Righteous Brothers Lash Out At Spector
Paul Exposed

By Tony Barrow

Here's what I consider to be the best "now-it-can-be-told" pop story of the week.

Where shall I begin? Well, for a start, let me put it this way — there is a fifth Beatle and his name is Bernard Webb. I'd love to send you his photograph but it can't be done. Bernard Webb is a faceless Beatle. Look closely at the record label on your copy of "Woman," the current chart-climber by Peter and Gordon. You'll see that Bernard Webb gets a composer credit and that the song is published through The Beatles' own music company.

In London pop press circles there have been rumors circles that Webb is connected very directly with The Beatles. Eventually one particularly enterprising journalist did some concentrated investigation at the headquarters of the Performing Rights Society and came up with the mysterious fact that composer royalties for "Woman" were pouring into Northern Songs Limited, the London publishing company which has never handled anything but Beatle compositions! This raised the question of why Bernard Webb should be having all his hard-earned cash to John and Paul.

"Woman" Mystery

Apparently, Bernard Webb was a young university student whose hometown was Leeds, Yorkshire. He had sent in "Woman" to Northern Songs as a possible number for The Beatles to record. The song had been passed on to Peter and Gordon. Apparently Bernard Webb had a current Paris address but left it and disappeared on some kind of extended skiing trip to Switzerland.

On the face of it, the talented young Bernard might have met up with PAUL McCARTNEY and their song has just returned to London after vacationing at a secluded ski center in the Swiss Alps! Now the secret behind the "Woman" rumors can be told — in one way McCartney and Webb did meet for Paul has admitted he is the composer of "Woman!" Bern
dard Webb was born in the fertile McCartney mind and exists only there and on the label of the Peter and Gordon "Woman" disc.

Behind this deception are perfectly good reasons for cooking the true identity of Bernard Webb. Paul wanted to put out one of his songs anonymously to see if it could hit the Top Twenty without carrying the usual much-publicized Lennon/McCartney tag. On the other hand Peter and Gordon were anxious to record "Woman" without being accused of riding on a Beatles handwagon. I'd say these were two pretty good motives for what turned out to be a totally successful project.

Not Fair

Says Paul: "I knew someone would find out the truth sooner or later, but I'm glad the story didn't leak out until after "Woman" had become a hit in Britain and America. I hate to read reviews which say so-and-so have a hit just because a Beatle number is involved. It's not fair on the artists concerned. Anyway my idea worked. Incidentally, this is the only song I've published under a pen-name. I don't plan to repeat the idea... well, not at the moment anyway!"

Who created all the background? (Turn to Page 2)

Haircuts And A Hit For The Righteous Brothers

The Righteous Brothers have shorter hair, a number one record (which Bill produced to get back at Phil Spector) and are continuing their career by breaking precedents by smashing all standing records at Harrach's Club in Lake Tahoe.

The shorter hair bit came about because Bobby simply got tired of his old hair style so he had it chopped off. Bill left him the same for awhile but then gave in to the barber's shears as well. Some people dig it, some don't but the Brothers Righteous like it and that's all that matters.

When Bobby and Bill released "You've Lost That Lovin' Feelin'" many thought they could never equal it — either in sales or in sound. But Bobby and Bill fooled them with "Soul Inspiration" which shot to the top of the nation's charts despite heavy competition. "Soul Inspiration" sounds like Phil Spector, the man who really started the ball rolling for the Righteous Brothers by producing most of their big hits. But not too awfully long ago trouble brewed between the forces of Spector and the forces of Bobby and Bill. So, the boys left Spec
tor's label, Philles Records, but not without plenty of hard feelings on both sides. (Turn to Page 4)

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'Uncle' Floor'ed By Adoring Fans

LONDON: Robert Vaughn, television's Napoleon Solo, the "Man From U.N.C.L.E." and victim of a mobbing by 200 screaming, hysterical fans at London's Heathrow Airport. He was also a faceless Beatle. Vaughn was forced to take refuge in the airport's men's room. When the police felt it was safe for Bob to emerge from the men's room they beckoned him forward with a circle of police around to guard him. But as so very often happens in situations such as these, the police underestimated Vaughn's fans. Unfortunately, they didn't realize their mistake until Bob was dragged from the door by young girls attempting to kiss him.

Many anxious minutes passed before Vaughn could escape the airport by row upon row of policemen. Making his exit, Bob said the airport was exciting but a movie setting that he had feared was a poor soul who had just received a liberal dose of "Thrash" sneering.

Bob's airport arrival certainly equaled that of his television pal, David McCallum, when he made the mistake of landing in London last week. David was in England for a press conference at the Empire Theater. His shirt was torn, his face was black and he was so startled by David almost choked to death.

David finally yelled, "Cut out the violence." It did no good. At one point David was quite obviously fed up with the girls' behaviour. He was trying to answer serious questions while the girls screamed, "Hey, sexy, sexy." His temperature hit the boiling mark. Be that as it may, he shook his fist at the teenagers telling them to shut up. They didn't.

The moral of the story is that what from now on both David and Bob will consider the "Thrash" agents mere child's play when compared to a set of screaming, teenage girls! And they're probably right!

'Shebang' From Bakersfield To Hollywood To Number 1

It's taken just one year for Casey Kasem's "Shebang" to get from its humble beginnings in a small Bakersfield studio to the top-rated young adult daily dance party.

Now, celebrating their first anniversary and looking ahead to the coming year, the host and staff of the show are also looking back at what they've accomplished.

The show boasts many "firsts." It was the first young adult show to be broadcast live and in color on a daily basis, the first to present invited guests artists in production settings on a regular basis, the first to feature not only the current best selling records but the oldies as well, the first to offer daily viewer participation in contests that test the knowledge of pop music and the first to feature "special" days such as Western Day, Surfers Day, Hot-Rod Day and the very popular 13-year-old-days.

Among the stars who've headlined "Shebang" are Sonny and Cher, The Byrds, Ian Whitcomb, the Lovin' Spoonful, Simon and Garfunkel, Chad and Jeremy, the Temptations, Martha and the Vandellas, Phil and Don, and the Sunnys.

There are many reasons for the show's success but paramount among them is the show's host, KRLA disc jockey Casey Kasem, a very handsome, personable, sensible man.

One of Casey's high points on the show was the initial reading on the show of a letter he got from a Beagle fan who'd begged her favorite Beatle. The result was Casey's first venture on record, "A Letter From The Fanbase.

And with the show's high standards of dress and conduct, "Shebang" has managed to survive in a market where many shows like "Shindig" have died.

They managed not only to survive but to keep growing and going. Look for even better things from "Shebang" this year.

CASY KASEM'S "SHEBANG" — now one year old.

...
By Louise Crisostje

There is a war going on in Vietnam and whether the United States has officially declared war or not, the American public is aware of it. And because it is the draft has been stepped up.

The problems are the same as those facing young adults more than any other segment of our population because it is they who must fight the war—it is they who are drafted.

Some of them go willingly—some do not. Some protest, burn their draft cards and flee the country to escape the draft. Others feel that since they share all of the pros and cons of living in America they must also shoulder some of the responsibility. And that responsibility today, right now, is to serve the U.S. by bearing weapons and wearing a U.S. uniform, by fighting in jungles and, unfortunately, by killing—if asked. Like it or not, agree with it or not, but that’s the way it is.

Are They?

The young entertainers in the pop field are no exception. They are just like the rest of us—almost. Paul, Peter, John and George of the Beatles are in the draft offices and spoke to a great many draft-age performers. (time and place in the story are not clear.) They said: “We’d be happy if we were called.” But would they? Would any of them really volunteer to go if the time came?

It is acknowledged that a certain percentage of the “happy to go” performers are trying every way possible to get out of being called. Bob Dylan, Roger Daltry and the Who, Captain Beefheart and Jersey. They maintain permanent residency here in America. They live here, they work here, they make their hard-earned money in this country. They are eligible for the draft if they go back to England during a certain time period.

