KRLA Beat

JUNE 18, 1966

JAN BERRY

Same Car—Same Street—Before It Struck
Behind The Scene With The Beatles

By Tony Burrow

The 'remote control' June 5 appearance of THE BEATLES on CBS Television's "Ed Sullivan Show" was pre-taped in color by Brian Epstein's Subafilms production unit in London on May 19. John, Paul, George and Ringo broke into their current prolonged series of album recording sessions to go in front of the color TV cameras. Location was the EMI recording studios in St. John's Wood, North London, where the boys worked in the massive No. 1 studio for the best part of five hours on the special Sullivan insert.

They arrived for shooting at 9:45 a.m., a ridiculously early start to a Beatleday. By ten they were ready for the first take of "Rain"—two hours later they were ready for a belated breakfast and road manager Mal Evans brought in four boiled eggs plus a plateful of bread and butter.

At one o'clock they moved on to the second title—"Paperback Writer." For this all four Beatles wore shades—John and Paul used shades with orange tinted glass, George's were green and Ringo's were blue. For this sequence, John and George perched themselves on a grand piano while Paul sat on a stool raised up on a sort of lectern-type rostrum immediately in front of the camera.

Before breaking for lunch the boys taped a special introductory segment of talk to be slotted into the Sullivan Show. In this they said that they had loved to make a live-on-the-spot appearance on this particular edition of the Sullivan Show but it just wasn't feasible because of their tight album-making schedule.

The color taping was just one part of a two-day project. Throughout the afternoon of the first day The Beatles stayed in the EMI recording studio to make a series of black and white inserts for screening via various British television shows—the first of these being the BBC "Top Of The Pops" program seen throughout the UK on June 9, the day before the "Paperback Writer"/"Rain" single is issued on our side of the Atlantic.

On the second day the boys traveled to the West London district of Chiswick where they used the grounds of the impressive Chiswick House as the picturesque open-air setting for further

(Turn to Page 3)

Jan Is Improving

Good news comes to The BEAT this week from Lou Adler, President of Dunhill Records, who informs us that successful young singer, Jan Berry, is showing great improvement.

Jan was critically injured in an automobile accident on April 12 and has only recently come out of his coma. Reports now show that Jan is "progressing and is awake but is paralyzed on one side and it is too early to tell if the paralysis is permanent."

When Jan came out of his coma his power of speech was completely gone and Jan is presently learning to speak all over again. However, he is able to say a few words and is also undergoing physical therapy in order to regain complete control of his speech.

Lou reports that Jan's spirits have picked up considerably in the last few days and he seems to be making a rapid emergence from the deep depression with which he had fallen after re-gaining consciousness.

Ironically, Jan has been studying to become a doctor but during the past few months has spent more time in the hospital as a patient than as a med student.

September was the month Jan and his singing partner, Dean Torrence began their movie. The movie was interrupted when Jan became the victim of a one-in-a-million accident on the set. Result—a very badly broken left leg.

The film was, at that time, scheduled to begin shooting again in the Spring but April had brought a visit when Jan was again injured. Now no one knows who or, if the movie will ever be finished.

In between accidents, Jan had conducted a symphonic orchestra and recorded an album titled, "The Jan and Dean Symphony Number One—In Twelve Movements." Jan wanted much to perform the selections at Los Angeles Music Center, using the proceeds to build a children's hospital and research foundation.

"After all," Jan told The BEAT months ago, "the kids paid for it. They're the ones who went to see our concerts and who bought our records. Why not build it?"

Jan has remained very serious about becoming a doctor, despite the fact that he is tremendously successful as a singer. "I want to practice when I receive my M.D. degree; it isn't just something to fall back on."

Jan and Dean began singing together in 1958 and conducted their first recording sessions in Jan's

(Turn to Page 10)

Are Long-Haired Boys Actually Revolting?

A well-known psychiatrist offers an interesting explanation for the current long hair trend.

Dr. Vladimir Ellisberg of New York, former president of the American Society of Psychosomatic Physicians, says it's all a passing fad for boys to look like girls and girls to look like boys.

He comments: "It's not psychiatric. It's not biological. It's not neurotic. It can be traced directly to social factors. It is rebellion—rebellion by the youngsters against their parents and against society."

Dr. Ellisberg says there's nothing for adults to be alarmed about—that it's all just a wave.

He goes on to say:

"It's strictly a revolt against the world—starting with the parents first, then older people generally, and finally the secretary of defense. They glare at older people on the street—as if they're enemies—and some burn draft cards."

The psychiatrist adds: "But after a while, girls will want their men to be strong again and the boys will start drifting toward the feminine girls. Then we will sit back and wait for another wave."

Actually, Dr. Ellisberg's explanation that boys who wear long hair are revolutionaries is nothing new. A long-haired 18th century farmer, George Washington, was one of our better-known revolutionaries.
"HOW COME I ONLY GOT ONE?"  "CAUSE THAT'S ALL YOU DESERVED."

..."YOU MUST BE KIDDING!"

..."I SING THE BEST ANYWAY."

New Beatle Album: 'Yesterday – Today'

Get ready everyone, 'cause here they come again. Talking about the Beatles who are once again about to upset the entire recording industry.

In the last month since the announcement of the release date of the new Beatle single was made, nearly every top group about to release a record of their own went into rush production in order to get their product out before the Beatles' new disc came along and whipped up the charts.

Release Date

It looks as though it's about to begin once again, as the Beatles have tentatively scheduled June 15 as the release date for their brand new album.

Entitled "Yesterday ... and Today" there will be eleven new tunes on the LP and the new single — "Paperback Writer" b/w "Rain" — will not be included.

Many people have protested the choice of Beatle tunes which are included among the American versions of the Beatle albums as well as the number of tunes which are included.

