BEATLE CHANGE ERASES PROFIT

The Beatles have released a conventional album called "Yesterday" and "Today" after banning the first cover to the album because it was "misinterpreted." The album is the first for Capitol Records and the Beatles at least $250,000.

More than 750,000 copies of the original album had been distributed across the United States and were poised for release when a backlash of protest from those who received advance copies forced the withdrawal.

Capitol officials made the decision to ban the cover. They quickly sent word to those who had received the advance copies and informed them the cover was being withdrawn.

The 750,000 albums were re-claimed, and then began the mountainous process: by hand, the records had to be taken out of the covers, and by hand again, stuffed into new covers. Then they were re-shipped to the distributors.

But re-claiming and re-stuffing the covers was only part of the problem. Stickers that went to dealers, and other printed promotional material all had to be junked and new ones put out.

"It will cost us about $250,000," a record company spokesman said. "That wipes out the profit."

The Beatles had intended the first album cover as pop art. But it was vehemently rejected and some even charged it was cannibalistic. It showed John, George, Paul, and Ringo in butcher's smocks festooned with crumbs of raw meat and the severed parts of a toy doll's body.

The new cover, however, is much more sedate. It shows the Beatles simply standing around a stage trunk.

But even though the album had hard luck in its early going, it is still expected to be a smash in sales. A Capitol spokesman said close to one million copies of the album with the new cover were shipped to distributors on release date. The initial allocation is one of the largest in Capitol's history.

Of the 11 tunes in the LP, none have ever been released on an album before. Five ("Drive My Car," "I'm Only Sleeping," "Dr. Robert," "And Your Bird Can Sing," "If I Needed Someone") have never been released in the U.S. The six other songs were all previously released as singles. They are: "Nowhere Man," "Yesterday," "Act Naturally," "We Can Work It Out," "What Goes On?" and "Day Tripper."

All of the songs with the exception of "Act Naturally" (written by John Reisell and Voni Morrison) and "If I Needed Someone" (written by George and Lennon) are written by Lennon-McCartney compositions.

Bob Dylan Gets Into The Album Controversy Too

By Carol Deck

Bob Dylan, way out wizard of the weird, has added a few more Dylan originals to the music of our times.

His new album, "Blonde On Blonde," will probably be talked

about as much as the Beatles album cover that's just been withdrawn.

To start with, he's ignored the usual horizontal album cover and turned the cover on its side to utilize the entire back surface for one long vertical picture.

The picture, Dylan leaning against a wall, is fuzzed out of focus just enough to annoy you. And inside are 10 more photos, with no captions or explanations. In the center is a large picture of a girl but no one at Columbia Records seems to know who she is.

There's also a picture of some man who Columbia doesn't know who he is either. They do know, however, that he's not Al Grossman, Dylan's manager, or Bob Johnston, the producer of the album.

The only person on the album, besides Dylan, that they do know is Hargus Robbins, Dylan's organist. The back of his head appears in one of the pictures.

Stones To Sue Hotels

Hotel proprietors have never been noted for their fondness of long-haired singing groups, but this time it looks like they might have gone a step too far.

The Rolling Stones, who stopped off in New York City while on a nationwide tour of the United States, last week charged 14 elite New York hotels with refusing them lodging. At the same time the British group slapped the hotels with a $5 million civil suit.

The group is contending their civil rights have been violated. They said the hotel proprietors made no attempt to conceal the reason for their refusal of service, but instead they told the Rolling Stones' agent: "They did not desire to lodge the plaintiffs and that they must go elsewhere."

The Stones thought the refusal of lodging had something to do with the fact that they were foreigners. They said the hotels discriminated against them "on account of their national origin."

Groups have often been refused service by hotels and other enterprises in the United States, but none have ever sued. The suit could possibly start a precedent making it unlawful to refuse vital services to anyone because of personal disapproval.

In the past, when a hotel refused service to a group it was generally on the premise that the group's presence in the hotel might cause chaos and damage to the hotel by eager teens who sought to get closer looks at the group. But the 14 hotels in New York City didn't even use this excuse and now it might cost them $5 million.

Meanwhile, the Rolling Stone '66 Stateside tour began a triumphant run in Lynn, Mass., where the Stones were mobbed, barricades were smashed and several arrests were made.

Bob Dylan Gets Into The Album Controversy Too

Inside the BEAT

Letters To The Editor: 2
Double Shot Of Medallions: 3
A Beatles Recording Session: 4-5
Adventures Of Robin Boyd: 6
Manfred's Paul Jones: 7
Cousin Of Group's First Hit: 11
What's A Yardbird?: 11
Mark Lindsay's Two Worlds: 12
Notlne On The Beat: 13
Gary Simms Lee: 14
The BEAT Goes To The Movies: 15

The BEAT is published weekly by BEAT Publications, Inc., and is available in a total of 999 offices in the major cities of the United States and Canada. It is not the official newspaper of any school, university, or agency. It is not supported by any governmen. $3 per year: Canada and foreign news, 15 per year; abroad three years, $6 per year. The BEAT is distributed in the United States and Canada through Lieberman, 1775 Yonge St., Toronto, Ont., Canada. To send for information about other countries, write: The BEAT, 32-16 Avenue, New York, N.Y. 10008.
Dear BEAT:] I'm writing in response to the article in your latest issue about the Beatles new album. I thought the article was completely ridiculous and obviously the author had his doubts too because he didn't sign his name. I don't think I would admit to being at that totally assimilated either.

I have to say that the album cover and although I'm sure the Beatles could have found a better one, I'm not going to crucify them for using the mess this time. I do wonder if some people might say that it was a poor taste but to go so far as to say that it is revolting and nauseating is ridiculous.

There are far worse paintings in thousands of art museums and galleries all over the country. I've seen many of them myself. Maybe if the Beatles had placed their album in museums throughout the country it might have gained a little more artistic recognition instead of being attacked as an outrage and a disgrace.

I'm not saying that it is a work of art but that it seems ridiculous that when there are such grotesque paintings and exhibits accepted by the public as art they can still jump on the Beatles and say that they have put out a nauseating album cover.

I live in the same nation as a war, we are having riots inside our own country. I think we have much bigger things to criticize and worry about than a record cover. It's just being blown up way out of proportion!

Thank you.

Frlose Kurutz

Dear BEAT:] I have just finished reading the July 2 issue of The BEAT and now I just must comment on a few things. On the Beatles new LP: cover being banned, well, the Beatles have always been impossible to fit into any one of our problems! In their day be they tired of the whole bit the concerts, being famous, being on the move, etc. and want to stay home in England with their loved ones. On their new single and album, the music world is changing and they can't be expected to stick to their old ways. In their newest albums, (such as how I wish!) If they didn't, we wouldn't have the greatest album ever made by anyone, “Rubber Soul!”. As Paul said about their song, “It is not our best but we're satisfied with it. We are experimenting all the time with our sound. We cannot stay in the same rut”.

The Beatles are my favorite group and always will be. Sure, a lot of their singles haven't been their greatest but someday they will find that new style that is awaiting them.

Lastly, that Jackie Genovese who said that about the Beatles not liking America must be loosing a couple of her marbles! I have an English pen pal and she sends me papers (such as the great BEAT!) I tend her and everytime I see something the Beatles said about America it has been good! (And why not?)

Thanks for reading this letter, now I'm happy I've said what I wanted to.

Nancy Thane
On the BEAT

By Louise Cricione

Are you ready for this? David Garrick has sent his recording of the Jagger/Richard composition, "Lady Jane," to the Queen of England because he says it relates to her ancestors. David goes on to say: "I think this song is a collector's item—history brought it up to date." Could be, I guess, and knowing Mick Jagger it probably is!

Personally, I thought a lot of fuss was made over nothing when people made such a big thing over Paul's broken tooth. Well, he's had it capped now but I guess he felt he had to explain about it 'cause he told the whole story. "It's quite a serious accident at the time," says Paul. "It probably sounds daff, having a serious accident on a motorized bicycle but I came off hard and I got kicked about a bit. My head and lip were cut and I broke the tooth."

Paul's Fault

Paul admitted that it was entirely his own fault. Says he hit a stone in the road because it was a nice night and he was looking at the moon! He probably won't be looking at the moon anymore because although he had his ortho fixed he still has a sear on his lip. And the moon just isn't worth it.

Forget the Holies. They aren't coming Stateside for their tour scheduled to kick off on July 28. The reason? Work permits! Naturally. They worked hard for weeks and they haven't come through so the Holies have decided to cancel their U.S. tour and take some other offers they have.

They do hope to visit here by the end of October for a four to five week tour and in the meantime have a British tour lineuped up as well as a three week vacation.

Mama Meets John

Well, Mama Cass finally met John Lennon and as an extra added bonus Paul McCartney showed up too! Guess Cass wasn't disappointed because she said after her meeting with John: "He was charming, courteous and intelligent. Witty, amusing and entertaining."

Cass said the Beatles sat around and talked for hours and that Paul even played the piano. "They were everything I hoped they would be," finished up Cass.

While we're on the subject of Mama's and Papa's, the latest word on Michelle leaving the group is that today they are the same group—but there's always tomorrow and people closely connected with the group seem awfully upset at what tomorrow could bring. But until then—everything's groovy with the Mama's and Papa's.

Boy, Len Barry sure knows how to open his mouth and have people all over the country talking about what he said about long haired groups? Well, the mail has been pouring in and now even Gene Pitney's gotten into the act.

Gene said he didn't read what Len said but, of course, he heard about it. "When I was told I could only say that somewhere, somehow along the line, something went wrong, I can't believe Len said that. Maybe he did criticize long hair—in which my answer is that length, or shortness, of hair is quite irrelevant to a performer's talent or lack of it—but I don't think he meant to attack the animals like that. They're obviously a talented, musical group.

ego Factor

Gene had a few comments of his own to make on why groups wear long hair in the first place—he thinks it's an ego factor. "If you wear long hair and Cass, the short-haired Gene, "you're instantly recognized as being on the pop scene—or at least a beatnik! I think it's a lot harder to go on stage looking absolutely straight but that's the way I prefer it. I rely on the show, on my singing style, rather than on something as irrelevant as hair length."

Gene's a great performer and an all around talented person. Too bad people in the States refuse to recognize the fact.

Have you heard the new Dylan album, "Blonde On Blonde," yet? Out of sight!
A Tender Dylan?

(Continued from Page 1)

The album has been delayed for some time now and word had reached The Beat that it was Dylan himself who delayed it. It had been cut and mastered when he called it back to re-mix some of the numbers on it.

He also changed the title from the original "Blonde on Blonde" to "Blonde on Blonde."

There are a few things missing on the album, like for instance photo credits and times on the tracks. We can report though, that one side of one record, in the two record set, is one song, titled "Someday Baby," and it's 11 minutes 23 seconds long.

As for the most important part of the album—the songs—you're in for a surprise if you're expecting more of his far out, highly symbolic babbings that he's becoming known for.

It does contain his latest two singles, "Rainy Day Woman #12 & 35," and "I Want You," but it also contains some numbers that are probably as close to tender and gentle as Dylan's come in a long time.

One track in particular, "Just Like A Woman," could almost be called a love song—something that we haven't heard from Dylan in quite a while.

Dylan seems to have come back one step closer to the earth in this album. Some of it is down right close to being real.

That Hat

One number however, will probably have people talking for quite a while. It's called "Leopard-Skin Pill-Box Hat," and it's pretty obviously not about a hat. We're rather curious to hear what people are going to get out of this number.

If you listen carefully to the entire album, you'll find some great blues things and, every now and then, a very human lyric or two.

For my personal opinion, as a Beat reporter and sometimes Dylan fan, Dylan became a living, breathing, human being for the first time in my mind after I listened to this album about 10 times. He was never real to me before, but now I see in my mind a human being rather than just a mind.

We have to assume that all the material on this album is new written recently—because Dylan doesn't usually regress and pick up material written some time ago.

So we have to assume that this album is Dylan now, as opposed to the Dylan that wrote "Blowing In The Wind," or even the Dylan that wrote, "Like A Rolling Stone."" We haven't seen Dylan for some time and probably won't see him again for a while. The only personal appearances he's made recently were his recent British tour.

Appearances

The only appearance he's even rumored to have scheduled is the Newport Folk Festival in Mass. However, he hasn't appeared at the festival for several years and it seems unlikely he'd go back to it. Dylan rarely goes back to anything once he's left it.

So all we have of Dylan now is this album, but there's enough of it to keep us busy a while.

Beatle fans may note one of the pictures inside shows Dylan holding a framed picture and a pair of pliers that looks very similar to the cover of John Lennon's last book.

True Dylan fans shouldn't be able to keep their eyes off this album for some time.

The Beat can't offer any explanation for anything Dylan does. We just have to assume that everything he does is deliberate. We can recommend that you take this album and give it a lot of concentrated attention.

It's Dylan and it's Dylan now. Maybe he's ahead of his time, or maybe he's outside of time all together. But this latest album is all we have of him as he is today. He won't be the same next time we hear from him.

Behind The Scenes At

Millions of words have already been written about the latest Beatles single, "Paperback Writer," b/w "Rain." Since its release just one month ago, this last single from the Fabulous Four some has caused more talk and controversy than almost any other Beatles tune to date.

This is, of course, the first more or less electronic effort by the boys and it came as somewhat of a shock to the many Beatlemaniacs around the world. It took some longer than others to catch on to the new style which the boys set down in this new record, but now everyone seems pretty generally agreed that—like all previous Beatles records—this one is also fantastic.

Instead of criticizing the songs further, then, The Beat is going to take you behind the scenes at the actual recording session when the two controversial tunes were created on wax. Come along with us now as we journey to the Number 3 studio at the famous EMI studios in London, and watch a private Beatles recording session.

Scattered all around the studio, you will notice a fantastic assortment of equipment, in the middle of which are the brand new, massive amplifiers the boys are using on this session. Arranged in great disorder around the rest of the room are all manners of pianos, grand pianos, guitars, percussion instruments, amplifiers, and various assorted unnamed pieces scattered about.

Four Beatles

Also situated about the studio are the Four Beatles. Paul is wearing his customary casual recording outfit, consisting of black trousers, black mocassin-type shoes, a white shirt with two-colored stripes, a black sleeveless pullover sweater, and a pair of bright-orange tinted glasses, probably the same specs he was wearing on the now-famous Ed Sullivan show of June 6.

John is clad in green velvet pants, a blue wool vest which he has buttoned up, and black suede boots.

Ringo looks very much like he always looks, in dark trousers and a black turtle neck sweater, but George has distinguished himself on this suspicious occasion with a Mongolian lamb fur coat, dark cordsurvy "Lennon cap" and oblong metal glasses.

Now—the stage is set for an important recording session. Everyone seems tense and ready to begin—with the possible exception of Ringo, who is calmly seated in one corner of the room behind a large screen where he is engrossed in a game of chess with road manager, Neil Aspinall.

A gentleman leans over to Paul and asks what he is hoping to do with this record. Paul inquires if he has already heard the lyrics, and the man replies that he has and thinks they are quite unusual. Paul leans back and explains, "The trouble is that we've done everything we can with four people, so it's always a problem to ring the changes and make it sound different. That's why we have got all these guitars and equipment here."

ELUSIVE BASE LINE

Paul then climbed down from the stool he had been perched on, gently placed the red-and-white Rickenbacker guitar he had been playing down, and strode over to the piano. John, George, and George Martin gathered around him in a close huddle and after a few preliminary attempts to find a new bass line, John got up and...
The Beatles' London Recording Session

After a few more of these experimental bits are gotten down on tape, they are compared and the "Frete Jacques" idea seems to come up favorites. At this point, Ringo looks up briefly from his chess game to comment that it sounds as though John and Paul are singing through water.