You may remember that recent trip they paid to Britain supposedly for recording sessions? Recording was only an excuse—they fled to escape the draft.

Chad and his wife, Jill, have just recorded a protest song. “The Civil War.””For me,” admits Chad, “making ‘The Civil War’ was the only way I could say anything in public about the Vietnam war or any other war for that matter. I don’t go for those sick patriotic songs glorifying death. This story constitutes an objection to war which is universal because it is concerned with human misery (or one aspect of it at least) which results from it.”

America has always been an open country and welcomes (or at least tolerates) immigration. But it does ask one thing—if you’re going to be an American, you have to help sow the crops. A radio station in Los Angeles hired a foreign engineer who was a permanent resident. But when he learned that the draft board was hot on his heels he ran, or rather flew, back to his native country. He was in such a hurry that he even left his wife here until he could scrape up enough money to pay her back.

But please don’t get the impression that all immigrants are like that—they’re not. Take John Engler, the Englishman whose career was just beginning to happen when he was drafted. When he was notified, he didn’t just get lunch, he got lucky; he was willingly sent into the Army. Why? “I could have beaten it. I could have just gone back to England and laughed at them. But if I’m living here and taking advantage of what this country has to offer, I guess I have to pay like everyone else.”

Enough about immigrants, what about our native Americans? Brian Wilson speaking for the Beach Boys says: “Those in our group who have been eligible have found it more acceptable.”

Drake Levin, of Paul Revere and the Raiders, is about to go into the National Guard for 4 months of active duty. He probably could have gotten out of it but he didn’t. “I’m looking forward to getting something else to do, and how’s sleep?” grINS Drake. “But I’m going to miss the fun, excitement and money,” he admits.

Elvis The First

Elvis Presley served his full time in the services, so did Bobby Darin, not to mention 25 others. Whether it hurt their careers or not is debatable but they seem to have come out of going. They may help, if they can help it, join the reserves. Of course, they take the chance of being called up but more times than not, they’re glad to get out of the trouble and for them it seems to be worthwhile.

As mentioned before, practically every single artist we spoke to was more than reluctant to discuss either the war in Vietnam or the draft. It’s too controversial—these stars would rather play the dumb guy and have no opinions, at least none which they feel like making public.

The Association and the Sunnies were two pleasant exceptions. Just like everyone else they have their opinions and beliefs but unlike the sickly, smiling “yes” boys they were willing to talk.

“I agree with the war in Vietnam,” states Russ of the Association. “I believe it’s a necessary thing. I believe what is being done there is right. I’m in complete agreement on how the President is handling it.”

But Russ is opposed to the draft. “I don’t believe that anyone has the right to be drafted, the right to be especially killed another human being. It’s a loss of individual rights.”

Russ believes in the war in Vietnam but personally, he’d rather not be one of the fight. He’d most likely go on his own but he doesn’t want to be drafted.

The Sunnies are all in college and maintaining a B average, therefore, they’re deferred from the draft.

“I don’t believe the war in Vietnam is a true war,” says Eddie. “I think it’s a great way for the big organizations to make a hail of money. They’re making scads of people who don’t want to see the war end.”

“It’s a good way to help the population explosion,” reasons Linda. “In spite of the fact that they have faster reflexes, better minds, hearing, and smoother coordination.”

The final answer. The BEAT spoke with representatives of several large insurance companies, both in and out of the country. The factors involved in the formulating of insurance rates and responsible for the increased rates for young drivers.

Loss Careful Drivers

Primarily, insurance rates for drivers are based upon the driver’s past record and the accident rate of each age group. According to current statistics, the 16-25 age group has a higher accident rate than the 26-30 age group. Drivers also receive more tickets for careless driving than any other age group. One insurance agent explained that this has been the case for a long time and the insurance companies are beginning to take the inexcusable actions of these drivers. He explained, “A 20 year old has 15 years of experience an older, and although his driving habits. Also, youngsters tend to show off. Teenagers are beginning to get licenses at the age of 15/4 with a family and who won’t risk his life to cross a railroad track in the path of an oncoming train.”

It Gets Worse

This is certainly a pessimistic viewpoint, but what follows is even more so. Because of the higher accident rates of young drivers, the insurance companies are forced to raise the premiums in order to insure that group in order to compensate for the losses they must take. One insurance agent indicated clearly, however, that these companies have lost money with these drivers. If I insured 1,000 boys at the present rate for older drivers—I’d lose my shirt.”

Not all insurance agents are quite as dismal-sounding as this one, however. There are many who have a much more practical attitude toward the situation. One has even calculated that 74% of the BEAT that there are several areas in which young drivers can obtain reductions on their insurance rates.

Drivers between 16 and 25—those who are single—are classified 2C by the insurance companies, and members of this classification may face a price tag of at least $30 as the lowest possible liability rate. For those aged 26 and married, the comparable policy would run about $125.

Possible Discounts

For a person 18 and married, a lower rate is possible. Also, a student with a B-average or better is eligible for a 20 percent discount. Discounts are given if there is only one car in the family—because then he can’t be doing too much driving anyway. It’s also using it during the day, and he has it only part-time—or if you’re in Driver’s Training course while in high school, he will generally be able to receive a 10 to 15 percent discount.

One insurance agent insisted that “people who think that the insurance companies are getting rich off of youngsters or taxing these companies aren’t making money off of youthful drivers. In fact, these companies have brought these higher rates on themselves! Their accident rates are higher, and the insurance companies can’t be blamed for this.”

Perhaps not, but the BEAT joins the Federal Government in the feeling that these rates should be lowered. It is true that drivers in this age group have the potential to be the best drivers on the road but it is still up to them to exercise their superior capabilities in driving a little more carefully in order to lower their accident rates. On the other hand, it is up to these drivers to lower the insurance rates themselves by lowering their own accident rates. A little courtesy on the road can be very important—and economical!

Woman’ By Paul

(Continued from Page 1)

Worldwide hit and high-placing duet for 2 years. "Woman" and "Along Came Jones" brought Christian to the Top Ten on the strength of The Beatles' popularity. Two important hit songs later, Paul and Linda have been married for over a year now. In September, Christian took their latest number one hit, "Woman" and made his mark in the music world, with a Top Ten position on the charts for 2 years.

"Woman" and "Along Came Jones" are both biographical data for an invisible love story. This story is written and performed by Paul himself—with helpful suggestions from Dick James and produced by the Northern Songs organization.

"Naturally other people in the business wanted to get Bernard to work on songs for other artists. But he recognized 'Woman' as a terrific song and wanted him to write more like that. The main reason Paul wanted to use another name and was happy to go along with him on this. Everyone's idea was to get the most out of the fictitious Webb story until the true story broke and Paul made up his mind that the time had come to tell all!"

Paul is to be congratulated on his elaborate scheme to let you read it in the BEAT.
Martha And The Vandellas

By George L. Culver

"DANCIN' IN THE STREETS"

That's what Martha and the Vandellas are doing, 'cause they've got a whole lot to dance about. A double-sided hit record on the charts, following three hit singles before it. Not bad for three young girls from Detroit.

The organization at Tamla-Motown has given the world a wealth of talent and entertainment over the last few years, and the latest edition to their hall of fame is Martha and the Vandellas. The lead singer—Martha Reeves—is a beautiful, talented girl who used to be a secretary for one of the top A&R men at Motown, and though she has every reason to dance through the streets with pride over the group's success, she is content to say:

"I was so excited and so shook! My whole life changed! Can you imagine what it's like to go from a secretary to a singer, with people suddenly asking you for your autograph?"

It was a change, and a new one which Martha has accepted and handled very well. It is unusual to find a singing star who has retained her "down-to-earthliness," but Martha has accomplished this very well. Perhaps it has to do with her philosophy on living; she spent several years working toward her goal of being a singer, and then—as now—she maintained that, "If you want anything out of life—you have to stick to it! You have to work for what you want!"

"Soul Sound"

The sound which Martha and the Vandellas produces has been described as a "soul" sound—a term which is as indefinable as "folk music." It seems quite certain that these three talented girls have a lot of soul—but just what does that mean?

Martha explained: "This way of singing is a feeling; it's a way of getting a message to the people with feeling. You kind of open up a little more with it. It's always pop music when the public buys it, but "soul" music is the way you deliver the song and what you want to get across to the people. "We're trying to open ourselves up to the public and give them more than we really have to offer. That's soul. It's soul if you have to get involved in the music."

Martha admits that "I enjoy people and I love kids; I think that any adult should take a real interest in his child. If he has a friend at home, then he doesn't have to go out in the streets looking for one."

Martha has succeeded in making a lot of friends through her records and personal appearances, but she remains a perfectionist in her work. Always very concerned about the audience's reaction to the group, she still finds that you can't simply be satisfied. If it didn't click with me, than it was terrible—no matter what anyone says!

The group has clicked with a good many people, and the future is looking very bright for Martha and the Vandellas. Outside of the records and personal appearances in which they are involved, many of their fans are wondering about the possibility of a motion picture. Martha laugh and says: "I'm a little leery about acting—cause sometimes I see an actor I still go to pieces! I'd like to be in a movie where I could say something that had meaning—not just to sing. I want to do my very best in anything I do."

Talks To Fans

Not only does she answer as much of her mail as she can, but whenever possible—she tries to make herself available to her fans. When the group is traveling and staying in a hotel, her phone rings constantly—and she accepts all calls and speaks to all the people who call to talk to her. There aren't many people who would allow a fan to call and wake them up after having performed all night, and then sit and speak with them for several minutes and even invite them over to meet the other members of the group; but Martha does.

Currently on an extensive cross-country tour, Martha and the Vandellas will soon be making their third trip in the last two years to England, for a 17 day tour in that country. After that, there will be more records and appearances back home in Detroit. Martha and the Vandellas will probably be doing a whole lot of dancin' in the streets in the future!
Norma Wants Music For Herself And Dog

She considers herself "sort of but not really" a folk singer. She doesn't like "any kind of war between people" and she "only wants to make music." She's Norma Tanega and she owns a cat named dog whom she likes to take walking.

Norma admits that "I can only tell the truth" but the truth she tells is wild almost beyond belief and yet she is certainly believable.

One year ago found Norma in Europe. "Somebody said 'why don't you go to Europe' and wrote me a check. I said, 'I couldn't take that,' but three days later I left. "In Europe I sang on the road and in youth hostels. Most of the American folk singers go for the lines outside of the theaters but I didn't do that. I just sang for people wherever they were. It was great! One suitcase and one guitar -- I learned how to hitchhike!"

**Truck Driver**

But before Europe and hostels there were trips across the U.S. for Norma -- flying, driving with other people driving herself -- in a catering truck no less!

Norma really owns a cat named Dog. "I decided to write a song. I've only been writing for a year now. Most of the songs I've written are not really protest songs -- they're bent on commentary. So, I decided to write a song just about me -- and Dog."

And what a hit that song turned out to be. Even Norma bought it! "Well, if I was running for President I'd vote for me," laughed Norma and then seriously added, "I like my record but I don't like my voice."

Norma doesn't consider herself a performer and has never worked with any other performers. "I never really perform -- I just sing."

Further wild truth was brought to life when Norma revealed how "Walking My Cat Named Dog" came to be recorded. "Some high school student heard me sing, came up and told me that Herb Alpert would record me. I didn't believe them. Anyway, they made an appointment for me to see him. I sang 'Jubilation' and he said, 'Come in tomorrow,' and within three days the song was recorded."

Being a composer as well as a painter, Norma is naturally a creative person. Therefore, creating her own sound in a recording studio for the first time didn't put her uptight as it does so many singers cutting their first record. Rather, she "loved it."

Since finding the right material is the biggest problem faced by a singer, Norma decided to get around that by hang up simply writing her own songs. Before jetting to the West Coast for seven television shows, Norma put the finishing touches to her first album -- penning all of the songs herself.

Prior to her writing and singing there were years and years of schooling for Norma -- high school, college, graduate school. "I never thought about going to school: just got scholarships. I really don't miss it and I would like to get my Ph.D. in Art History. I've almost got enough units now."

"I studied painting, art history and humanities. I'm really a print maker. I don't try to explain it to anyone!"

"I started singing in graduate school. I was singing in some hoot- week Gene Pitney cove to arrive at nine and nine or one thirty or two you finally get to sing a set and by then you're so tired."

More than anything else Norma enjoys performing before teenagers. "Teenagers will either boo you or you. I had one job at a night club. It was awful -- the people go there to drink. But kids go to listen."

**Made It**

Norma has faced a bad audience only once and "I lived through it." Perhaps it made her more determined to get through to them? "I'm pretty determined as it is. I'm sort of a sky, free, ocean way. If I can walk along the beach everything is all right. I mean that."

Norma is near-sighted so she wears a pair of prescription sunglasses that would knock your eyes out. She shows her sense of humor by admitting that "If I don't like someone I take my glasses off and turn them off completely."

To say that Norma's musical tastes range the gamut would be a gross understatement. Her two favorite groups are, for example, the Beatles and the Andrew Sisters! "It's true -- I love them. Wow! They're a gas."

Norma lists Dylan as a personal friend but proclaims Mitch Ryder a "beautiful." She was once a secretary on Madison Avenue but left after nine months, "I figured it was a school year."

She's about to head out as the only female performer on the six-week Gene Pitney country tour. She's Norma Tanega and it "should be interesting." She is!

**Righteous Bros. Even Score**

(Among from Page 1)

A spokesman close to Bobby and Bill revealed to THE BEAT that just to get back at Phil, the Brothers cut "Souls And Inspiration," cut it in such a way that it sounded like something which Specter would have produced -- if he had the Righteous Brothers to work with.

Anyway, for whatever reason, the disc was released and it's a smash. The record company is chipping its hands in monetary glee for it looks as if "Soul" will sell a neat two million records!

The Righteous Brothers have broken away from their strictly teen oriented appeal to hit the super club audiences. And in making the switch they've set up a string of broken gross and attendance records in every one of the major clubs which they've played. And believe us, they've played every major club in the country.

Following their stint at Harran's they move on to New York's Basin Street East in May and then to the Coconut Grove in Los Angeles for a three week stand beginning June 7. And then it's back to Vegas for their second three-week appearance there this year (the first was with Frank Sinatra at the Sands on July 20). One thing about the Brothers you can't say they're just loafering around.

Righteous Bros. even score

Ricky Davies is back again -- this time the fly bug bit him. Anyway, the other Kinks are touring with out Ray. Dave reveals that they were going to cancel the tour together but Ray talked them out of it by finding a replacement for himself -- an old friend of his, Dan Grace. Dave says that Mick is okay but that no one could ever really replace Ray. Agreed.

Spoke with Leaver of the Raiders yesterday and he sent along a message for all you Raider fans. Drake says: "Hi, fans."

Logical. As you all know, Drake is headed for a 4-1/2 month stint in the National Guard. Paul and his Raiders just spent a wild weekend in Atlanta and Drake admits that there is a definite difference between West Coast and Southern audiences: "Everybody there screams with a drawl!"
THE WONDROUS WORLD OF SONNY & CHER

SIDE 1
- Summertime
- Tell Him
- I’m Leaving It All Up To You
- But Your Mine
- Bring It On Home To Me
- Set Me Free

SIDE 2
- What Now My Love
- Leave Me Be
- I Look For You
- Laugh At Me
- Turn Around
- So Fine

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INCLUDES
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MONTGOMERY WARD

Record Dept.
The Adventures of Robin Boyd

Chapter Twenty-Three

It wasn't that George gave up easily. It was just that he was no match for Robin Boyd. (Join the crowd, George.)