A representative of Capitol records explained to The BEAT that the reason for this is primarily a financial one. In this country, a record company must pay the composer of a song two cents for each song in royalties.

Therefore, on a normal 12-cut record, the composer (if he composed all 12 tunes) would be receiving 24 cents for each album sold. For this reason, if the full 14 to 16 tracks which are on the British LP were included on the American version, it would increase the royalties paid to approximately 32 cents per album.

Extra Tunes

If this were done, the record company, in turn, would be forced to increase the price of the whole album to the general public by at least one dollar. Capitol admits, however, that they are perfectly willing to include the extra tunes if the Beatlemaniacs who are purchasing the albums are equally willing to shell out the extra portions of their allowances.

In the meantime, we can probably expect some rush-releasing of albums from people such as the Association, the Lovin' Spoonful, the Animals, and maybe even Bob Dylan.

There is also a good possibility that this new album by the Fabulous Four will be another "Rubber Soul" sort of thing, as reports coming in to The BEAT from across the foam indicate a very extensive use of unusual instruments and instrument combinations as well as some very unusual technical effects.

So, we extend fair warning to all pop performers with an eager eye glued greedily to the nation's charts: Watch out, 'cause the Beatles are coming back!
On the BEAT

By Louise Crocione

This was a week for pop people to speak out and, of course, leading the pack was Mick Jagger. There just does not exist a more frank or outspoken person than Mr. J. His latest: "I hate America. I like certain things in America. I like Los Angeles because it's always warm and it makes a change from England. It's a great country if there weren't any people there." End Of Words Of Wisdom From Mick.

His remarks will probably make a lot of people angry. But they shouldn't really. If that's the way he feels—that's the way he feels and, at least, he's honest about it which is more than I can say for some people.

Mitch Ryder had a few things to say this week too. You know, he's so hung-up on rhythm 'n blues that he revealed: "I'd rather have a song on the rhythm and blues charts than a number one pop hit. That would be a personal accomplishment for us and would give us great satisfaction."

U.S. Blues

Mitch went on to take a little dig at the British R&B performers. "This blues sound belongs to America. It's our heritage and we ought not to let the British take the lead and show us how it's done."

The Kinks have withdrawn from a scheduled appearance at a huge pop show in England because both the Kinks and the Small Faces wanted to top the bill. They're having their share of problems getting into the U.S. too. "I don't know what it's all about," admitted Ray Davies. "We went twice last year and our records do well there, I think it must be 'Our Man Flim' after us. Or perhaps the Americans are fed up with James Bond and the Beatles taking all their money."

The Hollies have recorded the title song from the next Peter Sellers movie, "After The Fox." Immediately following the session, the Hollies left for a three week tour of the Continent along with Bernie Calver who is taking Eric Haydock's place on bass guitar while Eric is recovering from nervous exhaustion.

By the way, if you're an Association fan and want to write them a letter or something, you can be sure they'll get it if you address it in c/o THE BEAT. At least one of them drops by our office every single day and the worst offender—Russ. They're a funny bunch, though, and we're all glad to see that they are finally making some chart noise.

Herman Sellin'

Herman's up-coming tour of the U.S. is assured of two sell-outs already. In Birmingham, Alabama, 20,000 out of 15,000 tickets were sold during the first week. Ditto for Chicago where 14,000 tickets were sold without any promotion whatsoever! Now, if Herman can only keep that up for the other 25 cities...

The Animals have just completed a tour of Stateside colleges and have definitely noted a difference between a "young" and a college audience. But they're not saying which they like the best. No way. Eric Burdon was so impressed with the audience at Cornell University that he personally thanked the audience for making the Animals' closing date so fantastic.

Incidentally, the Animals broke gate records at many of the colleges they played and were obviously very much impressed with the fact that their audiences seemed to be really listening to each one of their songs. Quite a change for the Animals—to be actually heard!

Anthony and the Imperials, however, are not impressed (fact is, they're disgusted) with playing colleges. Said Anthony: "Quite a few colleges, about seven out of ten, are providing poor working conditions." By that Anthony means that the PA systems don't work properly, they are often without a stage and are practically never provided with capable back-up musicians.

"If colleges want a top act," continued an angry Anthony, "they should be able to provide a top band for the act to work with. Now, riders on our contracts will call for seven to nine qualified musicians who can read music, decent dressing rooms and that all shows will be in concert halls with seats."

Don't be too upset if you don't know what a Lovin' Spoonful is. And for heaven's sake—don't ask John Sebastian, Zal Yanovsky, Steve Boone or Joe Butler to explain it to you. You'll be very sorry if you do. We know, because we did and we are!

The Lovin' Spoonful decided to do us a favor and actually write an article about themselves for us. We thought it was a fabulous idea—but we won't make that mistake again. Because, word for word and punctuation mark for punctuation mark, this is exactly what we got:

"Zal and I just wandered around the West Village telling each other that when we needed a bass player and a drummer, one would appear."

John Sebastian, 21, plays guitar,

Beatle Scope

(Continued From Page 1)

Don't worry folks, we didn't go out of our way to find these TV performances in stereo. But the Beatles are certainly among the first bands to realize that they can make more use of their stereo power. The first two recordings, "Help!" and "Rubber Soul" are two of the most immediate and thrilling records of the year.

The Beatles have just released their third album, "The Beatles," and it is a startling departure from their earlier work. The album is a collection of original songs and covers of other artists, and it features some of the band's most creative and experimental work to date.

The album opens with a medley of classic rock and roll hits, including "I Want To Hold Your Hand" and "A Hard Day's Night," both of which were originally released in the mid-1960s. These tracks help to set the tone for the rest of the album, which features a mix of upbeat pop songs and more introspective ballads.

One of the standout tracks on the album is "Across The Universe," a meditative ballad that showcases the band's ability to create beautiful music that is both uplifting and reflective. The song is a perfect example of the band's evolving sound, as they continue to push the boundaries of what is possible in rock and roll.

Another highlight of the album is the track "The Long and Winding Road," which features the band's signature harmonies and is a powerful and emotional piece that speaks to the human experience.

Overall, "The Beatles" is a fantastic album that is sure to be enjoyed by fans of the band and anyone who appreciates the power of great music. It is a testament to the band's talent and creativity, and it is a must-listen for anyone who loves music.
And Now—Sonny On Piano

By Jeanne Castle

How does Sonny Bono manage to come up with hit after hit? Simple—he just needs a few basic ingredients. Like one garage—loaded with left over furniture, rolled rugs, extra paintings, empty coke bottles, newspapers, and beat-up, half-written lead sheets.

Sonny also requires one wrought iron candelabra—borrowed from the formal dining room (when Cher isn’t looking). And, of course, matches to light the candelabra.

Old Piano

Then there’s Sonny’s old, rickety, battered piano which possesses numerous keys which don’t work and broken pedals. The piano itself is covered with rolls and rolls of wall paper and Sonny swears he wouldn’t part with his piano for a million dollars.

Sonny demands a pencil on which to chew while he’s thinking, and if you don’t believe me just look closely at the above picture of Sonny. That photo was taken while I watched Sonny pound out “Have I Stayed Too Long?”

I didn’t intentionally visit Sonny & Cher to watch Sonny compose. Actually, I was viewing their magnificent new home when Sonny insisted upon showing me what he considers to be the most important room in the entire house. You guessed it—the garage!

Sonny opened the door to his inner sanctum and instantly seemed to forget that our photographer and myself were even alive! He stared at the piano, turned around and went into the formal dining room to secure a beautiful wrought iron candelabra and a book of matches.

Candelabra placed on top of the piano, Sonny proceeded to finger thru the partially written lead sheets (some of which were upside down) and then sat down and lit the candles.

His bare foot began moving as he muttered some of the song’s lyrics. His fingers moved up and down the keyboard until he found the section of the piano which possessed some keys which worked and slowly “Have I Stayed Too Long?” was born—right there in front of me! What a thrill that was.

How?

Very curious to find out how Sonny had managed to write the entire song in less than a half an hour, I asked him what had brought that particular song to his mind as he stepped foot into the garage.

“Jennie, I took one look at my old piano,” said Sonny, “and the keys seemed to start playing a tune—the keys which work, that is!”

“How about Cher? She wasn’t anywhere around while Sonny was writing—doesn’t she usually listen to what Sonny is composing?” I get Cher out here and have her listen to it when it’s finished,” answered Sonny. “She comments on it—sings it thru with me and that’s it!”

It occurred to me that Sonny must spend hours in that garage but he assured me that “it just depends on when I get an idea. Ideas don’t come at any special time. Sometimes late at night I can’t sleep when I get an idea so I’m out there in the wee hours of the morning.”

Although Sonny’s piano is rather wretched looking, it is obviously very precious to him because when I suggested that perhaps he should buy a new one, he screamed: “Are you kidding? I wouldn’t get rid of this piano for a million bucks!”

Guess I don’t blame Sonny—after all, that old, rickety piano has certainly produced it’s fair share of hit songs. And I’d like to thank both Sonny and Cher for inviting us over to their home and letting us in on how one of their smash singles is actually written.
Inside 'A Rather Solitary Man'

politician. People were singing things that I believed and felt. They were things that I wanted to record. Whenever I heard one of my songs it would always get me—that I should have done it.

He has done it now and his first smash is keeping him busy flying around the country. You know where he is right now but where’s he going? "Back to New York, then to the Midwest. They released ‘Solitary Man’ a week ago in England and they say it’s doing great, so I’m going to England, right?"

Your initial impression of Neil as an angry young man continues to fade as he continues to talk and you wonder where you ever got such an idea when he begins telling you about his biggest fault—no sense of direction.

Always Lost

"I always get lost in every city," he grins. "So, if I know I have to be somewhere and it’s going to take a half an hour to get there I leave an hour and a half early! That way I know I’m gonna get lost but I enjoy it and see the sights. In England, it’s going to be ridiculous—they drive on the wrong side of the road! I’m going to add one day to each day of my schedule so I get to see it. I’ve been to an awful lot of towns but I never get to see them."

It’s a funny thing about most entertainers, no matter how pretentious they are—they all seem to have the same kind of goals. To get a nation-wide chart topper, to play the Hollywood Bowl, to pack Shea Stadium. Except Neil, he has an ambition that was completely new to me—he wants to go to Russia!!

"What I’d really like do is to do a rock ‘n’ roll show in Moscow because they’re so restricted there that I have a feeling if they went to a rock ‘n’ roll show they’d really go out of their heads. It’s that kind of thing for me. It’s sort of like when you let a guy out of prison and he sees the sun again."

"Of course, they wouldn’t understand a word. But I’m really going to do that. I’m going to talk to some people and see if they’ll let me go. They probably won’t but I’m going to ask anyway."

You don’t exactly inquire about Neil’s hobby—first because you don’t know what is it and second because you’re not in the habit of asking about hobbies. But he tells you anyway. Only he starts out by saying, "Most people think it’s kooky," so you’re ready for Neil to inform you that he raises elephants in his backyard. And you’re naturally relieved to learn that it’s pianos—not elephants.

I buy upright pianos and guitars. I never pay more than $50 for an upright. I must have bought 15 pianos in the last year. An instrument has personality of its own. I buy them because every once in a while I find one which has a sound I love.

"I used to have that hang-up with guitars. Once in New York I found this beautiful, great looking guitar in a hock shop and now that’s the only guitar I ever use. I don’t go anywhere without that guitar. The funny thing is that I bought the guitar without even playing it because it looked so great!

"People say it’s ridiculous but it doesn’t sound ridiculous to me and it’s important to get an instrument that says something back to me.

Asked if his home wasn’t getting a bit crowded with 15 upright pianos living there, Neil was quick to set the whole thing straight.

"No, I just buy one piano at a time. There’s this guy in New York who makes his living by moving my pianos!"

Wanta Know?

Since you’re not a songwriter, you’ve always wondered how a song is actually written. You’ve asked that question before and you’ve never received a very satisfactory answer. You don’t think you’ll get one this time either—but you’re wrong. You not only get an answer—you get an example.

"I was in San Francisco last week and after a show in this big auditorium I saw a girl in a corner all by herself and there were tears in her eyes. It affected me. I went over and asked if I could buy her a coke or something. She’d had a fight with her boy friend, I guess. Anyway, when I got back to the hotel that night I wrote a song about what I thought might have happened. That’s the way a song comes. Maybe no one will ever hear it but it was just something I had to say."

"I’ve written maybe a 100 songs. Some people can write a song in 20 minutes but it usually takes me a long time because it’s like I have to pull it out of myself. I have to keep at it until I finish. I mean, I can stop to sleep but then I go right back to it. When it’s finished, I say: "Thank God. That’s the nice part—when you’ve finished it. Then when you sing it, it brings back certain memories."

"I’m very happy being a songwriter. It’s kind of a fulfillment to me. I’d be happy if I never made a dime. It adds a lot when someone comes up and says they feel that way too. When I write a song I think about me, so it’s a nice feeling when you find someone else feels that way too."

"That happened in San Francisco. After a show this boy came back to tell me that he had come to the show because ‘Solitary Man’ was the way he felt."

Reluctantly

Neil tells you that he has to leave. Sometimes you can hardly wait to get an artist or a group out of the office but today, right now, you’re reluctant to see Neil go. Unfortunately for you, but fortunately for Neil and his fans, he’s on his way to film a ‘Never Too Young’ segment.

"They’ve given me a few lines of dialogue. I’ve never done dialogue before. The dialogue on that show is very simplified so I’m looking forward to it. I’ve never acted before and the only thing I can do is die. I’ve been practicing that for years! You know, if somebody says ‘Bang, you’re dead,’ then I know how to die," says Neil, clutching his side in the agony of imaginary pain.

Right at the precise moment that Neil has chosen to “die” the sound of the Rascals’ new record, “You Better Run,” comes blaring out of the radio and the whole office staff makes a mass beeline for the nearest radio. And leading the mad dash? Neil Diamond.

"I saw them in a club in Jersey when they were first the Rascals," Neil reveals. "They were out of sight then. They’re great guys."

He listens to a few more lyrics and then announces for anyone who happens to be interested: "That’s Felix singing. Great little guy."

The record ends and apparently Neil takes it to heart—he runs. You watch him swing his car into the noontime traffic and you wonder if he’ll get lost before he ever gets anywhere near the ‘Never Too Young’ set. But you sort of shrug your shoulders and smile as you think: "Well, at least he’ll see some sights!"
The Adventures of Robin Boyd...

©1965 By Shirley Nostor

CHAPTER THIRTY-TWO

By the time George came lunching through the front door, Robin had already flown through her bedroom window, returned to her six-ten-year-old self, and was sitting calmly on the couch.

"Robin Irene Boyd," George hissed in Ivid Ludvigraph, mopping his brow (among other things). "How DARE you?"

Robin looked up and smiled innocently. "How dare I what?"

George literally surged with fury. "You bloom!" well know what you do, Robin!

Robin shrugged. "Don't rave on so, you'll make me a mum," she lied. (Anticipating a bit of a row, she had placed galvanized ear muffs on her sneezing mother and snoring sister.) And, just for good measure, she had indiscriminately the gos-sipy Boyd dog with an old sock.)

George lunged at her with outstretched talons. Fortunately, he collided with the coffee table and directly on her head.

Casually flaking through a magazine, Robin allowed George to lie there in peace (no, make that silence). Then, as he groaned to his feet and stumbled to a chair, she decided to take advantage of his slightly dazzled (as in Addled, Inc.) condition.

Why?

"George, dear," she sugared. "Why did you send me to the prom on a leash? Don't you trust me, George?"

"Never!" George moaned, re-mapping. "Anyroad, never again!"

Robin grinned nastily. "And why did you show up at the prom and ruin my big moment by pre-tending to be Mr. and Mrs. George Harrison? With that thing... that... that person?"

George stopped blithely to himself and snarled. "Because you were... well, you know what you were doing to that singer... that... Tad and the Polen?"

"Teddy and the Bears," she corrected coldly. "And, if it's any of your business, I was merely greet- ing an old friend! Which, I might add, and come to think of it, is more than I can say for that finale you just presented on the doorstep!"

George re-marshaled. "I wasn't aware of the fact that I had an audience. Not until you... you..."

At this point, George's voice drifted off as he turned a speech- less shade of Sanka.

Robin re-shrugged. "I did no such thing. Mayhaps it was a pigeon.

As he hurled himself at her again, Robin cleverly rolled a has-sock into his oncoming path (not to mention his shin) and felled him neatly on a throw rug. (Which, being the sort to take things rather literally, he immediately threw at her.)

"George Dear!"

"George dear," Robin simp- lestered, adopting his proper form. "Who was that girl, George?"

"What girl?"

"The one you were trying to bestow? (A statement which began in the key of B flat and ended on high C.) (Somewhere when Robin has nothing better to do, she should consider a series of personal appearances at the Met.) She's an old friend of mine, George. George thundered. "Her name is Ann."

Robin cracked her knuckles disinterestedly. "Ann Thrax, I presume."

George looked confused. "I don't get it."

"Well, I'll keep hoping," she re-cracked. "It couldn't happen to a nicer person."

What Robin really wanted to do was crick her knuckles on that utter wretch's chin, but rather than shatter her cool, calm image, she contented herself with biting off her index finger.

Realizing for the first time that Robin wasn't just giving him the business, but was truly beside her- self (and, at the moment, they made a most unpleasant couple), it was then that George knew what he must do.

Pullin' A Robin

He must pull a Robin Irene Boyd.

Since there was no phone booth in sight, the coach had to suffice. And for the fewest moments it seemed as though the above-men- tioned tactics were working (they've been known to, you know) (don't you just know it)? That is to say, if Robin's bellows of protest didn't exactly cease, they were at least well muffled.

Shortly thereafter (about three hours, to be exact) (! joke, a joke), Robin pushed away with all her might (not to mention her fist.)

"How dare YOU?" she ranted.

George grinned that grin. "How dare I what?" he drawled.

Robin drew herself up haut- ily. "Lips that touch Ann Thrax will never touch mine," she de- creed. "Again, that is," she added, because it was then that she knew what she must do.

Not Mutch

She must teach George The Gene (not to be confused with George The Harrison (not much) a lesson. If she let him get away with the events of this evening, Heaven only knew (and very prob- ably wished it did not) what he'd dream up the next time she saw him. He was simply the old lady at another. (At another boy, not another lath.) (Silly.)

"George," she insisted as she rolled the coach in hysterical laughter (hanging gotten Ann Thrax at last) (again), it couldn't happen to a nicer person.) "I don't happen to be kidding. In fact, I'd like to know where I can apply for a substitute genie!

George leaped to his feet (not to mention here). "What did you say?

"You heard me," Robin said firmly. "Is such a thing possible?"

"I certainly is not," George re- thundered. "It is very often done," he added hurriedly as a bolt of lightning grazed his left eyebrow.

George gave a gesture of indiffer- ence. "Well, how do I get one?"

George narrowed his eyes. "Just for the askin', luv," he said in no longer vivid but deadly Ludvigraph, "Just for the askin'!

"Well-then-there-now," Robin mused, having seen not nearly enough old James Dean movies on the telly. "I'm askin'!

If you're a mind (a debatable point considering what you're reading at the moment) to think that some of Robin's never-give- up-easily-insn't hasn't worn off on George, you're out of same.

When he re-realized that she was serious, he left no stone (gas) unturned.

Having gotten nowhere fast by raining kisses on her upturned face (again, try not to get any on you), he resorted to stronger measures. First he yanked both her arms and her legs clean out of the cock- ets. Then he shook her until his teeth rattled. And, for an encore, he re-primed her ears.

But he re-got nowhere even faster, for Robin (what remained of her) stood her ground.

"Got!" she commanded, pointing a trembling finger toward the door. "Never to darken my tea pot again."

George's georgeous (ahem) face became suddenly serious. Abhi- thought Robin. Here it comes.

Now he would absolutely refuse to leave hearth and home, and she would let him stew in that pot for at least a month before she so much as even spoke to him.

However, the serious look faded just as suddenly into a fiendish things... er... smile.

"Groovy, Girl"

"I can't say it hasn't been groovy - I said in the you-know, Whitest voice in this entire world. Then, laying a finger aside of his nose and giving a nod, up the chim- ney he rose."

"Santa - I mean GEORGE," she wailed, grabbing for a disappearing winkelpicker and catching only a snoozle of soot. "Come back I was only kidding!"

But it was too late. He was gone (Join the crowd, George, join the crowd.)

It is difficult to predict what Robin might have done if she hadn't taken several blistered steps backward and tripped over his (in Boyd.)

It is even more difficult to predict what she is going to do next because the very moment she and her sturdy sister struggled to their feet, they tripped over Ringo (as in Starr.)

(To Be Continued Next Week)
The Young Rascals are hard edge, there are no softening effects in their music. Fresnetic, fast and driving, they have the kind of sound that is shredded naked. They are pop - blown up, bold, brillent and tough. They are bungling and drop dead. They are super-everything. They don't mess around; they play for keeps.

In their own scene, they are just right and from the guts, which means that there is a whole lot of private personality in their playing. They have a restlessness about music. "We haven't reached it yet" sort of attitude about things. There is never one whole, completed, set arrangement to a song. Every night is discovery night. They go at a song the way a sailor on leave goes after a town... running, jumping, standing... the Age Of Anxiety in four parts.

They are an eminently visual group without do anything hokey. One is not embarrassed watching them. They don't like to do TV shows where they have to lip-sync the words... it's not honest. Only when they have to lip-sync do they resort to some kind of natural kidding just to keep the show in their own hands.

The most typical thing about them, and perhaps the only predictable thing, is that they finish off each evening with one song which has become their trade-mark: "Cute," an improvised musical goodby that relaxes all their tensions and throws out all the strings and left-over emotion that they have accumulated during the night. It is, in effect, the link between rock and roll and jazz... a link which is getting stronger. The song may well run over fifteen minutes and is guaranteed to settle all scores.

Rightly enough, on record, it is impossible but they do in a club. They do not like being identifiable, but there is something which is identifiable... the way a Germs has song is. There is always a telltale signature somewhere in the work. They are, as one has said, another New York What Germs tried to do in the twenties, they try in the sixties. They are all the things that are the city. The crowds, the swinging, the smoke, the noise, the sweat, the beautiful people out for kicks, the waiting, screaming teen-agers, the pushy drugmen, the romantic, glamorous slick of the city on the make.

They are not tired business men thinking young, impossible thoughts, nor dolled up matrons in too tight girdles. They are today, tonight and the morning after: the drive, the chutzpah, the lights, the action, and all the questions when it's four A.M. and there's no place else to go, and you wonder what it all means anyway.

---

**One By One**

**FELIX CAVALIERE** - Organ

When Felix Cavaliere was in high school in Pelham, he let his hair grow long. He had been in the group that means that he occasionally gets a word in edgeways, if Gene and Eddie have nothing to say. He is the official warrier of the group.

Felix usually smokes a pipe which gives him a thoughtful air... which is no fake because he is an intelligent boy who is a gentleman too. He is very articulate about the aims of the group. He is refreshing to talk with someone of his age who can talk about Aldous Huxley. The name of that author comes into the conversation when Felix tells what he wants to achieve... it's the "total sound" of the organ in *Brave New World* which completely saturates the listener in sound. Felix feels that music is sensual so why fight it.

---

**DINO DANELLI** - Drums

Dino Danelli may well be the best drummer in the world. He is certainly one of the greatest. He has been playing professionally since he was fifteen and has sat in with practically every big band in existence. He is a fascinating person to watch on stage. He has assumed a manner which will probably become imitated by death. He is about the coolest looking chap around. He plays completely straight but with only his head turning in a kind of mechanical doll movement which exactly matches his rhythm. His high-arched eyebrows give the effect of "coudn't care less." He plays at a fast, lanky split rate with the sticks twirling around on the upbeat at a clip that seems faster than light. He has a superb sense not only of tension but of showmanship.

In conversation, Dino likes to remain mysterious and usually lets the others who are all eager to talk do so. However, when he does talk, it's usually about music.

---

**GENE CORNISH** - Guitar

Gene Cornish, who originated in Canada, is the only non-Italian in the group but he tells everybody that his favorite food is Italian. "It has to be," he says realistically. Actually, his favorite food is Chinese but he knows where is pasta fazole is coming from. Anyway, Gene is an affable young man. His conversation, which often takes on the aspects of a monologue, veers crazily from the serious to the outrageous and back again with what is usually described as "bewilderment speed." He usually warns people by saying, "I was only kidding," but by then one has more or less gotten the point... Gene is a nut.

He now calls Rochester, N Y, his hometown because his family lives there, but he lives in Manhattan. He originally came to the city with his own group which duly starred and scraped and scrubbed to try to make it. The others finally had to take off and go back, but Gene stayed. He lived in the city and subsisted on berries and roots until he met the other Young Rascals. Gene plays the guitar with the group and also raises his voice in song—sometimes he just raises his voice.
**KRLA Tunedex**

<table>
<thead>
<tr>
<th>This Week</th>
<th>Last Week</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>30</td>
<td>A GROOVY KIND OF LOVE</td>
<td>The Mindbenders</td>
</tr>
<tr>
<td>2</td>
<td>24</td>
<td>SEARCHIN' FOR MY LOVE</td>
<td>Bobby Moore</td>
</tr>
<tr>
<td>3</td>
<td>1</td>
<td>ALONG COMES MARY</td>
<td>The Association</td>
</tr>
<tr>
<td>4</td>
<td>5</td>
<td>DID YOU EVER HAVE TO MAKE</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>UP YOUR MIND?</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>2</td>
<td>WHEN A MAN LOVES A WOMAN</td>
<td>Percy Sledge</td>
</tr>
<tr>
<td>6</td>
<td>9</td>
<td>PAINT IT BLACK</td>
<td>Rolling Stones</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>YOUNGER GIRL</td>
<td>The Hondells</td>
</tr>
<tr>
<td>8</td>
<td>6</td>
<td>HEY, JOE</td>
<td>The Leaves</td>
</tr>
<tr>
<td>9</td>
<td>17</td>
<td>YOU DON'T HAVE TO SAY YOU</td>
<td>Dusty Springfield</td>
</tr>
<tr>
<td></td>
<td></td>
<td>LOVE ME</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>9</td>
<td>DON'T BRING ME DOWN</td>
<td>The Animals</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>I AM A ROCKET</td>
<td>Simon &amp; Darfunkel</td>
</tr>
<tr>
<td>12</td>
<td>13</td>
<td>HOLD ON! I'M COMIN'</td>
<td>Sam &amp; Dave</td>
</tr>
<tr>
<td>13</td>
<td>8</td>
<td>MY LITTLE RED BOOK</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>11</td>
<td>IT'S A MAN'S, MAN'S WORLD,</td>
<td>James Brown</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MAN'S WORLD</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>12</td>
<td>DIRTY WATER</td>
<td>TheStandells</td>
</tr>
<tr>
<td>16</td>
<td>21</td>
<td>OPUS 17 (DON'T Worry 'BOUT ME)</td>
<td>The 4 Seasons</td>
</tr>
<tr>
<td>17</td>
<td>29</td>
<td>BAREFOOTIN'</td>
<td>Robert Parker</td>
</tr>
<tr>
<td>18</td>
<td>35</td>
<td>DOUBLE SHOT (OF MY BABY'S</td>
<td>The Metaphilns</td>
</tr>
<tr>
<td></td>
<td></td>
<td>LOVE)</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>18</td>
<td>GREEN GRASS</td>
<td>Gary Lewis</td>
</tr>
<tr>
<td>20</td>
<td>24</td>
<td>LITTLE GIRL</td>
<td>Syndicate of Sound</td>
</tr>
<tr>
<td>21</td>
<td>22</td>
<td>BETTER USE YOUR HEAD</td>
<td>Anthony &amp; The Imperials</td>
</tr>
<tr>
<td>22</td>
<td>23</td>
<td>DIDDY WAH DIDDY</td>
<td>Capt. Bithcheart &amp; His Magic Band</td>
</tr>
<tr>
<td>23</td>
<td>26</td>
<td>SOLITARY MAN</td>
<td>Neil Diamond</td>
</tr>
<tr>
<td>24</td>
<td>25</td>
<td>DEDICATED FOLLWER OF FASHION</td>
<td>The Kings</td>
</tr>
<tr>
<td>25</td>
<td>27</td>
<td>OH, HOW HAPPY</td>
<td>Shades of Blue</td>
</tr>
<tr>
<td>26</td>
<td>28</td>
<td>BOYS ARE MADE TO LOVE</td>
<td>Karen Small</td>
</tr>
<tr>
<td>27</td>
<td>29</td>
<td>WHERE WERE YOU WHEN I</td>
<td>Grassroots</td>
</tr>
<tr>
<td></td>
<td></td>
<td>NEEDED YOU</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>30</td>
<td>PAPERBACK WRITER/RAID</td>
<td>The Beatles</td>
</tr>
<tr>
<td>29</td>
<td>31</td>
<td>STRANGERS IN THE NIGHT</td>
<td>Frank Sinatra</td>
</tr>
<tr>
<td>30</td>
<td>32</td>
<td>AIN'T TOO PROUD TO BE</td>
<td>The Temptations</td>
</tr>
</tbody>
</table>

**KRLA's Giving Prizes To Teens In Love**

Summer is on its way now, and with it a brand new exciting contest for all of KRLA's listeners. The contest is the "For Young Love Sweepstakes" and it will be running for 30 days.

During that time, KRLA will be giving away a set of his and her prizes each day — and you won't be telling you about in the next few weeks.

In order to enter the Sweepstakes, just pick up an entry blank in record stores with the KRLA Lettermen "A Song For Young Love" display, or stop into a Suzuki dealer with streamers advertising this fantastic new contest for young people in love in the window.

Two lucky winners will receive a phone installed free in their homes — and the installation fees and the phone bills for the first three months up to ten dollars will be paid! Now what two young people in love wouldn't like that?

---

**Everybody's Saying It!**

**You gotta get your new RTD STUDENT PRIVILEGE CARD Before School Closes!**

Don't be left out this summer — get your Student Privilege Card at school and go where the fun is — at a big discount! New RTD Student Privilege Card gives you:

- 40% discount on RTD EXTRACAR transportation — you got wheels!
- Big discounts at all Pacific Walk-in and Drive-in theatres!
- 50% discount at Hollywood Bowl!
- Discounts at Greek Theatre, Pacific Ocean Park, Movieland Wax Museum — more deals being added!

Good now — all summer — and until Feb. 1967!
Inside KRLA

By Edan

The Byrds flew into the KRLA studios for a brief visit this past week and answered a few million phones while they were at it. And while they were busy talking to several million KRLA listeners on our request lines, the old Scourza-baloober was keeping himself mighty busy answering requests for Byrd tunes.

Request lines have been handled for us by the Love and Neil Diamond this week along with the Byrds and there will be many, many more guest phone operators in weeks to come, so keep your earholes at 1110 — your Request Radio in KRLA-Land.

Speaking of Bill Slater (I don’t know; you’d better ask Shirley Poston about that one!), it seems that our favorite all night DJ-type has gone into the cupids business in his spare time.

Don’t really know what it’s all about yet, but William has been spreading all kinds of rumors about Mark Lindsay of Paul Revere and the Raiders and a certain member of the KRLA BEAT staff.

Charlio has finally completed a fantastic painting which he was working on for quite some time and I’m very excited about seeing it. Cheery Charlio promised to show it to me before he sent it back to a friend, but if all else fails he will take a picture of it, so maybe you’ll get a peek too.

GIANT DOUBLE BILL

Co-Starring

THE DEEP SIX

and

THE PAIR EXTRAORDINAIRE

May 31 — June 5

THE PAIR EXTRAORDINAIRE

June 7 — 14

and

STAN WILSON

June 27 — 28

at

The ICE HOUSE

334 S. Brand, Glendale

and in Pasadena

BUD DASHIEL

(formerly of Bud & Travis)

May 31 — June 5

The ICE HOUSE

24 N. Mentor, Pasadena

Reservations: M.U. 1942

GUITAR & AMP

Luster finished electric guitar plus big power amp for that wild Surf Sound — Usually priced at $39.50 each. Now $29.95 each. Combination Guitar and Amp.

$57.50*

Complete

DRUM SET

Your choice of Blue, Red, or Gold Sparkle — This beautiful 4-piece drum set has chrome plated rims on six ply hardwood shells with durable mylar heads to give many years of keeping neighbors awake.

$189.50*

“TV jobs not included, but your G&D specialist knows the Beatles . . . Would you believe Lawrence Welk? Mrs. Miller???

Stop by today and talk to your G&D Specialist...

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: Address: (City:

Mail your order to: KRLA BEAT

6290 Sunset, Suite 504

Hollywood, Calif. 90028

Foreign Rate: $9.00 — 52 issues
Now, don't take me wrong. (In fact, please don't because it makes me remember that you were the one to break up the set.) I am not referring to the mental condition of both of my many readers.

I'm simply (tastefully) trying to say that Oldie Poshie has not been written again. This morning when I left home (by popular demand) I meant to bring this whole big bunch of goodies... I beg your pardon... goodies to write about in my pillory (sorry, I got tired of saying column all the time.)

Really fantastic things I've been getting in the mail, I mean. But, true to form, I'll have to tell you about them next week because I left them lying on the couch.

Course, by the time I get home, my dog will have torn them into seven million shreds (she works part-time for the Easter Bunny), barking because she's too busy to pick up the pieces (of my shattered life, that is.)

No Bombs

Have you ever stopped to think how much of your valuable time I waste telling you about things I'm not going to tell you about until next week (as in late autumn of 1975?) Well, please don't. None of the interesting packages I've been receiving have contained bombs, and I'd just as soon keep it that way.

Now, before I lose my head (which would be promptly returned because he who would start ranting about you-know-who, two things I don't want to forget.

Thingy One: An urgent plea from one crazy gypsy lady to another... please get in touch with me immediately if not sooner.
Your "Beatle" Sixties fan, T.A.B. and I need to know if I can print it. Write fast!

Thingy Two: A gentle hint to the girls who participated in a five-mile chase down a certain street several Saturdays ago, trying to get a look at the person who was driving the car with the "George Is Mine" bumper sticker. It wasn't me, but you're getting warmer. SPEAKING OF GEORGE... (Hey, I can finally say that for realness!) I mean, I really was speaking of it. (When, pray tell, am I not?)

Say, before I continue speaking of George S.F.M. Harrison (the S.F.M. stands for... well, I mean, a second thought, I'd get fired (with real matches), I've just had an improvementism hammer... I hate to come to all of a sudden, too.)

We're always honoring some inventor or another, but has anyone ever bothered to even so much as mention one of the true greats of all time? No! (I tell you!) This is (no and I know I am) that all of us joined together to pay tribute to the utter genius who invented the television set.

Therefore, I hereby decree the last week of June as International Parenthood Week! (For or else.)

I shall be expecting to receive all sorts of parenthesized letters during that week. And if you'd really like to celebrate, you could even make buttons and posters and all them there stickly-type kook deeds! To say nothing of making everyone scurry for the nearest Yellow Pages.

Oh, what the heck. Even if they do bag an extra-large net-full of us that week, at least we'll be together in that padded cell.

George Again

Now, back to George (who looks more and more like "Choo-Choo"
I have played the most ultra-dark-rotten trick in history on yours and George's truly.

I hope I can explain it somewhat rationally (rosy rot,) because in spite of the fact that it'll lie to me as bad as both of them, it was really hyper-cool.

Lemme see... what they did was this: One girl got on the phone (comfort isn't everything) and called me. Then the other girl picked up the extension, and when I answered, I started talking to each other. You know, like I wasn't even there (no cutting remarks, please.)

One pretended to be Pattie Harrison, and she was telling the other girl all sorts of marvelous things about George. For a few minutes, I actually thought there was some kind of crossed connection or something and that I was actually getting the same actual conversation by accident.

I've heard of this sort of trick (cary in ultra-dark-rotten before,) but I still feel flipped! Next time you're in a friend's mood, try it on one of your soon-to-be-ex-friends. If nothing else, it's a lot more fun than calling all the Tracys in the phone book and asking for Dick.

Oh, I have another thingie I mustn't! (It would have been so much simpler to have said mustn't, but you know how it is) forget.

Mark's Legs

Thingy Three: To Sherry who suggested that I leave Mark Lindley's leg out of this column if I know what's good for me (which, as you may have guessed, I do)... I just want to... to infringe on your territory. From now on, you stick to Mark and I'll stick to George. Tell ya what... I'll even bring the glue.

On the other hand, if I do get carried away again in a cage, I fear, I'll come to think of it, I have an older hand, so forget the whole thing.

You know something? I'll bet you're all very proud of me because I don't do nasty bad things like using my column to solicit bribes. Well, aren't you even prouder that I don't use it to convey personalURAL-sized packages (the unsurpassed variety) peaking out from under piles of total chaos (not to mention total strangers.)

So, I promise (not to mention hope.) No, really. I'm going to go through that whole room tonight and get that mess straightened out. Providing, of course, that I can find an Alpine guide between now and then.

Daddy Too!

Second, when I started writing for THE BEAT, my dad just sorta patted me on the head (as in nice patted pandered pal,) and now he reads my ravings every week, especially Robin (A.B.) (As In Bues.)

However, I fail to understand the only actual comment he has ever made about my work (aside from a few scattered "Oh, my gosh," What precisely did that wonderful man the bigger than I am) mean by "cuckoo in the cup?"

I ask you!

Jan Berry

(Continued from Page 1)

garage. While people were busy laughing at the very idea of making a record in a garage, "Baby Talk" was smashing up the nation's charts.

And they haven't stopped making hits yet—even though they have moved out of Jan's garage! They've grabbed a hold of crazes, stopped screaming, and made themselves live on in the charts.

They really hit it big with the surf sound, though Jan was very hesitant in denying that there ever was such a thing. "Surf sound," "There is no real surf music," Jan once told us. "There is just the 'sound' of surf instruments. We don't have a 'surf sound.'"

Maybe—not but they certainly have a sound which is selling just as fast today as it did eight years ago. While Jan was being treated in the hospital, their latest release, "Pop-sicles"—recorded before Jan's operation—has sold over a million, and is a heavily requested item on radio stations all across the country.

If you would like to help Jan along the road to what we all hope will be a speedy recovery, why don't you send Jan a get-well or sympathy card? (Address: Jan Berry, c/o Dunhill Records, 321 South Beverly Drive, Beverly Hills, California. We know Jan would appreciate knowing that you are thinking about him. Now is the time he needs you most—please don't let him down.

Brenda Lee Celebrates 15 Years of Success

Brenda Lee rhymes with tenderly, and that's not a rhyme without reason.

A balladeer who, in the face of somberizing trends, sticks with what she does best, it's not just coincidence that every record she has cut since 1959 has made the charts—all but two of them with both sides. You might call it long-playing talent.

Her manager, Dub Albritten, analyses the Lee appeal in this way: "Brenda has always had three separate audiences. The kids liked her from the beginning, because she was one of them. Adults like her because she has the appeal of a little girl, with the aplomb of a woman; and ever since her records began hitting the charts, the teenage girls have gone for her. