldn’t have made it as they have. There is plenty of U.S. talent in America to put down the English groups and to forget the Beatles’ opinions with a few of my own.

Shawn states that “Pandora’s Golden Heebie-Jeebee,” written by Gary Alexander of the Association, is a copy of “A Change Is On The Way” by Terry Knight and the Pack. There are two points to be made on this subject: 1) Gary Alexander has enough song writing talent on his own; he doesn’t need to copy from ANY-ONE. 2) To quote Shawn’s letter: “ . . . ‘A Change Is On The Way’ may be reminiscent of ‘Still I’m Sad’ but at least it’s original.”

Shawn further states that The Association sounds bad on stage. Recently, The BEAT had an article called “A Daze Worth of Association.” This article said that the Association worked all day on a recording session and then had to play a concert that night. Anyone who was at that concert will tell you that the guys sounded absolutely great. Either Shawn caught the Association on one of their bad days, or she caught them on one of HER bad days.

Shawn goes on to say that the Association became popular merely through good press coverage. Anyone with common sense knows that a paper or magazine doesn’t back a group unless the group has talent and/or class, as does the Association. Horror of horrors—they can actually sing! Shock of all shocks—they are all accomplished musicians (Terry plays 13 instruments). Wonder of wonders—they write great songs too! (Their first album is well on its way to becoming a million-seller and eight of the songs on that album were written by Association. Their new album, “Ren- aissance,” contains only songs written by the Association.) Surprise of all surprises—one can actually see their faces instead of a waterfall of hair, and they actually dress neatly! How’s THAT for talent and class? Perh (Terry plays 13 instruments) and class makes the difference between the success of the Association and the success of Terry Knight and the Pack (WHO?????).

Well, this is it from the soapbox. I hope that Shawn Walker will go to see the Association again and this time with an open mind. I’ll go to see Terry Knight and the Pack, as soon as I find out who they are.

Gerrit Morgan

DIAMOND PRAISE

Dear BEAT: I’d like to throw a little praise someone’s way. He’s one of the most well known and talented persons I know in show business. He’s had three solid hits, written countless songs for others including the Monkees’ smash new hit, “I’m A Believer.”

This guy was a benefit show in San Francisco, sponsored by KFY. He flew in all the way from New York at his own ex pense to do a rare California appearance. He was a treat. This is how I met Neil Diamond.

I was lucky enough to meet Neil’s publicist in Houston, Texas with him which enabled me to get to know him better. Fame means nothing to Neil, money means even less. Neil loves people and music, and he devotes quantities of time to both. I hope we get to read a lot more about Neil in The BEAT. “I’m A Believer” in Neil Diamond’s next album.

John Sharkey Syndicate Of Sound.

Trent Rollow

The English Eye View

Dear BEAT: We realize that you won’t print this because you receive so many other letters but we’ve wanted to comment on a few things we’ve read in BEAT which annoy us.

First of all, we haven’t read the whole thing yet, can’t say anything about the music, but we read the top of the page and the bottom of the page and the other pages and all the rest of the “pimply hyperbole!” We agree that it’s the “Liverpool of America.”

But the Monkees? Someone must be joking. They have no talent whatsoever—who’s the excuse? They neither write their own music nor play a lot of it. We’ve even heard that on one side of their album, they couldn’t do it so they got another group to sing it. They’re corny and innovative of the Beatles. We agree with a well-known jazz and pop music critic who says: “They may well be the biggest press agent put on in the history of entertainment!” Can such a contrived, un talented group with only television, press and money behind them presently have the number one album in the country? Very few of the people who bought did not sing the songs. Apparently so. And being fowls, we are not impressed by the fact that Davy Jones is cute.

By the way, in a recent issue of The BEAT a girl, apparently from Britain, wrote in and said that the Beatles are “out” in England. This is not so. Despite the fact that we dislike people saying who and what’s “in” or “out” the Beatles are definitely “in” back home. “Revolution” is the proof. It’s a real shame that they are breaking up—they who started it all. But it seems to be true. Things won’t be the same without the Beatles and their “filthy Eastern ways.”

Shirley and I find it all marvelous. We live in curly hair. And before we go back to Merry Old England we’d like to see a photo of her—so could you print one? Thank you.

We do like your country in spite of Vietnam and the Monkees.

Davy Jones

Buck White

Jeff Hammon

Richard Bailey

Keith Chandler

Jonathan Campbell

And Others

Spy Report

Dear BEAT: Anonymous spy wishes to inform you of the whereabouts of the now defunct Gary Bright. No longer are we at a loss even by the Unrequited Thirst. They cancelled their engagement at the Whiskey and split up.

Lead guitarist Bill Puffton was going to India (to follow G.H.) but he’s now got something cooking with Neil Valentine. Unlucky guitarist Dennis Ellis is looking for a band or will o’ the San Francisco Art Institute. Dave Stenson, bassist, has left his band. Joe Larson, former drummer, has signed a new group with A&M. And the more recent drummer, Bill Schopp, has gone home.

Are You Welcome P.S. Anyone wanting to get in touch with Gary Bright can write to 555 Francisco Street, North Beach, San Francisco and they’ll get it.

Trent Rollow

Edith Exbridge

Three Years For DC5

Dear BEAT: The Dave Clark Five are three years old. After three years and many hits, the DC’s are still the same well mannered English gentlemen who first came to America in 1964.

In three years they’ve released 17 songs, all of which were hits. They’ve made appearances before the Queen, once in ’63 and again this year.

All in all it’s been a very successful three years for the “Glad All Over” boys. The future is even brighter. They were rated 6th in sales through November 1966 in Britain. They’ve done even better in the States.

Their continued success is assured by their great talent, unlimited energy and their love of their fans. They’ve never disappointed their fans with any of their live appearances.

It’s been a great three years filled with joys, tears and excitement—both for the boys and for their fans.

Davy Lee

Like Fine Old Wine

Dear BEAT: Ever since the rumor started that the Beatles were breaking up I have been trying to formulate in my mind a letter to The BEAT expressing my feelings about it. Never have there been any trouble before in coming up with something to put into words but somehow this time the words eluded me.

I know the reason why now, after reading the December 3 BEAT, Shirley Potton had all the words I wanted to use. Everything in the whole letter and all the letters I have given you in their wonderful music, their movies, the fabulous, thrilling, exciting concerts, will always be with us and like fine old wine, mellow as the years fade the memory in our hearts.

The thought of never seeing them again in person is a cold, chilling realization, but like the death of a very loved one, we know the grief will subside in time and maybe with the unpredictable Beatles we will have a wonderful surprise in store if they decided to make a “comeback” someday.

All I would add to Shirley’s column is that I am thankful that they are still good friends and are finally getting the chance to do what makes them happy. There will never be anyone to equal their impact and they are retiring as a group while they are on top of the world. My heart is heavy because the void they leave in my life will be a long time closing, but I wish them well and end with eternal gratitude for having had them while we did.

P.S. I sign this way because once The BEAT printed one of my letters under the headline “Mom Defends John.”

Gerrit Morgan

Cynthia Patton
Sonny And Cher Set For Second Starring Movie

Although Sonny and Cher's first feature film will not be released until May, they've already been signed for their second movie by Steve Brody. Brody, exercising his option on the famous duo under an original two-picture contract, stated that the second film will be a musical-comedy to be filmed in color and scheduled to begin shooting in April.

An Original

The original story, tentatively titled "Ignaz," is being written directly for the screen by Jack Guisse, who recently completed the screenplay titled, "Doris Day's Guide to Crime, Gambling and Other Illicit Pleasures." Guisse has also written a play, "No Deposit, No Return," which is scheduled for Broadway in May starring Red Buttons and Lee Grant.

Sonny and Cher's film debut, "Good Times," has been pushed back repeatedly and was finally sold to ARC Pictures, who are now scheduled to finally release the film through Columbia Pictures sometime in the spring.

Set Records

On the personal appearance side of the Sonny and Cher picture, they recently set new gross records on their latest concert tour, which has broken the $100,000 mark.

Sonny and Cher found themselves in the midst of a new controversy a couple of weeks ago when the city council of Monterey Park, California voted to revoke their invitation to the duo to appear on that city's float in the New Year's Rose Parade. The action came about after the city council members saw a newspaper picture of Sonny and Cher amid teenagers on the troubled Sunset Strip.

At a press conference, Sonny said: "I am hurt and shocked but not angry. We went down to the Strip to observe the teenagers. This, primarily, is my business. The youngsters are my business. The Strip is the breeding ground of the new sounds. If the alleged brutality is there I want to know it, although I am opposed to violence in any form. I do sympathize with what is going on up at the Strip and I am surprised at the apathy of many people."

Sonny did admit that while on the Strip the night the photo was taken he did speak to a group of teens but he said that there were also ministers and many adults present.

Sonny declared that while police brutality is one of the issues on the Strip, he "did not witness any police brutality there and I never have witnessed it."

Cher remained relatively quiet throughout the press conference because "Sonny has said it all."

Despite fact that their first movie has not been released, Sonny and Cher have already been signed for their second movie.

GENE PITNEY TO LAUNCH FILM CAREER

Gene Pitney, who hasn't had much success lately on this side of the Atlantic but who is a giant in, and a real movie star, has announced plans to produce a 90-minute film in Italy immediately following his appearance there in January at the San Remo Festival.

Pitney's appearance at San Remo marks his return after three recent consecutive monthly television engagements in Italy. Last January Pitney's performance earned him second place which, to date, has been the highest finish achieved by a second American performer in the Festival.

M&P's Notch Gold Album

The Mama's and Papa's collected their second gold album last week when the Record Industry Association of America certified "The Mama's And The Papa's as a million seller.

Senator Dirksen, The Next Recording Idol?

"Gallant Men" the first album recorded by Senator Everett Dirksen (R., Ill.) and the first album ever recorded by a United States Senator, has proven itself a pre-release smash by passing the million dollar mark in sales to retailers prior to its general release to the public.

W. B. Tallant, Jr., Capitol Records Vice President and National Sales Manager, revealed that the company has already received orders for over a million dollars' worth of the album, plus more than 500,000 copies of the singles, "Gallant Men/The New Colossus," which was taken from the album.

"We haven't seen anything like the demand for the Dirksen LP since we introduced the first Beatles album in January, 1964," stated Tallant. "Airplay on the single record has been very heavy in almost all parts of the country and the Senator's appearance on Johnny Carson's 'Tonight' show has produced a phenomenal deluge of phone calls and orders. Our biggest problem now is to supply stock on the LP. Five different manufacturing plants are pressing the LP and we hope to supply most of the demand within the next two weeks."

The Senator's album is a historical/documentary, which chronicles the "American Adventure" from the Pilgrim's arrival and the signing of the Declaration of Independence to the War of 1812 and the arrival of the Statue of Liberty.

Senator Dirksen narrates throughout the album and recites such historic works as "Lincoln's Gettysburg Address," "The Pledge of Allegiance," "The Mayflower Compact" and "The Star Spangled Banner."

It's only fair that a politician is making a huge splash in the entertainment industry what with the state of California owning a Governor who is a former actor and a U.S. Senator who was once a song and dance man as well as an actor. About the only thing left is for Mrs. Miller to run for the presidency in '68.
Dave Clark Five: 14 Gold Discs, Fine Future

Rhy Rochelle Reed

The Dave Clark Five, easily recognizable by their neatly cropped, petticoat-skirted, immaculate suits and cheery smiles, have emerged as the true princes of pop. The reason? Fourteen—that's right—fourteen gold records!

In other words, the number of gold discs held by the Five are equal to the number of performances they’ve made on the Ed Sullivan Show — another whopping fourteen!

Started Trend

“Glad All Over” started the trend for the DC Five, who were then busy trying to raise money so Dave could score a much-needed tour of Holland for competition. But once it became obvious that Dave could compete much better in the music business, he shed his white socks and grabbed his drumsticks for good.

As originators of the "Tottenham Sound" and contemporaries of the Beatles, the DC Five started traveling all over the world and still do. But starting this month, they will limit their appearances to a total of three months per year.

Dave, unlike many pop singers, is the true “brain” behind the group. He retains complete control of his career as manager, producer, director, designer, inventor, actor, and owner of many varied properties including apartments and forests.

Dave has an infallible sense of timing for personal appearances, keeping tight control of both under- and over-exposure of the group. He produces almost all masters of DC Five’s recordings, then leases them to record companies.

But Dave does much more — and most of it unknown to his fans.

He’s an actor—often seen as an extra in well-known films (one was a sequel to "The Vikings"). These appearances in over 30 movies have taught him much about film-making, which leads to Dave’s next enterprise.

He’s recently formed a company to produce films like those seen on the Ed Sullivan show where the guys drove their XKE’s and rode horses back. He has more of these shorts in the works, as well as a color special to be shown on both American and English television some time this year.

Plus, Dave has film rights on several books and scripts, which he hopes to produce as full-length movies.

Dave is also an inventor, with a patent on a microphone which attached to a saxophone eliminates feedback.

Many of the fashions currently displayed on Carnaby Street were designed by Dave, but he refuses to have his name on them simply for commercial value. (The shirts worn by the Monkees are very reminiscent of those originally worn by the DC Five.)

The rest of the group — Rick, Lenny, Dennis and Mike — are also sharp businessmen, each owning their own corporations plus a wealth of commercial properties.

More Exposure

Though the DC Five are indeed limiting personal appearances to three months a year, the move is designed in order to work on films and projects which will give fans more exposure to the group as personalities, or “as themselves” as Dave says.

The DC Five, which have silentely stayed at the top of the record industry the past four years, are emerging, under Dave’s leadership, as much more than just a pop group.

DANIEL REED has formed his own production company and is seen here directing one of the shorts he has filmed on the DC Five. More movies are set for the near future as well as a color television special for TV.

Petula Named Top Female Vocalist

Petula Clark, who has won more awards than just about any female vocalist on the pop scene, was named Number One Female Vocalist of 1966 by Cash Box. The award was presented to Petula at Caesars Palace where she was making her Las Vegas debut. Immediately following her stint at Caesars, Pet moved on to Harold’s Club in Reno for a SRO stand at the famed night spot.

Petula holds the distinction of being a top recording artist and box office draw not only in the U.S. but all over Europe as well. The British born primp who owns makes her home in France, will return to America in March for a tour of Eastern and Western universities and colleges. She will also spend most of her summer “vacation” in the U.S. headlining a series of state fairs.

Petula will also make return guest appearances on practically every major variety show on the air.

Sonny and Cher’s latest controversy. How banana wonderful got in with all those do-do-wahs and how funny it is that no one noticed it. . . . Tommy’s painting and how he made sure it was worth something by smearing paint over the money . . . Paul McCartney catching the Young Rascals in London — not once but twice . . . Now that Herman has the East and West if he could only get the North and South he’d have a world monopoly . . . Why they’re making such a fuss over Gary doing his duty.

PEOPLE ARE TALKING ABOUT George getting to be a really popular girl and wondering what took so long . . . The Bagdad Blues which turned into a Kaleidoscope . . . How there has to be a word for the innocence . . . That eggplant which devoured Chicago and threatens to eat the rest of the country too . . . How come Sandy was born a woman to remain a single girl and deciding it was probably so she could have two hits in a row . . . How the Monkees could have three records on the nation’s charts and not pick up huge ratings for their television show . . . How Time can’t be all bad since it put a picture of Keith Richard between it’s covers.

PEOPLE ARE TALKING ABOUT Screaming Chicken being a Midwestern happening — at least, that’s what Russ says while Zolle proclaims he’s “the world’s skinniest and greatest blues singer” . . . we thought it was a new way of fixing chicken . . . The dry hole singers possibly getting another hit even though it is very reminiscent of the We Five who have long since vanished . . . Lee Mallory’s potential and wondering how he manages to stay so skinny when he eats plenty and deciding that it’s up to key which weighs him down . . . Which “Action” group will disappear since Don and the Goodtimes have been signed as regulars on the show.

PEOPLE ARE TALKING ABOUT how ironic it would be if Drake outsells his former group mates . . . Black really being black for Davy . . . How long the Supremes are going to keep hanging on and conservatively estimating another 25 years . . . Why Gene can’t come up with a smash in his own native country . . . Ditto for the Everly Brothers.

PEOPLE ARE TALKING ABOUT whether or not the Beatles will ever make that ill-fated third movie and deciding that if they haven’t found a script in all this time they probably won’t ever find one . . . The Association joining forces with the Smothers Brothers and what’s happening that’s going to be . . . How the Hollies should put out a record called “Rock the Second World War” . . . The farce of a trade paper’s announcement that Gary Lewis is the top male vocalist of the year . . . Bob getting a lot like his butterfly-elymph . . . Fans forcing Scott out of the monastery . . . Paul finishing up the score for Haley’s movie without any help from John . . . How the Monkees are making believers out of quite a few skeptics.

PEOPLE ARE TALKING ABOUT how the New Vaudeville Band got away with it when the T-Bones didn’t . . . When Mitch is going to settle for one song on each side and deciding that maybe he’s trying to bring back EP’s . . . Laura having the swingingest blues on record in a long time and wondering why it isn’t happening coast to coast . . . How Barry can be original when he’s reminiscent of the Yardbirds . . . Tommy Roe using “Mickey Mouse” to describe his sound — we had nothing to do with it . . . When the Peanut Butter Conspiracy is going to spread round the country . . . How certain property owners figure that it’s better to have heavens on the Strip than long-haired kids and deciding that maybe they’ve forgotten what it was like to have Mickey Cohen sitting in a restaurant with bullets flying through the windows.
Cosby And Diller Chosen
Golden Apples By Press

Bill Cosby, winner of four gold records and star of the popular "I Spy" television series, and Phyllis Diller, perfectly coiffured star of TV's "Prairie of Southamptons," were named winners of this year's Golden Apple awards given annually by the Hollywood Women's Press Club.

Elvis Presley and Natalie Wood received the dubious honor of being chosen the Sour Apples of 1966.

The Golden Apples are given to the two stars who have proven themselves to be highly co-operative with the members of the press while the Sour Apples go to the entertainers who have, in the opinion of the Hollywood Women's Press Club, been most unco-operative with the press.

Our congratulations to Bill and Phyllis and better luck next year to Mr. Presley and Miss Wood.

The Seekers Set Tri-Country Gigs

The Seekers have waited a long time for another hit on the U.S. charts and it looks as if "Georgy Girl" just might be lucky number two for the group which set the pop world on its ears with "I'll Never Find Another You."

The Seekers are originally from Australia but have spent most of their time in England where they've met with considerable chart success. However, they're set to leave England in March for what could be termed a world tour since they will tour in Australia, America and Canada.

"We're looking forward to going home," admits the group's lone female, Judith. "It's been a year since we were last there. We're going to do a huge charity concert in Melbourne called 'Music For The People.' We played it last year to an audience of 110,000 which was tremendously thrilling."

While in Australia, the Seekers will also make a documentary and will then journey to Canada to appear in the "Expo-67" world fair. "We're very proud because it's the first time we've been asked to represent our country and this is a great honor," said Judith in regard to their Canadian appearance.

Another One For Donovan

Donovan has received his second gold record for his chart-topping "Mellow Yellow," on which Paul McCartney allegedly provided some of the background. Donovan's first goldie was for his equally successful "Sunshine Superman."

New Deal

England's answer to our Bob Dylan has also signed a new writer's deal with Southern Music whereby Donovan will receive substantially increased earnings over his former contract. Donovan and Southern are now equal partners in a new publishing firm, Donovan Ltd., which already includes his two most recent hit singles as well as all of his former songs, such as "Catch The Wind." Donovan will receive all writer's royalties and 50 percent of the publisher's share of royalties.

Problems Resolved

The problems which developed in Britain over the release of Donovan's "Sunshine Superman" have now been resolved and the disc is in current release in England. Donovan will return to the U.S. in February for a tour and an appearance on "Ed Sullivan."

Bobby's 'Sunny' Marks 46

It's small wonder that Bobby Hebb has a "Satisfied Mind." His chart-topping, million-selling, self-penned "Sunny" now boosts 46 cover versions! "At least, there were that many versions we knew of a week ago," explained Bobby. "Of course, that's the version I know of. There could be some more versions we haven't heard about yet!"

Bobby, who is currently on the Dick Clark national tour, received a gold record for his "Sunny" which sold more than a million singles by the first of October and which reached the coveted number one spot in the nation.

Twenty-five year old Bobby, who has been composing since 1958 and has more than 3,000 songs to his credit said that he has no objections to artists covering his songs.

"Cover versions of my record? Why should I mind? It draws attention to my own version of 'Sunny' and don't forget I'm the composer too. So, the more people that sing it, the more satisfying it is to me."

Bobby recently completed a smash tour of England (which is now in the throes of an R&B revolution) and his current Stateside single is "Love Me."
PICTURES in the NEWS

THE DAVE CLARK FIVE pose happily with the fourteen gold records which the group has earned during their three successful years in show business. The latest million-seller for the DC5 was "The Dave Clark Five's Greatest Hits." The boys set another sort of record by appearing on the "Ed Sullivan Show" fourteen times.

ROY ORBISON recently flew to London to star in the first show of the New Year for British television's "Sunday At The Palladium." Orbison will return to England in late February for another appearance on "Palladium" and will remain in England for a five-week series of personal appearances. Between his "Palladium" dates, Roy will venture to Australia and New Zealand.

BOBBY RYDELL just might start a whole new trend in hair styles. He's pictured above in his "Wilde Californian" hair style which was created by the gentleman to his right in the above photo, Darrell Wilde. Wilde created it for Rydell to enable Bobby to go as long as three weeks between hair cuts. Wilde believes the hair style will "become a popular cut for entertainers because of its quiet elegance and ease of handling." But Bobby's ears and part of his forehead show.

 SENATOR EVERETT DIRKSEN is shown here with his disc producing team during a reception in Washington, D.C. Background music for the Senator's "Gallant Men" was composed, arranged and conducted by John Cacavas (left) while Arch Lustberg (right) produced the Senator's readings of the text. The single is moving rapidly up the nation's charts and the album is already assured of a million dollars worth of sales.
Strictly In The Diamond Bag

By Louise Criscione

For one reason or another, more people tend to throw Neil Diamond into the "serious, loner, angry young man" bag. Which is something like terming President Johnson an introvert. Neil is, admittedly, serious about a lot of things—his music and writing in particular—and he is something of a loner—he moves without the aid of five publicists, three managers, two road managers and a photographer—but an angry young man? Not on your life.

Writers are a curious breed, a breed which divides itself into two parts. Those who follow trends and those who remain, for the most part, original. Although Neil is probably opposed to classification, he fits neatly into the latter category. But it's not easy. "It's very difficult to have a certain amount of individuality in writing and I will go out of my way to avoid trends. If you're creative, you can write creative songs."

"If I wanted to go along with trends, I'd've made the Monkees' song just like 'Last Train To Clarksdale.' But I just wrote a song I liked that I felt the Monkees could do a good job on."

Ironic

The fact that Neil wrote "I'm A Believer" for the Monkees was in itself rather ironic since Neil started out in the music business by writing songs for other artists. At the time he said he felt "like a speech-writer," having his songs, the things he believed in, recorded by other artists. And, yet, today with three consecutive hit records of his own he turns around and writes a song for the Monkees. A change of heart?

"It's only when you're writing strictly for other people that it gets on you but occasionally I will write for other artists. Right now I'm writing a song for Jay and the Americans because I like their sound. Before, everything was for other people. Now it's comfortable for me to let other people use my songs."

The range I can write in is much greater than what I can perform in and, so, I couldn't perform all the songs I've written. All the people I know thought I was crazy to let the Monkees have 'I'm A Believer' but I felt it was more for the Monkees than for myself. It might've been a hit record if I had recorded it but it wouldn't have sold two million.

The Future

"I'm A Believer" is naturally, one of the biggest singles currently on the market. It was assured of a gold record before it was even released and, therefore, went almost immediately to the top of the nation's charts by-passing Neil's own "I've Got The Feeling," on its way to number one.

How did Neil feel when a song he had written, but which was recorded by someone else, leapfrogged over his own? "Let's see, how did you feel? I felt kinda good because it was selling so well and I had written it."

No one can deny the fact that Neil is a highly successful pop writer but, true to form, he's not satisfied with remaining in one place. "I'd like to write movie themes," admitted Neil. "It's very difficult because if you approach a movie producer and tell him you'll write him a theme which will be a big hit as a single, he'll look at you and then take Sam Shultz. It's funny, they cry that there isn't any fresh new blood on the other hand while they say that they deny pop pop writers their chance to show freshness. But just as the Beatles opened up a whole new image for pop music, I think pop writers will open up a whole new world by writing movie themes."

There are certain entertainers who enjoy the respect of their fellow performers. Others do not—they claim it's unnecessary because it is the fans who buy records, not people already in the business. Neil is one man who possesses the respect of just about everyone in the music business but how important does he honestly feel this respect is?

"It's definitely important because the people in any business are more aware of what's happening in that business. The kids who recorded what song but they're probably not as hip to what's actually going on within the business, so when people in the business offer opinions it means that much more because they say holds more weight. It's very nice to get that kind of criticism. But, of course, if it's bad criticism, it means nothing!" laughed Neil.

Pop In Russia

When he first walked into our offices, some seven months ago, Neil admitted that his big ambition was to take a rock show to Russia. He still holds that ambition. "I sent out about half a dozen letters to just about everybody but they probably ended up in wastebaskets all over the country!"

"People get into rats. They'd much rather send Louis Armstrong, who is great, to Russia than some pop singer. But pop is big business, so why deny it? It's like a whole new world over there (Russia). They keep people in their own peas; they don't want them to move. They want to keep the status quo. Sending a pop show over to Russia for the kids would be like getting a foot in the door which is probably why the Russian government wouldn't be too happy to let a pop artist in. But the sad thing is that I've never gotten a serious reply to my letters."

Controversial is a word usually reserved for foreign pop artists. For some reason, the American artists tend to stay on the outside of the fence, probably because their publicity man is always there to make sure of it. Neil Diamond, however, is exactly the opposite—and managers per se do not please him.

"I think most managers don't know what they're talking about but they get away with it because the talent is so young today that it's easier to hand them a line and get away with it. Everyone from taxi cab drivers to salesmen are trying to become managers and they just don't belong."

"The sad thing is that these kids are so very intense and sincere about their music—they want so much to be successful—that they're very easy pickings for people. I was signed for a seven year contract for 50% of my earnings only because I wanted so much to be successful and have people record my songs that it ended up that my father had to take most of his earnings, which weren't much, out of the bank to get me out of my contract. It was a very bitter experience," recalled Neil shaking his head.

Of course, there are good managers and the good ones are great. And the kids who can get a good manager are lucky. But I'd say 99.9% of the people who are managers today don't know what they're doing. The point I made was that there is good and bad in everything but the bad managers are like leeches. They sign a half dozen acts a night.

"This is probably the only one single topic I could get into a fight, a fist fight, over!"

The news leaked out that Neil was up for a lead in a motion picture and also a possible television series for next season. "We have secret," admitted Neil. "I have a number of things that are coming through but they don't want me to say anything about them. I'd definitely like to go into acting. But I'd never give up my writing and singing—it's so much a part of me."

Up front for Neil is a possible tour of England with Herman in February. "It's there if I want it," said Neil, "but I haven't decided yet if I'll go."

For sure, Neil will move into an area where he's never traveled before—the world of colleges. It's a strange world, devoid of screaming and hysterical crowds. It's a world where your audience sits silently and listens to what you're saying—applause comes only if you're accepted and you're only accepted if you have something to say.

The college circuit literally "scares the hell" out of many entertainers. But Neil is looking forward to it. "It's where I belong," he says. "When you do nothing but rock 'n' roll concerts it's kind of like having shortcake with every meal. I want to get to people. But I hope that my music and what I'd like to say has a broad appeal. Which means that it appeals to a lot of broads," he laughed.

And on the record scene? "I know I should be cutting a new album next month, mostly of new things I've written and some old ones that I love. I'd like to use only my own material on this album."

Strolling towards the door, Neil turned to make one final comment. "Love—the world should be much more of it."

Neil Diamond—there should be at least ten more of him. One is not nearly enough to go around.
### Top 40 Requests

| 1. I'M A BELIEVER                  | The Monkees             |
| 2. THE BEAT GOES ON                | Sonny & Cher            |
| 3. SNOOPY VS. THE RED BARON        | Royal Guardsmen         |
| 4. GEORGY GIRL                     | The Seekers             |
| 5. THERE'S GOT TO BE A WORD        | The Innocence            |
| 6. KNIGHT IN RUSTY ARMOR           | Peter & Gordon          |
| 7. HELLO, HELLO                    | Sopwith Camel           |
| 8. FOR WHAT IT'S WORTH            | Buffalo Springfield     |
| 9. FULL MEASURE                   | Lovin' Spoonful         |
| 10. BORN FREE                      | Roger Williams          |
| 11. EAST WEST                      | Herman's Hermits        |
| 12. PUSHIN' TOO HARD               | The Seeds               |
| 13. GOOD THING                     | Paul Revere & Raiders   |
| 14. LADY GODIVA                    | Peter & Gordon          |
| 15. HELP ME, GIRL                   | Eric Burdon & The Animals |
| 16. I WANNA BE FREE                | The Monkees             |
| 17. THE EGGPLANT THAT ATE CHICAGO  | Dr. West's Medicine Show & Junk Band |
| 18. PLEASE                         | The Kaleidoscope        |
| 19. ECHOES                         | Gene Clark              |
| 20. GOOD VIBRATIONS                | The Beach Boys          |
| 21. WEDDING BELL BLUES             | Laura Nyro              |
| 22. TELL IT LIKE IT IS             | Aaron Neville           |
| 23. WINCHESTER CATHEDRAL           | New Vaudeville Band     |
| 24. IT MAY BE WINTER                | Felice Taylor           |
| 25. WORDS OF LOVE                  | Mama's & Papa's         |
| 26. STANDING IN THE SHADOWS OF LOVE| 4 Tops                  |
| 27. DEVIL WITH A BLUE DRESS ON/GOOD GOLLY MISS MOLLY | Mitch Ryder |
| 28. SMASHED, BLOCKED               | John's Children         |
| 29. THAT'S LIFE                     | Frank Sinatra           |
| 30. KNOCK ON WOOD                   | Eddie Floyd             |
| 31. I NEED SOMEBODY                 | ? And The Mysterians    |
| 32. SUGAR TOWN                      | Nancy Sinatra           |
| 33. LOOK WHAT YOU'VE DONE          | The Pozo Seco Singers   |
| 34. SINGLE GIRL                    | Sandy Posey             |
| 35. TOGETHER FOREVER               | Viola Wills             |
| 36. CRY                             | Ronnie Dove             |
| 37. 96.8                            | Keith                   |
| 38. TELL IT TO THE RAIN            | Four Seasons            |
| 39. MUSIC TO WATCH GIRLS BY        | The Bob Crewe Generation |
| 40. WHACK, WHACK                   | The Young-Holt Trio     |

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Strip Of No Man's Land

This is the second half of The BEAT's opinion poll where teens express their feelings about the Sunset Strip controversy. Part I appeared in the last issue.

Only ages and initials appear with the opinions, which were gathered by a roving BEAT reporter, to ensure the privacy of the teenagers who exercised their freedom of speech.

Q.O. (18)—"There was no trouble on the Strip until the cops started it. No more trouble than there is any other place in the city. It was crowded, but there wasn't any trouble. Everything got started when the cops started. It got so you couldn't walk five steps without getting stopped."

R.W. (16)—"It burns me to hear people asking why the kids keep going to the Strip when they know they'll just get in trouble. That's why they keep going. You go up there and you can find yourself in jail for no reason, when you haven't done one thing wrong. Teenagers' rights are being violated, and they go back for more because they're mad. If they stopped going, the other side would have won, and it doesn't deserve to. We at least have to fight back that much, by continuing to be on the Strip."

A.V. (16)—"Why doesn't anyone print what's going on in other parts of Los Angeles? Police getting after teenagers isn't confined to the Strip. It's starting to happen all over town. Getting after them when they aren't doing anything wrong, I mean. I should know. I was stopped on the way out of a movie theater. It was just after ten o'clock, and they made me show them my I.D. When they saw how old I was, they said I'd better get home fast. I admire the kids on the Strip for not taking this kind of treatment."

E.L. (15)—"We didn't get violent until the cops got violent. If they can do it, why can't we? We have a right to defend ourselves, don't we?"

W.S. (19)—"It's about time someone found out why they want the kids out of the Strip area so bad. It's almost like someone ordered the police to get rid of the teenage element no matter what they had to do to accomplish this. There's more to this than we know about. I think they want to convert the Strip into something that wouldn't be successful unless they were able to keep kids out of the area. But first they have to get them out.

If this is true, and it could be, they probably want to make the Strip into something controversial, or they'd come out and say what their plans are."

D.K. (17)—"I don't get any of this, especially the part about the National Guard being on alert. The National Guard? Someone got to be kidding. No, they aren't kidding, they're trying to make the situation sound like a full-scale riot. It isn't that way at all. Something is going on in this town."

O.C. (16)—"I was there the night things got kind of wild and the riot happened with the buses. It wasn't written up in the paper the way it happened. It was made to sound like there were thousands of dollars worth of damage. The total damage done was a hundred and fifty-eight dollars, including towing charges for the buses. I'm against violence, but when somebody pushes you too far for too long, you get too mad to think clearly."

F.L. (18)—"You wouldn't believe some of the people who have been arrested on the Strip, just because they happened to be there. People everyone knows. The police really change their tune when they find out they're dragged in somebody important for no reason. I think the whole thing is a big game, not being played by the kids, but played by them."

M.M. (18)—"More and more people are coming over to the kids' side. Quite a few adults were beaten up by police a few Saturday nights ago. They were yelling across the street at the kids at Pandora's and the police moved in on them instead of the kids. That wasn't in the paper. I don't know why it wasn't, but I never saw it. It should have been printed. Even more people might realize it isn't just teenagers who are getting kicked around. They talk about kids taking drugs. The police are the ones who are acting like they're on something."

J.H. (16)—"It's unbelievable. All of it. That thing about Sonny & Cher not getting to be in the Rose Parade because they happened to be on the Strip and a photographer took a picture of them. I live in the town (Monterey Park) that voted not to let them be in the parade. I'm ashamed to live there. Why are people so narrow? I just can't believe any of this could happen in this country."

B.N. (15)—"I think the whole business is hilarious. It shows how dumb most kids are. The Strip is no big deal. It isn't even fun. But they're putting up this big fight to stay there, and that's giving the cops an excuse to have a field day. These kids are either too young or too dumb to know where the real fun is. They'd rather march and carry signs instead of picking up the action in places the cops don't even know about."
The Adventures of Robin

Robin’s jaw dropped a distance of approximately seven feet, revealing not only her surprise, but the fact that her glasses hadn’t had 34 fewer cavities.

“I repeat,” repeated The Budge.

“Tell me I’m dreaming that!”

“I am,” said Robin wistfully, in one of her rarely successful attempts at humor. But it wasn’t funny.

The Budge stamped her foot (Robin’s, that is) “You tell me where that come from,” she demanded bawling.

And you tell me where that come from RIGHT NOW!”

“Can’t I imagine!”

Robin smiled hystically. “I can’t imagine what you’re talking about.”

“I’m talking about THAT!” blurted The Budge.

“Oh,” said Robin nonchalantly.

“Did you see her?”

“Did you see who, painted or seated in the corner of my room?”

“Thank Gawd…she sees them, too.” With this, the Budge swooned slightly into the corner.

Feeling like joining her, Robin controlled herself (a pleasant change). The Budge’s average Standard-Faint usually lasted about ten seconds. But, this was a Super-Snit, which meant Robin had at least half an hour to come up with an answer.

The motor in Robin’s alleged head went into high gear, and although she could swear she heard a rod knocking, she was ready when The Budge began to stir (us- ually by this time, Robin was usually handy for…oh, let’s not start that again)

“I will now tell you where that come from. It was on the floor, near her friend’s eyes crept warrantly. “I don’t honestly know where it came from.”

The Budge checked her watch. “Fast, but not good,” she said, not without a touch of sarcasm.

“Huh?” Robin inquired politely.

“I can’t imagine why the last two whoppers I’ve ever heard anyone make up, it’s not good enough, you know!”

“But… but…” Robin butted.

“It’s not good enough!”

And, in a way, it wasn’t. George had been there just hours ago. During the time George had waited, Robin had waited that there wasn’t one single detail, for that matter, married rock and roll band in the city (ugh) of Pittsburgh.

When The Budge asked whether she’d seen it, she had re-wailed about 32 lack of musical instruments (not to mention her lack of talent), eliminating the two and two (together and coming up with five, as usual), Robin assumed George was dead and had passed him. She wasn’t really thinking Budge a hopper. Maybe she didn’t know, but she didn’t honestly know? Re-huh?

“Robin Boyd,” spat The Budge.

“Gerroff it and explain those drums and those…”

“DROOMS?” Ringo (as in, of course, in BOYD) interrupted in a bellow from the other side of the close.

“Did I hear someone say DROOMS?” she re-bellowed, bursting (and I kid you not) into the room.

Then she set eyes on the shiny blond blonde (LOODYWS!) who boomed. Failing to her knees, she embraced the bass and kissed the cymbals, her hair quite, quite, quite matted. It was several moments (and it seemed like years) before she stopped long enough to address Robin and Budgie, who were standing at her aghast. (Located, for those interested, near her aghastly)

Anyparth??

“Where did all this stuff come from, anyparth?”

“It belongs to The Budge.”

Ringo, nearly severing a rather necessary portion of his friend’s anatomy with a pinch that came directly to the point. “We’re going to start our own group?”

“Killed,” shouted Ringo.

With this, she flang a guitar at Robin and recommended slamming.

“Not in here, stupid,” Robin snapped, and Ringo immediately ran out of the room, clutching the brass drum. The minute she left, Budgie returned the pinch. “Why did you say stupid!”

“I had to,” Robin hissed. “I don’t want to start a big hysteric bit about where the stuff came from until we find out where it came from!”

The Budge gave her a look that would have shattered glass. “I see you were, have you, Tracy Boyd. I’ll believe you about dreaming the Beatles in the bedroom. And I’ll pretend to believe you about the instruments. But if ONE more unbelievable thing happens, I am going to stagger off toward the horizon, screaming!”

“Is not here, stupid,” replied Mrs. Boyd, addressing this comment to the bass drum instead of her steady daughter. (It was difficult to tell, difficult to tell.)


Some time later, after the instruments had been set up in the middle of nowhere (I’ll say), and plugged in (thanks to the thirty-six extension cords Mrs. Boyd was only too happy to provide), the girls were ready for their first try.

Ringo plugged in a frosty guitar. She looked at The Budge. “This is going to be gross,” she warned. “I’ve played one of these things before.”

The Budge plugged in a frosty guitar. She looked at Robin. “I’ve found a peasant shirt, and I don’t even know which end you blow into.”

“Oh, well,” Robin shrugged. “We’ll just have to.” Then she turned to Ringo, who was carefully adjusting her tam. “So hit it already,” Beverly Lou.

Ringo started to hit it. Suddenly the three of them burst into hysterical laughter.

“Does this remind you of anything?” Robin croaked.

“As in shivering on the plains?”

Budge roared.

Which Plains?

“As in Salisbury?” Ringo wheezed.

“We look just like the Beatles!” they chanted in unison.

Continuing to bubble, Robin aimed and struck the first chord (fully expecting it to strike her back).

Ringo made it half-way through “The Night Before” before they realized what was happening. And it was then that Robin knew what she must do.

She must run after Budge, who had just staggered off toward the horizon, crawling! And, by the time she caught up with her, she must have dreamed up the whopper of all time. On account of because they didn’t just look like the Beatles. They also sounded like them!

(To Be Continued Next Issue)
Formula For Pop Success

By Carol Deck

Ever notice how most of the successful pop groups fall into a pattern? It's almost as though there's a formula for creating a successful group.

Like, for instance, there's the genius—every group (and I'm only talking about the groups that make it) forget those that don't) has at least one genius at it's core (a John Lennon, Eric Burdon or Brian Wilson). Some groups are lucky and have more than one genius, but it's essential that you have at least one.

Musician

Then too, you've got to have a top rated musician, someone who's mastered at least one instrument to such an extent that he's recognized by his peers as tops for that instrument (a George Harrison or a Jeff Beck).

It's also essential that you have at least one very good looking and member whom fans can point out to their parents as proof that not all rock and roll singers are ugly. You've got to have a Paul McCartney (keep calm kids, I know there's a lot more to Paul than just his looks), a Mark Lindsay or a Davy Jones. Even the Stones, who aren't exactly world renowned for their beauty, have Keith Richards.

And every group has a quiet member—someone who says absolutely nothing during interviews and generally refuses to express his opinions on the world (Charlie Watts, Chris Dreja and Peter Tork.) These are the ones that worry reporters for we know that usually the less they say the more they think and often have great insights into the world about them but getting it out of them is like pulling teeth. These are also the ones the fans tend to want to mother.

Combinations

Well, those four are the basic essentials for a group, but there's one more that really shouldn't be left out and that is the clown. A successful group usually has one member who is a fun loving, outgoing, extroverted character who generally keeps everyone's spirits up. There's Micky Dolenz, Dennis Wilson, Zolli Yanovsky, Phil Volk. A clown may not be totally necessary, but he sure helps.

And of course you can have any combinations of the above. There's the quiet genius (John Sebastian, Jim McGuinn), the good looking genius (Herb Alpert), and the good looking clown (Herman.) And there are many top rated quiet musicians, for people who dedicate their lives to an instrument tend to be a little on the quiet side with society.

This formula, and variations of it, have proved successful with numerous groups. Look at the Beatles. They're almost a prototype of it. They've got a genius (Lennon), a musician (Harrison), a good looker (McCartney). I know, I know there's more to Paul (than just what meets the eye) and a combination clown and quiet one (Ringo—he's not the extroverted kind of clown, but he has a natural sense of comedy that may put him in the Buster Keaton category some day).

But then there's the Stones. They've got a little bit of everything, as every top group does, but they've also got the mighty mouth—Jagger—who never has played by the rules. Jagger is likely to be, at any point in the game, all or none of these all by himself.

Then There's...
Joan Baez: A Study In Protest

By Rochelle Reed

When the curtains draw back and the spotlight silhouettes her against an empty stage, it's difficult to believe that slight, dark-haired Joan Baez is standing in opposition to the entire United States government.

Each year, Joan (she refuses to be called Miss Baez) withhold 60 percent of her taxes from the Internal Revenue Service, and when the percentage going towards the military is increased to 75 percent in April, she will withhold that amount.

The reason is that though her voice carries messages of emptiness, hunger and sorrow, Joan believes that another life exists beneath the surface of the wars, violence and mass corruption about which she sings. Because of this innate belief, the girl with the sound of a songbird has remained silent for nearly a year, devoting her time instead to "growing up" and operating her Institute for the Study of Non-violence in Carmel, California.

Last month, Joan came out of her voluntary withdrawal to perform at a Los Angeles concert, with proceeds going to striking Delano, Calif. farm workers. Beforehand, she held a press conference, explaining to anxious newspaper and wire service reporters why she has adopted her highly unpopular philosophy and how she is attempting to convert others.

Joan first began withholding the majority of her taxes three years ago, when she returned her partial payment with a note to the effect that she refused to support the military.

"Some Guns"

"After they realized this wasn't just some little game I was playing," she says, "they began to get worried." Until now, the government has proceeded to take the money out of the bank, she explained, although the day may come when there is no money to withdraw. Then the government would begin by attaching her house, school and other material possessions.

"I don't pay the 60 percent," she says, "not only because of Viet Nam but any war," adding that "of course," she would go to jail in support of her beliefs.

Though most of the press conference was confined to social-political observations, BEAT managed to question Joan about some of the present day developments in the music and youth scene.

Upon hearing that Sonny and Cher were kicked off a Rose Parade float after they photographed observing a demonstration on Sunset Strip, she commented, "Offhand, it sounds like a pretty dumb thing for (Monterey Park) to do."

As for the Sunset Strip, Joan paraphrased Mahatma Gandhi, Indian social reformer and advocate of non-violence. "Gandhi said nonviolence was not dropped out of the sky. The curfew or lack of one isn't really going to stop anyone. It's hard to judge what I say to do. These kids are lost, confused. What, really, have we shown them that's better?"

Joan cuts all her recordings either in concert or at New York studios. She plans to complete a rock and roll album soon, although she adds that she has "no taste for most of it." She has completed some songs that she classifies as "ranks" and says "the rank stuff I'll drop and fill it in with things I think are nice."

But the life of Joan Baez is no longer limited to music. Instead, she yearns to be much more than a singer — a scholar, writer and student.

Joan's main concern is the advo- ation of non-violence, and her philosophy is summed up by the contradiction she finds in the phrase, "God and Country." This, she says, is a paradox: it must be either one or the other, not both. The reason is that God says "Thou shall not kill" and Country says "Thou shalt not kill, except for enemies" — which change, according to Joan, every five years. She cites the fact that in the last twenty years, enemies of the United States have included the Germans, Russians, Communist Satellite, Japanese, Red Chinese and Viet Cong.

Realistic?

"I'm trying to be realistic," she offers. "There's no chance at all for us to survive more than 10 or 20 years at the rate we're going. All the Presidents say so. Somehow, she continues, "the world must unite to complete-stop and reverse directions."

Joan hopes to realize a "world where there's no longer fair to bump off someone because he's an enemy. We say it's wrong to kill, then we start making excuses. Eventually, if we're to survive, we have to deal with the enemy without having to drop napalm all over him."

Meanwhile, Joan plans to concentrate her efforts on her school, and says that if she turns out one pacifist a year, she's satisfied.

Gazing out to the press, the corners of her mouth turned up in a smile, Joan declared, "I just wish they'd try to draft 25-year-old ladies."
The Raiders On The Run

By Ellen

They're running... running... running faster every day; lovers and fans, for four straight weeks; week and month; and still they go on running.

Running to the waiting plane... running in a taxicab... running for the concert stage... running to the dressing rooms... running from the fans... running to another plane.

The Raider's world is a running world: a world of non-stop activity and music. The man who never stands still or stops to catch his breath... or theirs.

Inside Glimpses

But sometimes... just sometimes, they slow down just enough that you can catch a glimpse of what goes on inside the Raider world. Behind the running which surrounds it. And then you will see five highly intelligent, distinctly different individuals involved in very special "running" worlds of their own.

You might find a dazzling smile, set off every night: forthright with distinguished front teeth and that would have to be The Fang. Phil Volk—of bass guitars, and cowboy hat—of smiles, and laughs, and practical jokes, of artist's brushes, and writer's pens; of singer's notes of happy songs.

Although he fairly bursts with noise and happy motion most of the time, he, too, can be a man of quiet, sitting off to one side for just a moment to contemplate the world around him. He gathers precious, favorite things around him; and his collection includes close friends and family, a fairy tale childhood, and fond memories of happy days spent in schools back home.

Not far away there has to be another smile, a horn of laughter, and Phillips's "I'm on stage"—Harpo. Blue eyes which meet you head on with honesty; a smile that says "I love you"; and a personality which no one could resist! This Raider is, perhaps, the most consistent, almost never seen without a smile, and seldom found in moods of sadness.

Only moments snatched from running times are given over to solitory moods of pensive observation—but those unusual moments of isolation are quite extraordinary, and seldom seen by others. The deeper thoughts of sensitivity and compassion are kept quietly within him, and find their release only in the physical expression of his actions.

"The Wizard"—the mad-scientist of the group—the question mark who sits behind the drums... that's Smitty. Perhaps the quietest Raider, the one who keeps the most unsaid, Smitty is always one of the most astounding individuals in the world.

Onstage—an excellent drummer, a master of good timing and comic actions. Off-stage, away from cameras... there is too much of the serious side of life to distract him from his laughter. He smiles a very bright and shiny smile—one which can light up his face as well as everything around him. But that smile is much more strictly rationed when the world is temporarily not tuned-in.

Worries

He worries about his fellow man, and about the dangers of war and fighting. He thinks about the problems as they exist now—but most importantly, he goes on to think of possible solutions. Not he's not the complaining kind. If there is a problem to be dealt with—Smitty will be the first to roll up his sleeves and pitch in, he can't content himself with simply sitting on the sidelines and grumbling disgruntled grapes of "life and times."

"Uncle Paul"—the perennial parent to just about everyone. The man who counsels friends and children, Raiders and fans, and anyone else who comes to him for advice.

One of the most talented comedians in the world, "Uncle Paul" is a master of subtle humor, the art of understatement, the all-important element of timing. A very funny man—on stage.

But when he isn't running frantically 'round a stage, you will find a very different Blue-Eyed Leader beneath that feathered Raider hat. His shoulders may be stooped just slightly, but if you look a little closer, you will see that they are weight-down by the burden of responsibility which Paul has taken upon himself.

He is the one who must worry about four other Raiders; about each performance, and the direction in which all five careers will go at once from here; he is the one who worries about the money, and protects the interests of the group.

He is the one who is sought after for advice, and he is the one who must be father-brother-friend-advisor-baby-sitter-guardian-performer-Leader and even human being. Not an easy task for anyone! But he is still the Fearless Leader of us all, and though he may assume all the responsibilities of his "family"—he never forgets to turn around and smile. Thank you, Uncle Paul.

One more—one Raider—the one who stands, perhaps, as a symbol of the Raiders—the one who stands... alone. And that is the only one-word way to speak of Mark Lindsay, a man who requires so many words that it is difficult to speak of him at all!

For the cameras, for the people—smiling, happy, dashing, gallant, laughing, care-free and out-going. But even Mark's running must run slower sometimes, and then you see the torment and confusion of a young man searching for his name and meaning in a very, very world of labels.

People

The first to be most deeply affected by other people, he is sometimes the last to show it, and always the last to forget it; people and their thoughts and problems start with him a very long, long time.

And still, he is alone, and running... to his future, to a new world, and someday... to himself.

RAIDERS—running to another stage... running to a waiting crowd... running from the world behind them... RAIDERS RUNNING TO SUCCESS.
Sandy Baron-Man Of Every Media

By Carol Deck

Sanford Beresofsky never became a comedian. He always was one. But it wasn’t until he shortened his name to Sandy Baron, taking the Baron from the name of a bookstore in Brooklyn, and began making noise in practically every media of the entertainment industry that the world realized that he was a comedian, and a very good one.

During a break in the filming of his TV series, “Hey Landlord,” Sandy explained a few of his ideas on the show, teenagers, his past and his future.

At the age of 28 Sandy’s little passed the teenage stage, but he’s written several successful rock and roll songs and personally respects teens immensely.

“I hate calling them teens, though. I call them people.”

A short while later Sandy was working off Broadway and supplementing his salary by writing songs. His most successful was, “I See The Writing On The Wall” and “Take Good Care Of Her,” both recorded by Adam Wade, and “Let True Love Begin” the next to the last song Nat “King” Cole recorded.

Something New

Now he’s working on something else. “I’m writing a contemporary musical about what happens in America to young satirists who poke fun at things people don’t want to poke fun at.”

It’s still in the idea stage but the idea includes musical arrangements by someone like Burt Bacharach and music by someone like the Spoonful. It’s to be similar to the story of Lenny Bruce.

Meanwhile he’s working hard on the TV show. Sandy’s performed in practically every media—records, Broadway, off Broadway, movies, nightclub and television—but says he feels most comfortable in TV, particularly on “Hey Landlord” because it’s one of the few TV series filmed in front of a live audience.

“TV combines the best of all of them. You gotta be honest and know who you are like on Broadway. You know you’re not the whole ball game like in the movies. You’re in front of a live audience so you’ve got the excitement of night clubs.”

The one other field he really digs is college tours. They explore your head. They love the same sense of danger that I do and is hard to break in new material with them.

About the show he says, “We’ve got the single toughest time slot on the air— against ‘Ed Sullivan’ and ‘The F.B.I.’. But it’s better than the other one they offered us against the Star Spangled Banner and Let Us Pray.”

But he’s got great hopes for the show anyway. “It’s gonna be a hit, although the title of the show doesn’t help us at all.”

No Trap

It’s often said that there’s nothing like a TV series to destroy a comedian but Sandy has no fear of being trapped in “Hey Landlord” for years to come.

“It won’t be on for 10 or 12 years because Woody and I will outgrow it. And the audience will demand that we eventually get married. They’ll sense that we’re mature enough to get married and won’t accept it anymore.”

As far as marriage goes, Sandy already is, and very happily so. His wife, Ger, was once a dancer on “Hallaballoo” and he describes her as “a groovier groover every day.” Their friends call them Sandy and Ger and Sandy says, “We’re the Sonny and Cher of comedy.”

And comedy, Sandy realized early in life, is here to stay.

“I can’t remember a day in my life when I didn’t realize that people are absolutely insane.”

“Comedy is one thing that ain’t never going out of style. The one thing that mankind will always want to do is to laugh at mankind.”

At this point, G. smelled something coming from the house and asked if George had been using Dettol.

George— “Yeah, the cat’s been all over the carpet again.” (No, he didn’t say what you’re thinking.)

All of them laughed and then they asked for his autograph. When he said “sure, luvs,” they asked for an autograph for me too.

“They talked a bit more and then left. They sent me the autograph and pictures and from his house. I think I must have been in shock for hours! I’m surprised the neighbors didn’t think I was being murdered in the way he was spazing around the house!”

Well, I can’t say I blame her for spazzing around. I’m afraid to even think of what I’d do if I received something like that in the mail. (In other words, re-get the Dettol, whatever that is.)

I see I’ve been up to my usual confusing tricks. I never know how to get it across that I’m printing something what someone else said. You’re supposed to start each paragraph with one of those “things,” but I don’t believe I quite made it, as usual.

Oh well, I’d promise to get my grammar straightened out (not to mention your gramma), but I have a feeling it would be all in vain. By the time I had it all figured out, they would have come for me anyway.

Speaking of George...I haven’t said that for so long, I’ve forgotten how to spell it...speak of coming for me? if they do, I must tell you about something that is truly the wildest thing in the entire world (I think).

It is undoubtedly the mind-blower of the century when a person is...ahahah...rather interested in one, this same first name as your fave. (As in George.) (Re-spaz.)

I say “rather interested” because if you’ve totally sworn off using the name-above-the-name-above-alike, you think of him instead of Harrison when you’re murmuring “Oh, George!” at appropriate moments.

Really, it is a blast. So much of a blast, it’s almost worth going out and conducting a search for your own. Look, Dick, Ralph, Gail, Richie, and what-have-you. (What have I? A problem?)

If you succeed, you’ll also find yourself using the name-above-above constantly when you’re talking to him (not to mention when you aren’t).

That sounds moronic, but will try to explain. Like, my name is Shirley (when it isn’t Mud), but if you were talking to me, you wouldn’t start every sentence with my name. Think about it. You really don’t use a person’s name that often.

However, what’s it’s a case of, it seems you just say it practically every other breath. And considering the fact that my breath is a constant device, I even think of George Hilton Harison (that’s an inn joke) (Gawd), that’s saying a lot.

However, I’m saying a lot, it would be nice if I would at least start saying something in this...thi...oh, you know...again. But I’ve been on a bit of a blithering mood lately, I’ve really been foaming at the typewriter.

Oh, well...maybe you need the sleep.

DISCUSSION

There seems to have been a rash of recent releases from Sonny and Cher, but the very latest duo-discoling from the pair is one of the best.

Cher’s solo effort was the beauti- ful work of sense and feeling of sense and feeling. Sonny and Cher have recorded together once again and the result is a very time- less, well-performed, well-produced record of excellence. “The Beat Goes On.” This should be their biggest national hit in many months.

P.J. Proby Confided to The BEAT, in an exclusive interview some months ago when he first reached to this country, that he would be doing no more recording for at least three years, due to some legal hang-ups with his recor- ding company.

Apparently those “hang-ups” have straightened themselves out, however, because P.J. has return- ed to the top chart race with a very strong R&B-type entry, “Niki Hicky.” The title-tag doesn’t quite inform us of what the lyrics aren’t too much more profound, but the record is about as funky as Mr. Proby can get... and that’s pretty funky! Sonny and R&B seems to be the dominant trend—or one of them—in the pop field right now, and certainly it is one direction in which many pop people are heading. So, watch for a hit with new row.

There has been quite a promo- tional campaign launched for this young singer named simply “Keith.” Since most huge pro- motion campaigns usually turn out to be of the “type colori- puin,” they are frequently ignored.

Only accidentally having heard this young singer, did I discov- er that there might just be something to this one after all. It’s actually a very good, slightly un- known one. Keith is the type cut- puin, they are frequently ignored.

Only accidentally having heard this young singer, did I discov- er that there might just be something to this one after all. It’s actually a very good, slightly un- known one. Keith is the type cut-"
The BEAT Goes To The Movies

‘ANY WEDNESDAY’

The actors can't be pinned down in "Any Wednesday"—because Warner Bros.' new Technicolor comedy boasts one of the most unusual optical effects ever attempted in a motion picture.

Stars Jane Fonda, Jason Robards, Dean Jones and Rosemary Murphy are shifted about various settings by director Robert Ellis Miller, via a complicated split-screen effect. During a single scene, Robards appears and disappears thrice on screen, being "wiped out" each time by the movement of another actor, in another place.

It's all part of the frantic action in the zany comedy of romantic errors, based on Muriel Resnick's hit Broadway play.

Julius J. Epstein produced "Any Wednesday" from his own screenplay. The motion picture was filmed partly on location in New York City, on the fashionable upper East Side.

...HAPPINESS IS A BIRTHDAY CAKE...

...RAINY DAY BLUES FOR JANE AND JASON...

...DEAN JONES PORTRAITS A HAPPY ARRIVAL FROM ABRON, OHIO.

...HAPPINESS FOR DEAN IS A PAIR OF KEYS.

...ONE OF THE MORE GRACEFUL SCENES!

CARL WILSON:

"Weird Sounds Don't Blow My Mind"

By Edna

There are three Wilson brothers, a cousin, and a friend. Brian, Carl, Dennis, Mike and Al. Collectively, they are The Beach Boys. There are five of them, but they are seldom "collected" into the same place at the same time unless they are on tour, or performing.

You will find them drooping in on one another at home, or racing their cars, or riding their motorcycles, or writing a new song, or re-recording a track until it "feels" just right, or just "getting away from it all" down by the beach.

Unusual Trio

The Wilsons Three are a most unusual trio of brothers. Brian and Carl are the two most alike, apart from the obvious physical resemblance. Brian—next and Carl—the "baby" of the family—think and speak and even act very much along the same lines. They are very much interested in thinking; in the various thought processes, in the spiritual and emotional concepts of the mind, and with the various powers—both known and as yet undiscovered, which are possessed by the mind.

Dennis—next and Carl—"the baby" of the family—are described by him as the "young man so sensitive that he can communicate with the creatures and creations of nature. He loves all things concerned with the outdoors, and is an avid enthusiast of nearly all outdoor sports.

Racer

He is also the driving expert in the family, and is well known for his expert racing.

As human beings, the Wilsons are all warm and generous people. They have a talent for more or less "adopting" you and making you feel like a member of the family. Which might, at times, be easier than it sounds, for it quickly seems as though the whole world is a part of the Wilson family! There are a vast number of cousins and other assorted Wilson-type relatives to be found in the near vicinity of any one of the Beach Boys.

All five of the Beach Boys (except Bruce Johnson) are married now, but this has in no way hurt their popularity. Perhaps that is because their fans are able to pick up the warm family-vibrations from the group, and can feel somehow included in that family.

Carl is the most recent departure from the bachelor ranks, and his beautiful bride is the sister of Billy Hinsche, of Dino, Desi, and Billy. I stopped in to visit Carl and Annie in their beautiful Beverly Hills home and was immediately greeted with the usual warmth and hospitality which is so characteristic of the Wilsons.

Carl studied guitar briefly for about three months once when he took lessons from a studio. Then, a friend—John Maus, of the successful Walker Brothers—taught him a great deal about the guitar.

Harmony

This was the only formal musical education which Carl has had, yet he is a part of a group whose music has had a very widespread affect on the very structure of popular music. Like his talented brother, Carl is very much interested in harmony—always one of the most important factors in the unique Beach Boys' sounds, and for a moment be considered the possible meanings of harmony.

He called it a "love vibration"—a really strong emotion or feeling. And "vibrations" are very important to both Carl and Brian. Each record must have exactly the "right sound," the "right feeling." It must give very good vibrations before they will release it.

"Emotions"

He explained that, "I don't think people would be as emotional listening to a one-song solo instead of a beautiful harmony passage. Harmony carries a vibration that I think a single note just doesn't have."

Carl feels that "vibrations" are important to everyone, though everyone is not necessarily aware of them. Trying to relate his concept of these vibrations to others, Carl tried to sum up his ideas by explaining that "vibrations are just another plane, or plateau of sensitivity. It's just another feeling; you feel vibrations."

Carl has a fine appreciation of good music—music which is well-written and well-executed. And though he enjoys different and interesting instruments, he doesn't necessarily go for the ultra-weird. "Weird sounds don't blow my mind—great ones do!"

He hasn't yet begun to involve himself in the writing and producing area of record production, but agrees that he would be interested in someday giving it a try. He greatly admires the work and talents of Brian, but feels that he hasn't yet become interested enough in these things to be able to work in this area. Philosophically, he concludes that, "If it will come—it will come."

New Album

Motion pictures hold a very strong attraction for Carl, and he hopes to be able to become involved in that medium of entertainment as soon as possible. The immediate future holds the creation of a new album—an LP which is very important to all of the Beach Boys—and a European tour in October.

As for the future after that... well, it is undoubtedly full of very good vibrations for the Beach Boys.
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