"All right?" he said at last, un- tangling himself from her clutches. Robin jumped up and down hysterically. "You mean you'll do it?" she blithered.

"Removing her right foot from his left toe, George sighed. "Well, let's put it this way. I'll try."" Robin jumped down and up hysterically. "Oh, George," she blathered. But she suddenly ceased blathering. "What do you mean try?"

George patiently removed her left foot from his right toe actually, he yanked her arm clean out of the socket and flung her against the side of the phone booth, but we wouldn't want to shatter George's calm, cool image.

“Tooth Rattler

George, who had been known to shake her until her teeth rattled and when it is a good, swift yank failed to work, shook her until her teeth rattled.

“That'll do for a start," she hissed. "Now sharp." He then proceeded to pick up the receiver and dial thirty-seven numbers.

“Hello,” said finally, flexing his remaining nine fingers (what's good for you), Heaven only knew who was on the other end of that was.

After that, George could say no more. He just listened. And although Robin's ears vibrated noise. She failed to pick up so much as a word of the one-way conversation.

"Did you get the power loan?" she screeched quietly (let's face it, sixteen is a little young for dentures) when he'd hung up. "What's a power loan?" she added.

George gave her a withering look, looking so much like George Harrison it was almost against the law (and is, we hear, in several states.)

"It's a loan of extra magic powers. I'm going to need help to pull this bit of nonsense off."

"Well, did you get it?" Robin re-jumped.

"I don't know," George admitted. "But I'll soon find out. We're to report to my immediate supervisor in five minutes."

Robin paled. "We?"

George gave her a withering-er look. "Yes, we. Did you think I'd go making a moronic request like this one all by myself?"

Robin gulped. "Where do we report?" she quaked, raising her eyes slightly.

George laughed. (You mustn't let George's occasional—hah!—gruffness fool you. He gets the world's largest charge out of Robin Irene Boyd.) (Who would give him another large charge if she knew that he knew her vile middle name?) (Right between the eyes, for instance.)

"We're going to Liverpool," he announced. "Now call your mum and tell her you'll be a couple of hours late coming home."

"My mum?" Robin echoed nervously.

Safe Again

George patted her reassuringly. (For those interested, the reassuringly is located just slightly above the elbow.) "You're safe again," he soothed. "Your mad psychiatrist has just telephone your mum and given you a clean bill of health."

Despite the fact that George said this in a manner which indicated that he definitely did not agree with the findings of good Doctor Alex Andersung (of time band fame), Robin obediently fished for a dime.

"This is us," he said, leading her the receiver. "Who's this?" inquired Mrs. Boyd, who was suddenly and mysteriously on the other end of the wire.

Robin, who had a tendency to become completely unnerved, became completely unnerved. "Is Robin there?" she blithered.

"Just a moment, I'll ask her," her mother replied sourly. "I'm talking to her on the phone now," she added.

Robin giggled. "I was only kidding, mum. I love you," she added ma- tially. "Is it okay if I don't come right home?"

"Where are you going?"

Robin re-fainted. "Oh, just flyin' about," she hurried when George glared at her through the glass door.

Sighting one of her oh-well-it-could-be-and-come-to-think-of-it-has-been-worse 1s, Mrs. Boyd agreed and Robin emerged trium- phantly from the phone booth.

"Let's be off to Liverpool," she chirped.

Fortunately, George was a fast thinker, and managed to cram her into his pocket before too many innocent bystanders ran screaming into the sunset.

That Word

"You bloomin' nut," he belched, leaning back into the phone booth and craning her out of his pocket. "Don't you know what hap- pens when you say Liverpool?"

Robin, who had turned into a real Robin at the mention of the abovementioned word, nodded apologetically and gave him a livid look of the old oleak.

"Gerron," George said, but he couldn't help grinning, a bit of flirting having done the old trick. (When if it ever stops doing the old trick, this world is going to be in a whole pack of trouble.)

Then he mumbled something under his breath and they walked off.

The next thing Robin knew, they were seated at a table in a secluded corner of an unfamiliar restaurant.

"Are we in Tely... I mean are we in that place that starts with L, that I'm not supposed to say already?" Robin gasped incredulous- ly (not to mention ungrammatically.)

"That we are," as a waiter approached them, Robin gave George a look that said now I've-seen-everything. But the effect was purely transitory (it didn't last long, either.)

In fact, it faded the moment Robin saw that the waiter was Paul McCartney.

(to Be Continued Next Week)

Fan Club for Smother Bros.

The demand for a Smother Brothers Fan Club has been so heavy since the brother team began their television series that Kragen and Fritz, the brothers' per- sonal management office has or- ganized a national fan club for the comedy duo.

Further information regarding the fan club can be obtained from Jackie Burrell, 441 North Canon Drive, Beverly Hills, California.

THE BEAT

April 16, 1966

...THE MOUSE

Music And Motorcycles

Bob Dylan is not Mouse despite the fact that the two sound exactly alike on record. Mouse's "A Public Executive" has caused all kinds of comment because people find it hard to believe that someone else can actually sound so similar to Bob Dylan. In fact, one of Columbia Records' public relations men got the fright of his life when he went to a radio station which shall remain nameless but you know which one) and the playbacks covers the collection of Mouse's disc and told the unfortunate P.R. man that it was a Dylan record.

He listened to the whole record and it swirled around the turntable his face became redder and redder. He couldn't understand it. People in the club had gotten out and he feared that his job would be no longer. Even he couldn't tell the difference.

Actually, Mouse is a 23 year old from Dallas, Texas. His real name is Ronny Weiss but he received the nickname Mouse, from a high school pal of his and the moniker just stuck.

Mouse has as far remained mum on the subject of his Dylan sound but he did reveal that "A Public Executive" was written and composed to a letter he had received from an admirer.

Mouse has lived in Tyler, Texas for the past few years. He has a boyish, pleasant manner which people find most likable. Sincerity counts a great deal with him and those who know him well speak fondly of him. Mouse has a keen sense of humor and a quick smile. He has little use for intolerance and what he considers "willful prejudice." Motorcycling, next to music, seems to be Mouse's favorite occupation.

His manner is easy going, yet he seems to always be going someplace in a hurry. He considers time too valuable to waste but at the same time he remains casual. Mouse speaks warmly of the established artists whose style has affected his own. That, of course, means that Dylan surely comes at the top of his list.

When asked what he would buy if his record sold a million, Mouse replied: "A hundred-fifty gallon water heater and an electric overcoat."

Do you think he's trying to tell us something?
I've been thinking, and, I must say, it was a refreshing change of pace.

No, seriously! (Would you believe tomorrow is Black Friday?) I may have come up with a real zingwhammer.

But, before I tell you what it is, I'll keep you in suspense for a few paragraphs. (After all, I may have to bore you senseless with the endless details of how I arrived at said brainstorm.)

Well, it all started when it suddenly occurred to me that at least half of the people who read my column think I'm totally out of my tree. Right there, I started wishing there were some way of writing just for the other half (those of you who know I'm totally out of my tree.)

That way I wouldn't have to go around pretending that I have a few very sensible and rational moments every now and again. That way, I wouldn't have to write about things that some people just wouldn't understand.

I transcribed this morning, which is a poetic statement. I've never heard one, obviously, I never have. And if it did so while I was trying to think of a way to tell you about the grooviest idea in the world, you know, in a way that wouldn't have the same set bursting into laughoms.

**Backstage with Chad and Jeremy**

By A BEAT Reader

It was about 8:30 when the lights were dimmed at the Valley Music Centre. When they were on again Chad and Jeremy were on stage. In between songs and screams fan's learned Chad's secret identity--as told by Jeremy--which is no less BATMAN!!!

During one portion of the show they made up a song, on the spur of the moment, when something went wrong with their instruments. These two fantastic performers sang their way into everyone's heart in only an hour-and-a-half.

After the show my friend and I somehow got into their dressing room. Although they were very tired both Chad and Jeremy were very nice to us. When I got in I had to brag that I was a British citizen, so did. They both congratulated (?) me.

The first real question we asked them was--What's the difference between American and English fans? Chad said we are more enthusiastic and that was great in his opinion. Then, to our surprise, he started singing "California Girls!" Sorry Beach Boys, but I liked that version better. Next we asked if Chad and Jill found a house yet. When Chad said no we gave him some helpful suggestions! (Hey, Chad there's a house for sale 2 blocks away from me. It's really very nice!)

Both Chad and Jeremy agreed that their fans were fab, but they hate for someone to scream out their name during a song. (Jeremy, sorry I screamed your name during that song, I'll never do it again!!) (Jeremy, I wouldn't count on that!!)

Then their manager came in and I could see they had to go, so my friend took another picture and asked if they were going to make a television series. Jeremy said they would really like to and Chad said they wanted something to the effect of "Laredo."

After they left I couldn't believe that Chad and Jeremy were so nice. They were really, really great!!

**Beatles Bag Their Tenth Gold Disc**

The phenomenal Beatles have won their tenth Gold Record for singles for "Nowhere Man/What Goes On."

Since that time sales on the single have continued to soar with an average of 75,000 records moved each week since March 1. Naturally, the disc's sales are slipping now but it is definitely a million seller anyway.

Just as '64 and '65 were the years of the Beatles it looks as if '66 will be no exception. "Nowhere Man" has been their only single released thus far in the new year and being a gold record it certainly seems to indicate that the Beatles have not lost their tremendous popularity.

And now that they've announced their summer tour of the U.S., real Beatlemania will assuredly start up in full force again as always.
Now you can see a once-in-a-lifetime Broadway show at your own movie theatre!

STOP THE WORLD, I WANT TO GET OFF

Warner Bros! out of this world entertainment innovation where the songs and fun never stop!

HEAR "WHAT KIND OF FOOL AM I," "ONCE IN A LIFETIME," "GONNA BUILD A MOUNTAIN" AND ALL THE OTHERS. GET THE ORIGINAL SOUND TRACK ALBUM AVAILABLE NOW ON WARNER BROS. RECORDS!

Inside KRLA

By Edie

KRLA has gone SUPER RADIO now, and they've done it by adding the magic ingredient...you!! For two weeks in a row, KRLA offered its listeners the opportunity of choosing all of the songs which were played on their radio station by having an all request week-end.

The request week-ends began at 6:00 Friday evening and continued straight through Sunday. During the first three-day request program, KRLA logged over 100,000 calls from KRLA listeners all over the Southland.

Due to the huge, overwhelming success of the new request week-ends, KRLA decided to give more and more listeners the opportunity to select the music they listen to and to take a personal part in their radio programming. During Easter vacation, every record played on the air will be a request record from a KRLA listener. The lines will be open 24 hours a day throughout the entire Spring vacation, and the calls will be answered by a crew of KRLA listeners who were hired especially to handle the flooded phones at the station.

Phone Crew

The phone crew will be under the supervision of the KRLA DJ's, who will also be answering the phones themselves occasionally. Who knows, if you're lucky you may get to request your favorite songs from your favorite DJ. And maybe, if you are really Super lucky, you may even get an opportunity to propose to your favorite DJ (if you're a girl, that is) as Jamie McCluskey of THE BEAT staff did just recently.

Speaking of the Easter vacation, there will be a whole lot going on that week and THE BEAT reminds you not to miss out on any of the fun. KRLA will have their own booth once again at the Teenage Fair, to be held again this year in the Palladium in Hollywood. All of the DJ's will be down there as much as their schedules will allow, so when you get to the Fair, be sure to stop by and say hello.

Dick Biondi will once again be taking the brunt of things at the Fair, as he will be suspended this year above a tank of freezing water. The visitors to the KRLA booth will have an opportunity to play the baseball-throw game and try to dunk Biondi in the drink.

By the way, all of the rest of the great KRLA DJ's will be turning out at the booth to try their hands right along with the kids to dunk Biondi. So, with the combined valiant efforts of the DJ's and the KRLA listeners — we should have one disc-jockey feeling kind of wet behind the ears by the time the Fair is over!

The BEAT will have its own booth for the first time this year, and of course we are all looking forward to meeting all of you, so be sure to stop by. We are also planning on entering into an alliance with the other DJ's to drop Biondi in the drink as often as possible, and since he will be suspended in position for most of the day each day — it promises to be a very funny and very moist situation!!

Our Groovy Leader held a small press conference for various members of the Batty BEAT staff recently, and raised some very pertinent and baffling questions. He wondered aloud, as he went...just why doesn't Nancy Sinatra ever visit KRLA during the daytime. And...what about that very mysterious telegram which Bob Eubanks received from Nancy Sinatra? Was it, by any chance, an invitation of some sort?

Cool Bat Cave

John-John also dropped the clue that all is "cool" upstairs in the Bat Cave at KRLA. He mentioned this in answer to some of our questions, but we weren't the only curious ones this week. Quite on the contrary — some of the visitors to the station this week have also experienced some doubts as to the contents of that mysterious vestibule.

Among those stopping by KRLA in the last week or so have been Brian Wilson of the Beach Boys and Johnny Rivers, who just returned from Viet Nam and currently has a smash hit on the KRLA tunecoxs..."Secret Agent Man."

We don't have too many new clues in our BatManager mystery this week, but there is one question which should be raised at this point. And that is... John-John: just what about the telegram which you received from Miss Nancy Sinatra, hmmm? Hmmmmm???

She wouldn't by any chance be an accomplice in the BatManager Sign Crime, would she?

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TEL TANNER - MILICENT MARTIN

EXCLUSIVE ENGAGEMENT STARTS FRIDAY, APRIL 15th
PACIFIC'S PANTAGES THEATRE • HOLLYWOOD

TECHNICOLOR® FROM WARNER BROS.
Surfer Mike Doyle Will Highlight First Surfari

The first Surfari with Mike Doyle will be held this Easter vacation south of Rosarito Beach in Mexico. Two Surfaris will be held to include students whose vacations fall before and after Easter Sunday.

Mike Doyle, winner of nearly one hundred surfing awards, will be surfing at these Surfari, along with several life guards and qualified girl advisors.

Mike has been named Number One Surfer in the World in a national poll by Surfer Magazine and was recently presented with the coveted Duke Kahanamoku Trophy for Best Sportsmanship in Surfing at the Malibu Internation al Surfing Championships at Oahu, Hawaii. (He's shown above accepting the trophy from the Duke.)

Director of the Surfari activities is Shadrack Byrley, S.A. County lifeguard, jr. lifeguard instructor, all American college swim team member, La Jolla Paddleboard champion in 1956, Dory Rescue champion in 1964 and a member of the Surf Lifesaving Team representing the United States in International Surf Lifesaving competition in Australia.
Hotline London
CYRKULAR BALL!

By Carol Deck

Interviewing an airplane is kind of an absurd idea but interviewing the Jefferson Airplane, the biggest group from San Francisco, verges on ridiculous. It's kind of like trying to interview the Rolling Stones at the same time. Getting a straight answer from any of them is totally out of the question.

Example—a simple question like, how would you get the name Jefferson Airplane brings the following answers:

- Marty Balin, 22, lead singer: “We were all working for the Jefferson Airplane Line 1 was the pilot, Paul was my co-pilot, Jack was the purser and Sine was the stewardess. So when we decided to form a group we used their name.”

- Paul Kantner, 24, “driving lead rhythm guitar”: “A dog came along and we picked it up. I could hear them singing behind me. It was a bag of Jefferson Airplane Loves You buttons, so we figured we'd better pick the name.”

- Sine Anderson, 24, second lead singer: “The Spirit of St. Louis flew over and dropped a lot of Jefferson Loves You buttons.”

One thing they do agree is that their name is Jefferson Airplane and not Jeffer Monroe Airplane. They don’t want to claim to be the only one—there might be another. Ask them about long hair and you tell them about moustaches.

- “I had a moustache and they made me shave it off,” notes Jack Casady, 21, bass guitarist. “They said I couldn’t be a rock and roll star with a moustache.”

Ask for a description of their sound and you get: “We all play our own thing. We play our own thing together and it turns out to be one thing,”” from Skip Spence, 21, drummer.

And if you think the group's name is unusual try and remember the lead guitar player’s full name—Jorma Ludwik Kaukonen Jr.

Then try asking what they like the way of music and groups, “I really love Marcel Marceau recording,” relates Paul. “They’re so peaceful.” (Marcel Marceau is France’s greatest pantomime star.) And why does Marty wear sunglasses when he’s inside an already dark recording studio? “I’m one of the X-Ray men. If Itake them off, you die,” he whispers.

“Tell them about our friendly dog dance,” reminds Paul. “Okay, here it is. The Jefferson Airplane is going to throw a ‘friendly dog dance’ and wants everyone everywhere. A ‘friendly dog dance’, by the way, is a huge bash with huge numbers of unknown groups. They want to bring all the unknown San Francisco groups down to Los Angeles and then bring all the unknown Los Angeles groups up to San Francisco — sort of an exchange program for nobodies.”

But at that point you feel you don’t even want to know about the three foot high yellow and brown desert type flower sitting in the middle of their equipment in the studio.

This group has been very big in San Francisco, particularly in The Matrix, and now they’re taking off for wider horizons.

But never fear. Paul assures us, “We’re very conservative people actually. We’re good people.” Sure fellows.

Jefferson Airplane
Taking Off... Fast

By Jim Brown

Singer: The Spirit of St. Louis flew over and dropped a lot of Jeffer Monroe Loves You buttons.

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The Beat
April 16, 1966

HIDEAWAYS’ Fight Is Now On To Re-Open The Famed Cavern Club

A company, the New Cavern Ltd., is being formed to re-open the world famous, Cavern Club in Liverpool. The idea was started by the Hideaways, a local pop group which hold the record for performing at the Cavern more than any other group in the world, and for being the last group on stage before it closed.

You know, six peopole teens are especially close to the Cavern, the club where they first met the Beatles. They’ve done all sorts of things to keep the club from closing, including a giant nine hour marathon. The Hideaways’ bass guitarist, John Sholl told THE BEAT all about it: “When we came off we told that the Cavern (God rest its soul) was closing and the marathon was going on all night and as long as it could stay open with the groups playing for nothing and the staff stayed on as well.”

“We went on about 10 o’clock the next morning and played till one o’clock. Meanwhile, at eleven o’clock the police and bailiffs came to close it down but were locked out for two hours. But they finally got in at one o’clock. While we were on we played lots of old Liverpool standards such as ‘Roll Over Beethoven’, ‘Love Me Do’, etc.”

But despite their efforts the Cavern was officially closed. Now the Hideaways have come up with a bigger and what they hope will be a more successful plan. They’re forming a company to which the public will be invited to take up shares in denominations of one pound ($2.50) each.

The Hideaways are appealing to everyone interested—not only those in Liverpool but people everywhere—to send in money to save the club.

“We are getting in touch with the official Receiver to ascertain the possibility of acquiring leases of the Cavern and to acquire tickets and fittings,” explained Alderman Livemore, legal adviser to the Hideaways.

Livemore added that if it is not possible to get leases etc., the money would be refunded minus a modest sum for bank charges.

If you wish to contribute to the campaign to save the Cavern you may do so by sending your donation in the form of a check or money order (not cash) to New Cavern, District Bank Ltd., 51 Dale Street, Liverpool 2, England. But please be sure to include your name and address along with your money.
BEHIND THE SCENES

With Sonny Bono

By Edie

As we promised a few issues back in The BEAT, in this next-to-last article in our series on record producers, we are going to speak with two of the most successful producers in town, Sonny Bono and Steve Barri.

Sonny has confined himself lately to producing only those records which he and Cher are cutting, and he explained that the most important element in record production—for him—is the “personality in the record.”

He continued, “I have to find something to make it have a personality; it can be in the music or in the vocal—usually in both. You develop a sound after so long, and that basic sound is actually yours; it’s really the producer. After that, it’s just a matter of varying the personality with each new project.”

Obviously, Sonny and Cher do have a distinctive personality, which is readily indelible, in all of their efforts. But Sonny goes much deeper into the qualities of the producer himself: “In my mind, I think there’s only about four or five good record producers in the country, real record producers. It’s their life, their motivation—they are creators. And you must be a creator, you must live that particular record that you’re creating.”

Of course, Sonny writes much of the material which he and his wife record himself. Of these songs he says, “When I write a song, and I know it’s right—I’m happy. It’s just a feeling you get within yourself.”

He does walk into the studio with a complete sound already formulated in his head: “Sometimes—not always. When I do go in with a sound in my mind, I feel much better. After it’s recorded, I study it and listen to it for its hooks, and I study more than the average producer.”

Sonny admits that, “It’s easy for me to keep my sound in a record now, because I’ve been using the same musicians and engineer for over a year now.” But he goes on to explain, “Yes, we do like to have a big record and a different sound, but I don’t care about starting any new trends.” In this line, I asked about Cher’s latest record—‘Bang, Bang’—and Sonny said that he had the entire sound in mind the night he wrote the song.

He explained that the song sounds somewhat Russian with strains of gypsy music in it, and admitted to having been just a little bit afraid when he had originally gone in to cut it. “The Beatles used Indian music and used it very well. They pioneered the use of foreign instruments and gave me the courage to use them on this record. Somebody’s gotta do something different, and I decided that I’m not gonna back down.”

As for any new trends which might be approaching the pop scene now, Sonny said, “Oh no! The only trend I see is everyone trying to be different now. Some people are different right, and some people are different wrong. But there has been a much stronger concentration on production in the last year or so. . . and I think it’s great!”

Steve Barri

Steve Barri is one half of a very successful songwriting team—Slon-Barri—and is also one of the most talented young producers in the pop field right now. With his partner, singer-composer P.F. Sloan, he has written many of the top chart hits of recent months, including “A Must To Avoid,” “You, Baby,” “I Found A Girl,” “Secret Agent Man,” and “Hold On” which will be the next single and title tune from the new movie by Herman’s Hermits.

Steve explained that he considers the most difficult aspect of record production to be “picking the right material for your artists.” On the other hand, he explains that the most important aspect of record production is “mostly having a good ear for the type of thing that’s happening. But there are so many other things which are important—it’s a combination of nearly everything, and it all begins with the selection of the material.”

I asked if there were any special techniques which he used in record production, but he shook his head, saying, “Not really, unless we’re going for a certain kind of sound. We have learned a great deal from Lou Adler, though.”

As far as any new trends in the music business are concerned, Steve looks for at least one new influence. “I think the Spanish influence is going to be big, and people are going to be doing vocals with a Tijuana Brass type of background.”

THE BEAT

A BEAT PREDICTION—Bob Dylan’s “Rainy Day Woman #12 and 35” is going to be number one in the nation; it’s going to be the start of another musical trend with everyone recording Dylan compositions again and no one is going to be able to figure out if the title has anything at all to do with the song’s lyrics.

By Gil McDougall

The perpetuation of Lennon’s legend has begun. The legend has begun to spread. It is being spread by the people who know John; by the people who wish they knew him; by the people who couldn’t care less. All are in awe of such an obvious abundance of talent, but it is his attitude to life and the people he meets that confounds critics and friends alike.

When a performer attains stardom he sometimes gets that well-known illness commonly known as being big-headed. John doesn’t act this way, and because of this he expects the people that he meets to have regular size heads as well. To Lennon a rude or snobbish attitude is completely unacceptable, not only in himself but in others as well. Meeting a person with an arrogant fault such as this will provoke insults from John in return.

It has been suggested many times that some promoters, and theatre managers, are actually afraid of John and the other Beatles. Afraid, that is, of the possibility of being humiliated by the boys. It is not in the nature of the, any intelligent person would never allow such thoughts to enter his head. True, John and the others have a bit of a sarcastic way with themselves, but they usually refrain from insulting anyone who hasn’t provoked it.

Softy?

Aggressive, intelligent, belligerent, witty, intolerant (with idiots) and irreverent as he is, there is the possibility that Lennon is a lot softer than he likes to let on. He might even be the most vulnerable Beatles of all.

Since the loss of his mother Lennon had developed a tough

Of course Lennon’s legend is not completely inaccessable. Since achieving his present standing he has developed, perhaps faster than he would have normally, into a mature human being who is capable of great understanding. He has also developed musically at a fantastic rate.

Lennon simply refuses to put on any airs, and acts the same way in public as he does in private. Perhaps this kind of honesty is a little too much for some. After all, though many people surely need it, few of them actually enjoy being told “Where it’s at.”

Annoying

Lennon often annoys people but he never fails to impress them. A British reporter described his opinion of John: “His face has the fear-of-the-God-good-man-quality of a Resident at a penal colony.” Brian Epstein maintains that John has “a controlled aggression that demands respect.” To all of this Lennon would almost certainly say “they must be soft or something.”

Interviewers are often shaken, and sometimes amazed by the total impression that they get of John. Like most of us he is a mass of contradictions, but unlike the majority, his talents are very bright indeed.

One of Lennon’s greatest qualities is his ability to make friends. Like the time that the Beatles met Elvis Presley during their 1965 tour of the United States. John immediately broke the ice as he said in his best Peter Sellers accent: “Z is in ze way it should be. Ze small honeely gamiing with ze few friends and a little music.” Elvis grinned and Lennon was immediately in.

John and the Beatles don’t forget old friends either. They have often gone out of their way to do shows etc., when they are asked by someone who has helped them in their climb to the top.

John and Paul compose at a pretty fantastic rate, and their compositions are recorded by singers and stars from almost all spheres of popular music. While appreciating the compliment John is not always happy about some of the versions of his songs. According to John: “The reason that so many people use our numbers and add nothing to them is that they do not understand the music. Consequently they make a mess of the music.”

Lennon himself enjoys running over their first compositions and trying to find some sort of progress in their music. John revealed: “Sometimes, when I am at home, I go through all of our albums on the phonograph. I hardly ever manage to hear them all. I get to the stage where I’m beginning to realize that we have progressed musically and then somebody will start knocking on the door. I feel like an idiot sitting there listening to my own music.”

“Coming Home”

John doesn’t exactly need the money, but he is doing very nicely as a writer at this particular moment. More important, is the fact that both of his books were received very well critically. Much of his work was compared to that of author James Joyce, who in his day was something of a celebrity. At first Lennon was surprised by the comparison, but he picked up Joyce’s “Finnegans Wake,” and after reading it reported that “It was like coming home.”

It is impossible to say that Lennon is the literary Beatie, or the married Beatie because John simply does not fit into a neat slot like that. John and the other Beatles are different things to different people. The important thing is, however, that Lennon knows exactly what he is and exactly what he wants out of life. He simply wants to enjoy it. And the best of British luck, mate!”
Exclusive: BEAT Attends

By Edan

ED. NOTE: Once again The BEAT has captured an exclusive story, as we spent three days with The Stones on their recent visit to Hollywood. The Stones were in town for a week-long recording session which was conducted behind closed doors: closed to just about everyone except The BEAT! When our reporters, accompanied by our photographer, asked permission to attend the session and take pictures of the boys, Brian Jones inquired, "Are you with The BEAT?" When they replied that they were, Brian nodded and agreed, "It's okay then." So come with us now as The BEAT takes you behind closed doors — exclusively — and spend three days with the Stones.

STONES AT RCA! The news spread like wild fire throughout Hollywood recently, causing hundreds of teenage fans to rush out in search of their long-haired idols. While the fans were combing the streets in search of The Stones, the Stones were busy engaged in recording 12 tracks for the soundtrack album for their upcoming movie, "Back, Behind, and In Front." It required a week of intensive work — recording sessions of 17 and 18 hours, stretching into the wee small hours of the morning.

At RCA, large groups of fans remained camped outside the glass doors — in the company of several armed guards who remained on duty around the clock throughout the week, while inside — the lobby outside the Stones' studio remained fairly calm. The relative quiet was broken only when one or more of the Stones emerged briefly and walked into the lobby. Mick came out to walk across the room and peek in on another recording session which was going on. Later, Charlie came out to make a phone call and then he sat down in a corner and chatted quietly with a friend, arranger-composer Jack Nitzsche.

Quiet Fatigue

All of the Stones were tired from the intensive work, but they said very little of their fatigue. Only once, when The BEAT mentioned to Charlie that he looked somewhat exhausted, he just looked up and nodded: "Yes, I am." Bill Wyman slipped out briefly to one of the famous night clubs on the Sunset Strip in Hollywood, and when he returned, he looked much more like a Bill Wyman Doll, than like Bill Wyman! In person, he is much shorter than he appears on the screen — although he is just as quiet and pensive in person.

Very few people were allowed to enter the Stones session — it was strictly a closed affair. One of the few people who was able to gain admittance to the Stones' studio was a young man who brought over a variety of guitar strings which the Stones had requested.

The Stones use a large number of instruments on this new album, many of which were rather unusual. Exclusively in The BEAT we have a partial list of some of the instruments which you will be hearing. Among them, listen for a dulcimer, a sitar — there will be a heavy Indian accent on this album. It seems to be the thing to do these days, some vibes, piano, an organ, a harpsichord, a fuzz organ, and the oddest-looking collection of guitars ever seen. The boys seem to have been very definitely affected by the current Indian trend in music, inspired by the work of Ravi Shankar and encouraged by the great songs of the Beatles.

One constant interruption of the almost-quiet of the lobby was the never-ending stream of people bearing packages of food for the hard-working Stones. Cans and cans of soft drinks found their way into the studio. Also, Mick was to be found in the almost constant companionship of some very strong-smelling pizzas which he ate with great relish. The rest of the Stones seemed content to stick with the old American standby — the hamburger.

Have A Coke

Charlie decided to get creative, and invited Jack Nitzsche to join him for a coke — in the restaurant near the corner of Sunset and Vine!

Probably the funniest sight of the year was seeing Charlie Watts sitting right next to a huge glass window, enjoying his coke and chatting quietly with his friend, as groups of nearly hysterical fans searched frantically for him and his four companions right down the street.

Tuesday had been the second day of recording for the Stones, and although it had been hectic —

... BILL WYMAN — A LIFE SIZE DOLL?

... KEITH RICHARDS AND MICK JAGGER ARRIVE FOR A LATE SESSION WITH CHARLIE WATTS CLOSE BEHIND.
Closed Stones' Session

It was nothing compared to the days which followed.

On Wednesday evening, the Stones were still hard at work in their recording studio, as their many fans were hard at work trying to get into that studio just outside the door.

One of those fans was a very excitable young lady, who, in her frustration at being unable to catch a glimpse of her favorite Stone, Mick, kicked angrily at the metal edging at the bottom of the huge glass doors outside. But she missed, and wound up putting her foot right through the heavy glass barrier instead!

No Pain

Fortunately, her foot was not seriously injured, although the door was thoroughly destroyed. Within moments, Mick was in the lobby, comforting the girl and telling the guards that he would be glad to accept all financial responsibility for the accident. Somehow that girl didn't seem to be feeling too much better just then. The reason could have been her extreme euphoria at finding herself suddenly Jaggered!

Friday evening was the next to last day of recording for the Stones, and they all seemed thoroughly exhausted. Charlie was finished quite early and wanted very much to go back to his hotel. He asked the chauffeur if he would drive him, but unfortunately -- the limousine was located just outside the door -- in plain reach of all the fans. The chauffeur had to leave shortly to retrieve Brian -- whom he had delivered to one of the popular jazz clubs in town earlier that evening.

Finally, one of the guards on duty volunteered to rescue Charlie and he delivered him safely to his hotel. In the meantime, Brian was returned by the chauffeur, in one of the most unusual outfits ever seen -- even in Hollywood!! It consisted of a polka-dotted western shirt, a white leather vest, tight western jeans, black silk kerchief -- knotted western-style -- a wide leather belt ... and a green felt bowler-style cowboy hat! His attire was completed by the gold-tinted "shades" he sported underneath his "leprechaun hat."

Another outstanding dresser that evening was one Mr. Michael Philip Jagger, who emerged only twice-dressed entirely in the most dazzling white outfit ever. He was so bright that it almost hurt to look at him! He came out of the studio once to get a cup of coffee, and the other time to stand in the middle of the lobby area ... reading The BEAT! But even that wasn't very easy; poor Mick was so exhausted after a week of recording almost around the clock, that he could barely focus his eyes on the print!

Glares Mick

Keith, too, was dressed appropriately for the occasion, in an outfit which featured some oversized sunglasses. Probably to keep out the extreme glare of Mick's outfit!

Singer-guitarist Glen Campbell came over to the studio to say hello to the Stones, and chatted briefly with Keith in the lobby. Just before he left he asked if the Stones planned on recording all night, to which Keith cheerfully chirped, "Yep!" and promptly disappeared into the studio once again.

He was probably the only cheerful Stone in the studio at that point -- the rest were just too tired to be overly happy about anything. With the exception of one track, they became extremely ecstatic and proclaimed themselves to be thoroughly "gassed" over the cut.

9 A.M. Finish

At the end of the long week of recording -- a week which found its finish at 9:00 Saturday morning! -- the Stones raced back to their hotel just long enough to wash and hastily pack their belongings. Then they were rushed to the airport for a flight directly to London -- where they would immediately begin work on their picture, now in the final stages of production.

A Stones' work is never done, but they love it and put so much of their time and energy into their work only because they are perfectionists and really care about the finished product which they eventually present to the public.

We've taken you behind the scenes at the Stones' recording session now and given you a little idea of all that went on for that one, short hectic week. Soon enough you will be able to hear the finished results for yourselves, but if you were to ask the members of The BEAT staff who were there whether or not this album will be great -- about all we could do would be to quote Keith Richard, in his immortal statement: "Yep!!"
In Memory of

Jim Washburne

EARN LEARN and TRAVEL IN EUROPE

Grand Duchy of Luxembourg — Every student in America can get a summer job in Europe and a travel grant by applying directly to the European headquarters of the American Student Information Service in Luxembourg. Jobs are much the same as student summer work in the U.S. with employers offering work periods ranging from three weeks to permanent employment. Lifeguarding, office work, resort-hotel jobs, factory, construction camp counseling

and farm work are only a few categories to be found among the 15,000 jobs ASIS still has on file. An interesting summer pastime not found in America is tutoring. Numerous well-to-do European families are inviting American college students to spend the summer with them and teach their children English.

Wages range to $400 a month, and in most cases neither previous experience nor knowledge of a foreign language is required. ASIS, in its ninth year of operation, will place more American students in summer jobs in Europe this summer than ever before.

Students interested in working in Europe next summer may write directly to Dept. VII, ASIS, 22 Ave. de la Liberte, Luxembourg, enclosing $2 for the ASIS 36-page booklet which contains all jobs, wages, working conditions, etc., job and travel grant applications, and to cover the cost of handling and overseas air mail postage.

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EDUCATION THROUGH PRACTICAL APPLICATION
Dr. Zhivago

By Lyle W. Nash

Behind the conflict in "Doctor Zhivago" is the greatest living drama of the 20th century—the Russian Revolution. The fascinating pageantry of 150 million people fighting and dying for human dignity offers a background almost greater than the Civil War tableau of "Gone With The Wind."

"Doctor Zhivago" spans the period from about 1900 to 1935 when violence and death was the constant companion of Czarist Russia. The dramatic clash has the harsh cruel state seeking to crush the individual. How the forces of the individual triumph make for dynamic cinema entertainment.

Julie Christie, as a pawn of life's endless tragedies, is superb. This MGM production will establish her as a worldwide motion picture star. Fans of another generation will recall that GWTW accomplished the same result for an English actress—Vivian Leigh.

Omar Sharif, as the doctor and poet, offers a magnificent performance. Zhivago is the focal point of the production; through his eyes unfolds the stark story of 197 minutes. He observes the downfall of the decaying Romanov Russia with a doctor's compassion for people and a poet's sympathy. The magnetic charm of Sharif projects with devastating appeal. The Egyptian born actor has the most appealing brown eyes in the world of motion pictures. Their mysterious power work overtime in "Doctor Zhivago."

It requires a film of great magnitude to enable an in-experienced actress to play a role with conviction. Newcomer Geraldine Chaplin is most convincing in her part. There is a striking resemblance to her famed father.

The entire cast is worthy of mention but Alex Guinnness, Tom Courtenay, Rod Steiger, Ralph Richardson and Rita Tushingham give outstanding performances in demanding roles.

The haunting, desolate and cold wasterns of Russia are captured with stunning sharpness in the magnificent color photography. The snow-covered Ural mountains, the lonely lakes, the snow-drenched forests and the golden wheat fields of mother Russia flow across the screen with radiant and wondrous beauty.

Director David Lean, the creator of "Bridge on the River Kwai," and "Lawrence of Arabia," has another Oscar contender in "Doctor Zhivago." His excellent direction might well reward him with his third Oscar in nine years at the Academy Awards this month.

Enchanting is the best word to describe the musical score of Maurice Jarre. The repeated lyrical theme will linger long after you've seen the film.

Unless your motion picture needs are no deeper than kiddie cartoons or monster-bikini-beach quickies, "Doctor Zhivago" should be one of the most memorable films you'll see this decade.

The Group

By Carol Deek

Anyone who read Mary McCarthy’s book “The Group” and enjoyed it should definitely see the movie.

The movie sticks surprisingly close to the book, adding very little, and leaving out only what can’t be put on the screen.

What really makes the movie is the great job of casting. Good performances are given by all eight members of The Group, a clique of girls from the class of ’33 of an unidentified swank eastern school (Vassar in the book).

Joanna Pettet plays the bride Kay who dominates most of the movie, which begins with her marriage and ends with her funeral.

As the literary snob, Libby, Jessica Walter comes through as a real cat. Joan Hackett’s sensitive portrayal of the saint Bostonian Dottie never wavers.

The other members, Shirley Knight as Polly, Candice Bergen as Lakey, Kathleen Widdoes as Helena, and Mary Reilly as good ole Pokey, all bring very much to life Mary McCarthy’s eight little kittens who took their diplomas and went out into the cold cruel world to really begin to learn things.

In order to pull together the eight separate yet connected dramas, Director Sidney Lumet has created a ticker tape type chatty alumni newsletter which ticks across the bottom of the screen like foreign subtitles but does serve to keep things running.

The only fault with the movie seems to be that it runs a little long and at first it’s hard to adjust to the 1930’s costumes when the action seems so up to date.

It’s hard to imagine a movie with eight practically even female leads that doesn’t degenerate to a mass attempt to upstage everyone else. But these girls work together to produce a memorable movie from one of last year’s best selling novels.
Dave Hul's HULLABALOO

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