**Dum Dum Dee Dum**

Those words are definitely not music to Paul's ears, so he's off to the organ once more to find a new sound.

Within seconds, Paul has begun creating a sound strongly resembling those made by the Scottish bag pipes. Almost immediately, John leaps across the studio crying, "You've got it. You've got it!" and Paul continues playing, adding a few "dum-dum-dee-dumm-dumm-dum..." to it. George Martin sticks his head over the piano to inform Paul, "I see what you mean," at which point Paul promptly informs George that he thinks someone else should play it. In other words—George!

John and Beatle George go back to the microphones to add some more vocals to the track, and then Paul asks them if they think they are singing right. George Harrison turns around very slowly to Paul, lowering his tinted shades, and looking very much like a rather superior school teacher, replies: To the best of our ability, Paul!

At last, the tracks are all completed, and all four Beatles seem satisfied with their efforts. It has taken over ten hours of studio time until this tune is finally pronounced "in the can!" but now it is finished and it sounds like a hit to everyone present. Oh yes—they have decided to call it "Paperback Writer." Sounds like a good title for a Beatle record, don't you think?

...BEATLES ARRIVE STATESIDE AUGUST 12...

...HERE THEY ARE.
Little Lisa—The Motown Swinger

No matter what the age group, people seem to be the same all over.

Little Lisa, 9 year old Motown singer, says success brought her three things; her teacher gave her her better grades, her vice principal asked for her record and everyone in school wanted to be her friend.

Everyone seems to like me at school,” says the pint-sized bright-eyed singer, “it wasn’t like that before.”

Charming Miss

Not that Little Lisa, whose full name is Lisa Miller, is unfriendly—far from it. She’s a charming miss, with a disarming smile that shows a row of brand new adult teeth and a remarkable resemblance to Cher of Sonny and Cher.

She’s the sister everyone would like to have—a girl they can sing too.

Lisa’s recording career came about more or less by coincidence. “I used to sing around the house and no one used to listen,” she confides, “but one day my mother and aunt decided to have Lisa record one of the songs they had written, more or less as a lark. She is currently on the VIP label, a division of Motown. Her mother and sister also write and record for Motown under the name of the Lewis Sisters.

After her demonstration record was approved by Motown, Lisa left her dolls and bike to become a very busy girl. She flew to Detroit, where she recorded her first disc, “Puppet On A String/Hang On Bill.” This led to appearances on “Swinging Summer Time” in Detroit and other television shows plus spots in Philadelphia and Cleveland.

Back in Los Angeles again, she performed on hullabaloo and other shows, often with another young group, The Bantams, who Lisa feels look much smaller than the 10,11 and 12 year olds.

Lisa has a remarkable sound for her age. She belts out songs in a voice much older than her years, and often gives the impression of being a much older person trying to sound younger.

She has accepted success with an off-hand shrug. “One day I was one kid and the next day I was something else,” she says.

Being “something else” has brought Lisa into contact with many people, the majority of whom she likes. However, one of her pet peeves is the person who attempts to talk down to her age level. Lisa would much rather understand someone than to listen to inane baby talk aimed her way.

Lisa has no special fondness for adults, and prefers teenagers for an audience any day. “I think they know how I feel on stage and they know how it feels to be made fun of, so they don’t do it,” she says. “After all, they were children a couple of years ago.”

Normal Life

Lisa has all the problems of any performer, but she still attempts to lead a normal life among her friends and attends regular school. Oftentimes she slips off to contemplate her current state of affairs with her two pets—a dog named Shelley (it’s a mixture of Sheepdog and Collie) and a cat named very simply, Biscuit.

Lisa has no intentions of being another Shirley Temple, though she “loves to watch her old movies.” She just wants to be a singer and a good one. Little Lisa has big hopes, and with her drive, she just might make it.
Manfred Stand-Out: A Bloke Named Paul

By Louise Criscone

Manfred Mann is a group but like most top groups they possess one member who stands out, who is immediately recognizable, who is "it." The funny thing is, he's not Manfred Mann. He's rather fair-haired, he'll say anything and usually does. He's Manfred Mann's lead singer and they call him Paul Jones. Sometimes they just call him one of the Jones Boys.

Paul likes being the center of attraction and says so. He enjoys the screams, the excitement, everything. "For me, it's a way of winning attention. I was a very spoiled kid. My parents expected great things of me," says Paul and then adds with a sort of half-attempted grin, "They're bitterly disappointed."

Paul's brother is a minister and the fact that his parents are very proud of him probably hurts Paul deeply but he won't admit it—at least, not out loud. "I was doing all right until I was twelve," recalled Paul, "I was quite an athlete. I liked that, showing off in front of an audience. Then when I was twelve I went to seed. Got in with the wrong crowd. I missed the audience. I suppose that's why I left Oxford and started singing and leaping about. Singers are always like that in a group. They always want to be the center of attraction."

Complex is the only word I can think of to aptly describe Paul. He's very much a joker and yet he can be serious. He's not afraid to make decisions and doesn't dodge responsibility. He married young, has two small children and doesn't hide the fact the way some performers do.

He does keep his family out of the spotlight, however, and is quick to tell you about it. "I don't like to push my wife into the limelight, so I don't have photos of her taken often, or go into great discussions about my sons, Matthew and Jacob. Nevertheless, I have an enormously high regard for my wife and all she is and stands for in my personal life."

Phony people rate first in Paul's list of dislikes. Being in the entertainment field has, of course, given Paul the opportunity to meet and learn to dislike all kinds of phonies. He doesn't fight with them, exactly. He just puts them on. "I dislike false people. Why shouldn't I take it out of them?" And he does, too. The minute he spots someone trying to be hip, he immediately means: "Hello daddy, what fah gear, man."

It's been a long time between American hits for the Manfreds but it looks as if they've come up with another smash in the form of "Pretty Flamingo." But the Manfreds seem to have a positive knock for recording songs whose lyrics are criticized and which are even occasionally banned.

Whether you know it or not, the Manfreds recorded "If You Gotta Go," almost a year ago but it was denied air play because of alleged "filthy" lyrics. The whole controversy made the group furious and they lost no time in lashing out at those responsible for the banning. Then they recorded "With God On Our Side"—you never heard that one either.

So, now they've recorded "Pretty Flamingo" and, wonder of wonders, the record is actually being played and thus far there have been no words of lyric criticism on our side of the Atlantic, but, of course, in England the disc has been knocked around quite a bit.

"The man who wrote the song claims he doesn't know what Flamingo means. I don't particularly care whether he knew what it meant or not—I really can't see he could be that naive—but still, it's not that important," says Paul.

"I don't go ga-ga over the song. It's commercial and it gives me a chance to be my usual cheeky self, which I've come to quite like," Paul goes on to add that he doesn't really believe the record buying public listens to words of a song but rather, "Mostly, people catch a tune and a phrase or so and that's all."

Paul appreciates his fans—he leashes being mobbed. Girls that tug, pull and scratch turn Paul completely off. And besides that, "They rather embarrass me," says Paul. He is realistic to a terrific degree and knows that his fans are the only ones responsible for his success. Without them, he just wouldn't be. Yet, he scares you down and states frankly: "It's great that they scream, bless them, but I don't like them all personally."

So goes Paul Jones—king Mann, super singer, speaker of wise words, sometimes just speaker. One of the Jones Boys, really.
Inside KRLA

Well, it's happened. KRLA Belly Buttons are taking over! They are spreading all over the Southland, covering everything from real belly buttons to door knobs and doughnut holes! I guess it had to happen, but who could have ever predicted it?

People here at KRLA still haven't gotten over the Beach Boys' Summer Spectacular at the Bowl—probably won't for many weeks to come!—cause it really was a swingin' affair.

Hope you all went along for all the fun and excitement.

Jarvis the Janitor has been very active lately; in fact, just last week he decided to sublease the Downstairs Subterranean Bat Cave for the summer. Believe it or not, his first tenant turned out to be the Amazing Pancakes Man— who is still out for revenge!

One of the funniest lines of the year has to be the one Dave Hall dropped on the air about our favorite Emperor the other day. The Scuzzaballoo explained that many people had been asking just how it was that Hudson came to be an Emperor in the first place. "Well," continued Dave, "he was warming some margarine on a piece of bread one day, and all of a sudden this crown just popped onto his head..."

Beatle people will be glad to know that once again KRLA will be proudly presenting the Fantabulous Foursome to you in concert again this August, and we should have full information on how you can obtain your tickets by next week.

It will certainly be great to have the Beatles back in the Southland once again. It's too bad that they won't be able to stay longer. Although they have spent several days just resting on vacation here during their last two visits, present plans include only a one or two day stopover in our area during this tour.

Speaking of the Beatles, last week we mentioned that there had been some confusion concerning the erroneous release of a rather unusual Beatle album cover.

This week, however, the situation seems to have been straightened out and the correct cover—appropriately attached to the album jacket containing a very normal record—has been issued and is now impatiently waiting to be received by your eager little hands in record stores all over the area.

Now that we have spoken about the outside of the package, what do you think about the contents inside the album? Do you like the new songs by the Fab Four? They are a bit unusual, but, I must say, they do provide us with a just a taste of some of the things which we will find on the second Beatle album to be released sometime this summer—probably to coincide with their U.S tour.

The Boys have tried many new things on this album, ranging from the electronic sounds on "Paperback Writer" and "Rain," to some brass trumpets and jazz influences which you will hear on the new I.P. It's amazing how they always manage to come up with something new and different. But then, that's the Beatles.

And don't forget—KRLA will be bringing the Beatles to you in concert at Dodger Stadium this August, so KRLA Beatlemaniacs of Southern California—stand by!

THE SWINGING MEDALLIONS — all eight of them — dropped by Casey Kasem's "Shebang" with their hit, "Beautiful Shot (Of My Baby's Love)."

They are honored by their hometown.

A city in Ireland has instituted an award to honor the singing groups who put the city on the pop map.

The Citybeat Golden Guitar Award, the first of its kind in Ireland, has been presented for the first time by Ulster to Them, the first and only group from that area to put a record on the national and international charts.

They hit the international charts first with "Baby Please Don't Go," then followed that with "Here Comes the Night."

KRLA BEAT Subscription

SAVE 33% OF REGULAR PRICE

☐ 1 YEAR — 52 Issues — $5.00 ☐ 2 YEARS — $8.00 ☐ 6 MONTHS — $3.00

Enclosed is ________________

☐ CASH ☐ CHECK

PLEASE PRINT — Include Your Zip Code

Send to: KRLA BEAT

Address: ____________________ City ____________________ Age __________

State: ____________________

MAIL YOUR ORDER TO: KRLA BEAT

6290 Sunset, Suite 504

Hollywood, Calif. 90028

Foreign Rate: $9.00 — 52 Issues

KRLA BEAT Subscription Offerings

- C San Fernando Valley Teen Center
  - "C" San Fernando Valley Teen Center
  - 17400 Victory Blvd.
  - 2 for 1 admission

- D Brum City-Guitar Town
  - 1725 Sherman Way, Van Noy
  - 5611 Jamaica, Woodland Hills
  - 6226 Santa Monica Blvd., L.A.
  - 2 free "Crazy Fill" book covers plus $5 gift certificate with $15 one-time or accumulated purchase. Member's friends may purchase on his accumulation.
  - 2 for 1 admission to Teen Night every Sunday (7 pm-12 midnight)
  - 2 for 1 admission
  - Free Beatle jewelry piece

- E Gazzari's
  - 319 N. La Cienega
  - 2 for 1 admission
  - 2 for 1 admission
  - Free Beatle jewelry piece

- F Hollabrook, 6230 Sunset Blvd.
  - 2 for 1 admission
  - Free Beatle jewelry piece

- G Michael's Jewelers
  - 7910 Woodman, Van Noy
  - 2 for 1 admission

- H World on Wheels Show
  - Rose Bowl, Sunday, Aug. 7
  - 2 for 1 admission
  - 2 for 1 admission, with or without skates.
  - "Most anything on the menu" at 2 for 1

- I Northridge Valley Skateland
  - 16140 Parthenia, Northridge
  - 2 for 1 admission
  - 2 for 1 admission
  - Free Beatle jewelry piece

- J Extra's Oasis
  - 318 N. La Cienega
  - 2 for 1 admission
  - 2 for 1 admission

- K Orange Julius, 6001 W. Pico, L.A.
  - 2 for 1 admission
  - Free Beatle jewelry piece

- L Pasadena Civic Auditorium
  - 300 E. Green
  - 2 for 1 admission

- M Orange Julius, 1715 Pico Blvd., Santa Monica
  - 2 for 1 admission

- N Shirt Shack
  - 1900 Lyric, Lincoln, Santa Monica
  - $5 gift certificate with $15 one-time or accumulated purchase. Member's friends may purchase on his accumulation.

- O Ice House, 234 S. Brand, Glendale 2
  - 2 for 1 admission
  - Membership Cards Swing Young Adults Club of Los Angeles. Dancing every Sunday, 2-10 p.m. Only 75¢ for members with card. Old Dixie

- P Ice House, 24 N. Mentor, Pasadena
  - 2 for 1 admission
Youth Oriented Beauty Salon Opens In May Co. Topanga

"The Rockin' Roller," the first youth-oriented Beauty Salon in Southern California is open in May Company Topanga's Beauty Salon. Open every Wednesday, 4:30 to 7:30 P.M., the shop will provide complete beauty salon services and will serve as an information and demonstration center where teenagers may keep up-to-the-minute on hairstyling techniques, make-up and good grooming. May Co. Teen Board Members will serve as hostesses.

Girls will be allowed to use the facilities including rollers, pins, hair dryers and other professional equipment to set their hair or that of their friends at no charge.

A youth stylist, an expert on the new looks and styles, will be there to offer suggestions on how an individual girl should wear her hair. She will also be available to shampoo, cut and style for a minimal charge.

Clinics will cover all facets of complexion care and use of cosmetics and perfumes.

Present This Coupon For Free Gift
May Co. Topanga Beauty Salon
July 13 – ONLY

Beatlemania Hits Los Angeles Again

The voice at the other end of the trans-Atlantic telephone was brisk but friendly, still retaining a trace of Liverpudlian accent.

"I suppose that takes care of everything. We're looking forward to seeing Los Angeles again. Dodger Stadium should be quite an experience, you know."

"At the rate the ticket orders are pouring in, even Dodger Stadium may not be big enough. There seems to be even more enthusiasm this year."

"Marvelous! Well, give the rest of the fellows at KRLA our regards."

"Thanks. Tell the boys we've never seen Los Angeles so excited. It's going to be a fantastic show."

Ignited by the recent announcement of a Beatles concert, Los Angeles is again thrumming with an annual summer excitement known as Beatlemania.

Ticket orders are pouring in—too many to keep up with the demand, the Los Angeles Police Department has announced—for the KRLA Beatles Concert at Dodger Stadium Aug. 28.

To make the concert even more enjoyable, the Beatles are bringing their own special sound system with them to accommodate the large outdoor crowd.

The KRLA disc jockeys will also take part in the program, serving as emcees. It will begin at 8 p.m.

Tickets are priced at $6.00, $5.50, $4.50 and $3.00 and there is a limit of four per order.

Send a certified check or money order, payable to Beatles KRLA, along with the coupon below to BEATLES KRLA, Pasadena, Calif.

Be sure to include a stamped, self-addressed envelope and specify the number of tickets desired. See you there.

KRLA BEATLE CONCERT 1966
Dodger Stadium, August 28, 8 P.M.

NAME__________________________
ADDRESS__________________________
CITY__________________________
ZIP CODE__________________________
PHONE__________________________

TICKET PRICE NUMBER OF TICKETS
$6 1 2 3 4
$5.50 1 2 3 4
$4.50 1 2 3 4
$3.00 1 2 3 4
For Girls Only

By Shirley Ponto

Sempaking of people who can't spell speaking... (I was going to say George Washington, but I saw the whole thing.) Come to think of it, I'll say it anyway... George Washington had a heck of it.

Two more things to tell you before they come around waving those nets again.

One - I've found an utterly gorgeous (stole) way to really drive people out of their trees (especially those whose feet fit so well on a branch). Whooo, me?

Last week, a couple of friends and I were having this big intellectual (you know) argument about whether English groups started the British trend or whether they were just part of it. (Huh?)

Anywho (sorry about that). I must have a frog in my throat today. I was going to say something very profound, like "which came first, the chicken or the egg?". Wooden, well, it didn't come out quite that way. For some reason, I said "which came first, the chicken or the egg?". Uh-oh.

After we finished rolling all over the floor (in a restaurant, yet) we started picking up all sorts of things just like that. You know, murdering old clutches until they don't make a whit of sense. And we've been saying them ever since, very seriously of course, and you see people going off into the sun saying, "That was the last of that..."

That started us off on another kick, which is making up your own cliques from scratch (providing, of course, that it itches at the time.) And man, some of them are really ridiculous.

I hate to admit it, but my jury brothers came up with a good one this morning. My mother was bawling him out for one of his smoother ideas, and after she got through yelling (I mean discussing - sorry, mum) she shrugged and said: "Well, deep philosophical issues..."

"Ah well, just another cobweb in the bucket of life."

Two - About that meet-your-star bit. I've been mentioning lately. I've read all of your letters of suggestion, and most everyone agrees that the only way to handle it is have each person write, as briefly as possible, why it's so important that she get to meet her fan.

Also, if you'd like to "nominate" a friend who might be embarrassed to write on her own, please do. Just write up those letters now, for obvious reasons. When your masterpiece is finished, send it to me right away at THE BEAT address, and please don't forget to draw a star in the lower left hand corner of the envelope so those letters won't get mixed up with the rest. If you talk about the other things I still haven't done (like send out "Toy Boy") (soon, I tell you, soon!) I'm going to pick twenty-five of the best letters, and then I'll ask for volunteers to help me pick the "winner." Remember, it can be any star at all, because most everyone will either be in the States this summer or is already here.

I don't like to put a time limit on this, but I'd like to say the "contest" will end two weeks from the date on the cover of this issue.

Now, if I expect to still be working here two weeks from now, I had better close. My yap, for instance.
Who Is This Group Called Yardbirds?

By Louise Cristione

A Yardbird of the musical variety is a difficult thing to define. And four Yardbirds are totally out of the question. 'Cause they're super everything. They're noise, excitement, ear-splitting electronics. What they really are is alive and happening. And what else is there?

The blond thread-thin one - the one in the middle with the ever-present harmonica in his hand - is the center of attraction. No one can argue that point. When he lifts the harmonica to his mouth, his hands hide his face and what his hands don't cover his long blond strands manage to conceal. But no one needs because the sounds coming from the four Yardbirds make everything else seem small and inconsequential. Which is the way they want it.

Every so often, Keith repositioned his path in the middle and the lead guitar player on the extreme end of the stage takes over the spotlight. Many have tried but no one can imitate Jeff Beck. He's the master.

Jeff can do more things with a guitar than a rich man can do with money. And that's a lot. He can literally play it "Over, Under, Sideways and Down." He's the best. He can set it down on the stage, move five feet away and still make it play. But what's even better - Jeff makes the most unbelievable faces you've ever seen. People say, and I rather agree with them, that Jeff could make a fortune as a face comedian.

Several years ago, Dick Clark made a prediction as to who would be the future of pop music: "A lot of new names will come and go but The 4 Seasons will probably last forever."

Clark's prediction was not merely a wild speculation, but then few of Clark's predictions are. In the topsy-turvy world of popular music, few singing groups can boast of the continuing success and audience acceptance accorded the four New Jersey singers known everywhere as The 4 Seasons. Like their calendar namesake, the winds of change blow but the Seasons keep returning, year after year.

Recently, one of the few changes in the Seasons' ten year history occurred when Joe Long replaced retiring Nick Massi with the group. Otherwise, the Seasons' line-up has remained the same with Tommy DeVito, Bob Gaudio and, of course, the 'sound' of Frankie Valli that has clearly established a unique quality of every 4 Seasons' release.

The near-institutional aspect of The 4 Seasons as a singing group can best be seen in their continuing success in the record market. Their current smash hit is, of course, "Opus 17" but it's only one more in a long string of hits for the veteran Seasons.

Last year the group become some sort of phenomena in the pop music field when their "Let's Hang On" hit the top three at the same time another Seasons' pressing under the pseudonym of The Wonder Who bounced into the charts with the song "Don't Think Twice."

Looking back on previous seasons, the group can point to a steady succession of hits that gives credence to the Dick Clark prediction of years ago. They now have five best-seller albums, "The 4 Seasons Gold Vault of Hits," "Working My Way Back To You" and "The 4 Seasons Sing Big Hits by Bert Bacharach, Hal David and Bob Dylan."

The 4 Seasons' success may well be attributed to their professional attitude toward their recording. Bob Gaudio, who has written the majority of the Seasons' material, says the group's schedule only allows them to record every three months. He also explained how they develop their new material: "We never cut a song without a full scale conference first."

In these discussions, ideas for harmony, arrangements and songs are argued out.

In one such session, the idea that developed into the Wonder Who was hatched. Frankie Valli suggested recording under another name just to see if the group could get a hit without the identifying impetus of the established name. The idea was to see if 4 Seasons' songs would hit merely because they were done by the Seasons or because the public really liked the song. The success of "Don't Think Twice" provided the answer. They have released another single under their pseudonym but they emphatically deny that it will ever, under any circumstances, replace the name 4 Seasons.

Dick Clark offers this as the formula for The 4 Seasons staying power with a variety of audiences: "They're not a teenage group fresh up from the ranks. They have a good solid well-rehearsed act and sound which will be able to take them through night clubs and concert dates in both the teen and adult field."

Even the Seasons' newest member, Joe, is a pro with established credentials in the music business. First, he hails from a musical family. He became an instrumentalist at age 8, a professional musician at 20 and played nation-wide dates with his own groups. Like the other members of the Seasons, Joe is a resident of New Jersey.

Tommy DeVito is the firm baritone of the group while Frankie Valli, smallest in size, has the biggest voice - the penetrating high soaring sound that has become virtually The 4 Seasons personal trademark.

Today, The 4 Seasons continue to play a heavy itinerary of personal dates at clubs, concerts and colleges. Usually, their booking keeps them performing three nights out of every week in the year.

Glancing back over their long and successful career, it looks as if they chose their name well. Year after year The 4 Seasons return. A rather re-assuring occurrence, don't you think?
Mark Lindsay's Two Worlds

By Eden

Onstage, beneath the multi-colored lights, the tall, dark, and handsome ponytailed Raider who commands the microphone and leads Paul's merry band of men along with the audience through musical storms of fun and excitement.

He is dynamic, captivating, forceful, and powerfully entertaining. He sings happy songs—and you laugh; he sings sad songs and you feel the pain and share his tears. He lets his powerful voice go and he is the personification of music.

In his physical appearance, he seems to represent everything the Raiders are supposed to be. He is dazzling, galloway-looking, sometimes reminiscent of Captain Kidd.

He is an explosive bundle of energy, seeming to fill the entire stage with his presence, continually exploding into millions of musical fragments of happiness which he rains down upon his audience. And that is just a part of Mark Lindsay—onstage.

A Long Road

But, when the glaring stage lights have been dimmed for the evening, and the final curtain rung down, Mark Lindsay—Raider walks off the stage, and becomes Mark Allan Lindsay—human being. He walks into a very different world then, a world which is all his own.

And for Mark Lindsay—it's a long road in between.

The world of Mark Lindsay came into existence in Eugene, Oregon, on March 9, 1944. Rapid growth and expansion filled that world over the next few years, rushing Mark headlong into manhood.

As a child, Mark had never formally studied music or any musical instruments, but he has been singing since he was four years old. At first, it was mostly to himself. Unlike the man Mark has become, the young boy was shy and somewhat introverted.

But music—and, especially singing—was, and is, his whole world. The kind of music I like to sing—my favorite kind—would have to be something that you could pretend much get into, that you could feel.

A very important part of Mark Lindsay's world today consists of creating the music which he performs. He is very deeply involved in songwriting, and takes his creative efforts in this area very seriously.

Make 'Em Happy

"If I could make people happy with my music, I would like that very much. That's what I would like to be able to do."

"Or write songs that make people happy, or give people a good feeling, or tell them something, or songs which they can relate to."

If it were possible to sum Mark's entire world up in one small word, the only word which I could supply would be "love." If we were to split that word into two, it would probably be equally divided between "music" and "people."

When the truth is told, it must be admitted that Mark Lindsay is an irrepressible people-lover. He loves to talk with them, to observe them, to just be among them.

Communication between people is probably the most important factor in well-being with your fellow man. Singing is a very important form of communication with me, because when we're doing a concert, you can tell whether you're getting through to people or not by their reactions.

"Speaking to people—you know, just getting them off alone and talking to them is also very important. Any form of communication—singing or just talking... or shouting, or whispering—is all good."

Unlike many people, Mark places no restrictions upon the kind of people with whom he communicates; he is genuinely interested in nearly everyone. "Each individual person has certain things about them you are attracted to, or repelled by, or that you relate to, or that you never get close to. I try to treat each person as an individual, and not have any set rules to adapt myself to each person."

In the area of entertainment, there are no boundary lines in Mark Lindsay's world. He can walk through as many fields as possible. "I would like to be fairly proficient with the instruments I now play (guitar, flute, tenor, piano."

"I would like to get into acting—that's the interesting thing about interpreting music, it is interpreting words. Thoughts, is basically what I was trying to do because I would be doing it in a picture."

"Friendship and Love"

An important key to understanding the world in which Mark lives, is the understanding of the way in which he defines "friendship" and "love" in his life. Friendship feels warm; friendship is people around you that you care for. These people care what you're trying to do, and what happens to you. Basically, friendship is something you can rely on. I hate to be dependent upon anyone, but it's nice to think that someone is there if you're ever really down and out.

"Friendship, I suppose, is trying to understand you and trying to help you. If I lose a true friend, I would be very interested in what you were trying to do with yourself and your friends, and would try to help you find the right way."

"Love—to me, right now—means appreciation, wonder, just marveling at so many things. Love is a word that describes a feeling, an emotion, that you get when you're doing things that you really enjoy doing, or when you love a person."

"Love is the epitome of feeling. Love is one of the values we place on things all around us. Love is something that expands and fills everything—or, should.

"Someone once asked me, 'If you could say one thing to the whole world—what would you say?' I thought for a very brief moment, and said it would have to be like something that was written long ago that people should follow but a lot don't. love another."

He is a world of music, a world of other people and their lives. The world of Mark Lindsay is a spinning globe of activity, overflowing the insufficient number of hours which have been closed within the narrow confines of each single day.

It is a very beautiful world which, ultimately, only he can live in—but a world which he is willing to share with everyone.

Bobby Hebb—'Sunny' Outlook

By Walt Sayers

For some entertainers, show business is simply an occupation—a means, like almost any other, of making a dollar. For Bobby Hebb, show business is a way of life... certainly not always an easy life but the only one he has ever wanted.

Bobby admits he has been "down" many times and he wasn't always sure what he'd be doing the next day, but he never quit. He once teamed with a songstress named Sylvia, but they split up. His first record came out.

He's made it now but only by practicability he should have quit the business a long time ago. He just hasn't had much determination. And because of that determination he is now a highly respected entertainer with his latest release, "Sunny."

His thirst for entertaining began early. He had a stormy childhood but he still dreamed of show business. Both of his parents were blind... but both were fine-trained guitarists and Bobby right away learned to love music.

All through grade school he concentrated on music. Then, at 12, he got his first real professional break.

Roy Acuff, the great fiddler-singer who is enthroned in the Country and Western Hall of Fame, saw Bobby perform. He was impressed and Bobby consequently became the only Negro to perform in the large "Grand Ole Opry" east. Bobby played the "spoons" and sang with the Smoky Mountain Boys.

But when Bobby left the show he was almost right back where he started. He found that there wasn't much demand for "spoon" players, and although he sat in on a few Bo Diddley recording sessions he was still on the same old treadmill.

His approach was all wrong. Several years later Bobby was in the Navy, and one night he and a friend went to a performance at the famed Lighthouse, the jazz club in Hermosa Beach, California. Barney Kessel was headlining the show.

At that show Bobby remembers, he, for the first time saw what real jazz was... what it can do to both the audience and the musicians. He admits he was dazzled by what Kessel put down.

Determined to master the techniques of the music that so moved him, Bobby returned to his home after he was discharged from the Navy and began working on the guitar. It was awkward and offkey at first, but with the help of Chet Atkins and Hank Garland, old friends from his Roy Acuff days, he learned valuable lessons in "soul" music. In 1964, Bobby went into Brand's on E. 84th St. in Manhattan. He has been there to two years as a soloist. During that time he continued his active interest in songwriting, and recently penned his current hit, "Sunny."
HOTLINE LONDON

Beatie Fourteen

By Tony Barrow

Immediately prior to their Germany/Tokyo/Manila tour THE BEATLES made their first live U.K. television appearance of 1966. On “Top Of The Pops” they did both “Paperback Writer” and “Rain.” The last-minute decision for them to appear on the show was made by Brian Epstein after thousands of fan requests had poured into his office, into the U.K. fan club headquarters and into the production suites of just about every major TV company in London!

In Germany the foursome’s concert at the Munich Circus Krone was video-taped for subsequent screening as a 45-minute TV spectacular and in Japan they made a 60-minute Beatles Special out of the boys’ Budo Kan Hall concert performance plus newsreel film material.

Kiddle Story

On the day of the “Top Of The Pops” appearance, The Beatles also undertook a late-night recording session at which they completed one of the final tracks for their upcoming U.K. album. Now they have a total of 14 all-new recordings, including the three already available on your side of the Atlantic in Capitol’s “Yesterday and Today.” GEORGE has penned three new numbers for the set and every one of the others is a LENNON/MCCARTNEY composition. Although Ringo has not been involved as a writer, he is certainly featured vocally on one stand-out track which the boys themselves describe as a “special kiddie song.”

As previously reported in this column, the eleven new numbers as yet unreleased in America or England are likely to make another U.S. Capitol album later this summer.

Exaggerated reports about MICK JAGGER’s state of health circulated around London immediately prior to the departure of THE STONES for their current U.S. tour. It was said that Jagger was in the brink of a nervous breakdown and that he had collapsed. In fact, the truth was that Mick had been overworking, one way and another, and was just exhausted. At no time was there any question of him having to miss the American trip although he did spend his final week in London under doctor’s orders to take it easy and get plenty of rest. There was not, and is not any longer worry over Mick’s condition.

Because his plans to begin a solo motion picture career would have clashed with so many of THE ANIMALS, ERIC BURDON has postponed indefinitely his dramatic screen debut. His first picture was to have gone into production on August 1st which would have forced the Animals to cut short their lengthy summer tour of America. Burdon has confirmed his continued desire to act in a full-length screen drama but he will wait until the group’s engagement diary is less full.

Busy Pet

Between October and January a fantastic new series of U.S. dates has been lined up for international songstress PETULA CLARK. Currently completing a highly successful cabaret starring stint at our plush Savoy Hotel in the Strand, Pet is also seen every week in her own network TV show throughout the U.K.

When she returns to America she’ll start off with guest appearances on the Ed Sullivan, Andy Williams and Roger Miller shows. Then she’s at New York’s Copa nightspot for a 4-week season prior to doing the Danny Kaye special in December. In January she’s in Reno for the entire month and in the new year she has a Dean Martin TV date before heading for Europe and a much-deserved 6-week vacation. Meanwhile it looks as though the proposal from Top U.K. hit via her major U.S. label, “I Couldn’t Live Without Your Love,” a number penned jointly by recording manager and musical director Tony Hatch and British songstress Jackie Trent.

NEWS: New York’s WMCX Good Guy GARY STEVENS is likely to have his own show on latest of our pop pirate stations Radio England. . . . PAUL McCARTNEY has had that chipped-off front tooth capped. Now the damage doesn’t show even on TV close-ups . . . “Shotgun Wedding” hitmaker ROY C. plans lengthy stay in the U.K. and may make his permanent home in London . . . Talk of RADIO CAROLINE and England’s GRANDA TELEVISION companies setting up independent record production units with their own labels . . . October and November college dates in U.S. being set for THE FORTUNES . . . KINK RAY DAVIES shaved his moustache after strong fan protests! . . . Massive press coverage of June London vacation trip by PAPAJOHN PHILLIPS and MAMA CASS ELLIOTT . . . In Stock- holm THE WHO shattered Scandinavian concert attendance records set up by THE ROLLING STONES . . . Composer LIONEL BART named his pair of Alation pups SIMON AND GARFUNKEL . . . Nervous offers for TOM JONES . . . PAUL McCARTNEY purchased a 200 acre farm way up in the Highlands of North East Scotland as hideaway retreat for off-duty relaxation . . . In some U.K. music industry circles THE BEATLES are getting straight to Number One with “Paperback Writer” . . . MANFRED MANN lead singer PAUL JONES has signed personal management and agency contract to take care of his own ventures outside the group on an individual basis. Paul promised debut disc with newcomers THE RAM HOLDER BROTHERS . . . PADDY, KLAUS AND GIBSON, singing/playing threesome signed by Brian Epstein a few months ago, disbanded although their “Quick Before They Catch Us” TV title re- cording is still heard every Saturday via BBC Television’s teen-drama series of the same name.

Patty Michaels:
A ‘Little Girl’?

By John Walters

Patty Michaels says she’s “tired of being a little girl,” but at first glance a guy is inclined to believe she’s grown up.

The young songstress dropped by the office the other day, thoroughly disrupted the male inhabitants here and then made this seemingly facetious statement. But when you consider Patty played the part of a little girl for four years in the Broadway epic “Sound of Music,” the statement doesn’t seem quite as ridiculous.

Concentrating

Patty, whose record, “Something Happens (Deep Inside Me),” is just being released on the West Coast, is now out of the theater completely and is concentrating on recording.

Patty Michaels is not an easy person to interview. She’s much too pretty . . . and if you’re fortunate enough to get a coherent question out, the chances are it will be answered with either one word or a shrug. Not that she’s stuck for an answer but she’s just quiet and somewhat reserved and when she does say something you get the impression she means it.

So it is only natural that her choice of the opposite sex would be someone who “is quiet, sincere, and nice.” But people like this are pretty scarce so I don’t date very much.

Patty makes no obvious effort to project an image. She is down to earth and doesn’t try to imitate anyone, although she admires Sand- dra Dee and Brigitte Bardot and with her long blond hair falling over her shoulder she looks very much like the latter.

One of the things that has turned Patty against Broadway is the long demanding schedule she has had to face. It limited her social life somewhat, but she still managed to go horseback riding and swimming during her few free hours.

She cut her first solo record last year, “Mrs. Johnnie,” which in her own words “bombed out.” Her latest record is on the Epic label and has a good arrangement that looks promising, but she still will venture no prediction of its success.

Will she record again? “If this record does well,” she evaluated in one of her longer statements of the day, “then I will keep on recording. I like pop singing very much.”

She likes what she is doing now better than the theatre, for one reason, because “I like being with people like myself.”

Long Time

It has taken Patty a long time to be with people like herself. Her entire family was in show business and Patty began her career when she was five weeks old. She was selected as a Harry Connover model at that time and made her first public appearance. When she was seven she was chosen “Miss Sun- beam” by the quality Bakers of America. For that honor Patty was chosen out of about 1,000 girls who auditioned for the title.

In addition to singing she can also dance, and has appeared with numerous groups and solo performers, including The Lovin’ Spoonful, The McCoys, The Wild Ones, The Beau Brummels, Paul Revere and the Raiders, The Shangri-Las, Little Stevie Wonder, Joe Tex and Mary Wells.
Len Is Killing Himself—Gary Lewis

By Carol Deck

Gary Lewis is usually a pretty easy-going guy, but he became near violent while reading in The BEAT. Len Barry’s decision not to appear with long-haired groups anymore.

Gary himself is not exactly what you’d call a long-haired singer, but he came quickly to the defense of those Barry described as “a collection of tramps.”

“He’s killing himself by saying that. You have to have long haired groups on a show,” he said adamantly.

Sitting in the living room of his spacious Beverly Hills home, Gary violently ripped the paper in pieces, saying that Barry’s examples of groups who “use it (long hair) as a replacement for talent” are ridiculous.

“The Animals are a gas,” he said. “And the Spoonful are only about two points below the Beatles. John Sebastian’s going to be up there in the Lennon-McCartney category.”

Len Barry also used the Stones as one of his examples, saying “they just stand there and fake.” Gary completely disagrees.

Digs It

“I dig their show because each one has his own little thing going on stage.”

But then Gary calmed down a bit—enough to show what a true performer he really is. You see, he sat there and placed personal calls to five girls back East who had won a chance to meet him after one of his performances there but had been unable to, due to some technical difficulty.

So Gary called each of the winners and chatted briefly on the phone with each girl. He’s one performer who really tries to do nice things for his fans.

Gary also had a little time to tell us what he’s been doing lately and where he’s going next.

He recently completed the Dick Clark Tour and then returned home to receive an “Oscarette” from the Junior Philharmonic Orchestra. He’s the first pop artist to receive the award since Johnny Mathis got it three years ago.

At the climax of the presentation of the award Gary got to lead a 110-piece orchestra—and that’s a little different from standing in front of a rock and roll group.

He’s got a busy month ahead of him now. He makes his legitimate stage debut in the next few weeks as Birdie in “Bye Bye Birdie” at the outdoor Starlight Bowl in Kansas City.

His Own Show

Then shortly after that he goes back on the road with five or six other acts, in what’s being billed as The Gary Lewis Show. Sometimes later he hopes to grab a vacation in Hawaii. Good luck Gary.

But right now he’s working on the release of his latest single, "My Heart’s Symphony," and racing about town in his new car, a GT Mustang.

Life’s not all beautiful for Gary though; he does have one ever present worry—the draft.

He very frankly admits, “I’m 1-A and can be called at any time.”

That can kind of hang up a career a lot, but Gary’s not just sitting back waiting for it to happen. He’s keeping very busy with traveling, performing and conducting a 110-piece orchestra.

Just before he left on his next jaunt, he did leave one final command with The BEAT on a subject which he has repeatedly stated his opinion.

“There must be long hair on girls,” sayeth Gary Lewis.

Gary Lewis and an old friend . . . Ed Sullivan

Thomas Group Likes ‘Sexy’ Indian Sound

By Jamie McCluskey III

They call themselves The Thomas Group. It’s possible that the name has something to do with their drummer. His name is Tony Thomas. He also has the distinction of being the founder of the group. Oh yes—he also happens to be related—by blood!—to a rather famous Lebanese, who curiously enough, also happens to bear the name Thomas. As in, Danny Thomas.

Tony was born in Los Angeles, California on December 7, 1948, and is so fond of his drums that they are the only instrument he plays.

The lead singer for the group is a tall, handsome lady-killer type, who smilingly bears the name Greg Gilford. Greg arranged to make his worldtry debut on September 30, 1948, also in the City of the Angels, in sunny Southern California. However, contrary to popular opinion, he bears no relation to a tall, dark Lebanese comedian.

88-Man

Unlike Tony, Greg finds it difficult to be faithful to just one instrument, and boasts nine years of lessons on the piano, and an ability to create many musical sounds on the 88’s along with the organ (which he plays in the group) and the tambourine.

The group’s lead guitarist, Myron Howard, is the only member of the youthful band who has done any songwriting for the group, though the others admit to a “little bit of fooling around” in this area.

When I asked Greg what sort of music the group as a whole preferred to play, he responded simply: “Folk rock.” At which juncture, Tony Thomas (of the drum fame) promptly fell into a fit on a nearby floor, simultaneously commanding poor Greg to “get yourself out of that one!”

So, after helping Tony back to his seat, Greg patiently re-explained the group’s musical preferences: “We like to play rock and roll, a little rock folk (he said quietly, casting a sly look at friend—Tony who was slyly turning green) but mostly the stuff that’s ‘in’ like the swingin’ rock stuff.”

Folk Rock??

The Thomas Group has recently released its first record—introduced on the nation’s Number One pop show, the Ed Sullivan Show—and Greg describes it, entitled “Autumn,” as “A happy summer sound-like thing. It’s not too folk rock (Tony winced again!) and it’s not too way-out-swinging stuff.”

And what about the musical trends in the pop field today? Just what is happening and what is important? For the answers to these all-important questions, we turned to the ever-present, ever-smiling Leader of the Group (Thomas that is)—Tony, who immediately elucidated upon the topic:

“I feel that the Indian music and the Arabic beat have infiltrated through the rock and roll today. It’s a steady percussion sound and it swings. It’s very sexy!”

Mr. Thomas was temporarily unavailable for comment regarding an explanation of that last adjective, so any curious BEAT readers who have some questions to ask—will please fake it, in the approximate key of J. Minor!
"ASSAULT ON A QUEEN"

By Jim Hamblin
(The BEAT Movie Editor)

The scene: Waterfront.
The man: Frank Sinatra, who operates a fishing boat charter with his friend Line, have just had a visit. The landlord demanded the back rent, and has been thrown into the ocean by the pair.
LINE: "Can he swim?"
SINATRA: "We'll check the morning papers."

This may give you a hint of some of the dialogue throughout most of Queen. The reason is obvious when you notice who did it: Rod Serling. That master of prose and wit who has given us many a notable night on the Tube with Twilight Zone — and even more recently constructed the final words spoken over the body of a man who will be very much missed in Tinsel Town, Mr. Ed Wynn.

Titles that grab an audience are always a special delight, and this one certainly does that. In conversation it invariably is understood as "Salt On A Queen," but it's a good movie just the same.

It is difficult to separate the Man from the Character when Frank Sinatra is on the screen. First of all because he is probably paying for the film, and secondly because he is the most sought-after entertainer in the biz, he can leisurely pick and choose his roles without regard to what it might do to his career.

It is a matter of historic record that he consistently chooses roles that involve military people, and this one comes pretty close. Paramount Pictures has rather generously compared the excitement in this film to Von Ryan's Express, a film made by Sinatra for a rival studio. Perhaps they hope to duplicate the financial success.

The story revolves around an ex-Nazi submarine commander who talks them into trying to hijack the luxury liner Queen Mary, using old navy beefs that just happen to have to be repaired.

There are a few unexplained oddities in the film. Sinatra, as the diver, first goes down in an old type diver's suit, with the canvas material and metal head bubble and all that, but then when they dive again for the submarine he suddenly appears in a modern SCUBA diving rig.

In a burst of questionable logic, the producers hired on Duke Ellington to create a very forgettable music score. With no music at all in places where it needs some, the rest of the picture is sandbagged by some never-matatabo combo group tootling away. Dimitri Tiomkin would have a stroke.

Tony Franciosa had a terribly difficult role to play, and we last week asked him what the reaction has been so far. He agreed that it was a very unsympathetic role, and that tends to get people confused about making a judgment of the performance, rather than the character being portrayed.

But with Chairman of the Board Frank Sinatra at the helm, who needs to worry? The picture is well-done and exciting, with a particularly fine job by veteran actor Richard Conte, who at one point gets fed up with Franciosa, grabs a wrench and asks, "What are we gonna do with this guy? Somebody make a suggestion."

Our suggestion is take in a movie tonight. This one.

DURING ONE WEEK of filming, a severe smog attack hit Hollywood. Here's one man's answer to problem.

RICHARD CONTE pulls the switch on what had been a perfect plan.

TONY FRANCIOSA in an unsympathetic role.

VIRNA LISI adds interest.

THAT MAN goes anywhere to get away from smog.
LIMITED SUMMER BONUS FOR BEAT READERS—

$200 in Values Only $2 in Price!

Funteen Club

GO-GUIDE COUPON BOOK

More than 100 coupons for Free Admissions, Discounts up to 50% or 2 for 1 offerings. Activities and Products listed below, plus many others.

<table>
<thead>
<tr>
<th>Movies</th>
<th>Revell</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clubs</td>
<td>Statewide Theatres</td>
</tr>
<tr>
<td>Dancing</td>
<td>So. Cal. Bowl. Assn</td>
</tr>
<tr>
<td>Sports</td>
<td>Troubador</td>
</tr>
<tr>
<td>Food</td>
<td>Ash Grove</td>
</tr>
<tr>
<td>Clothing</td>
<td>Orange Julius</td>
</tr>
<tr>
<td>Records</td>
<td>Hullabaloo</td>
</tr>
<tr>
<td>Jewelry</td>
<td>Gazzari's</td>
</tr>
<tr>
<td>Cosmetics</td>
<td>P.O.P.</td>
</tr>
<tr>
<td>Shows</td>
<td>Pasadena Civic</td>
</tr>
<tr>
<td>Fairs</td>
<td>Sports Show</td>
</tr>
<tr>
<td>Horseback Riding</td>
<td>L. A. Blades</td>
</tr>
<tr>
<td>Bowling</td>
<td>Ice House</td>
</tr>
<tr>
<td>Folk Music</td>
<td>World On Wheels</td>
</tr>
<tr>
<td>Plays</td>
<td>Independ. Theatres</td>
</tr>
<tr>
<td>Slot Car Racing</td>
<td>Vivian Woodward</td>
</tr>
<tr>
<td>Billiards</td>
<td>Fashion Tops</td>
</tr>
<tr>
<td>Skating</td>
<td>Mademoiselle</td>
</tr>
</tbody>
</table>

Dial F-U-N-T-E-E-N For More Information

ORDER NOW WHILE THEY LAST!

Funteen Go-Guide

c/o KRLA Beat

6290 Sunset, Suite 504

Hollywood, Calif. 90028

Please send me ______ copies of
the 1966 Funteen Go-Guide (Valid
thru Dec. 31, 1966) at the special summer
rate of only $2.00 each. I enclose $______

NAME:

ADDRESS:

CITY: STATE: ZIP: 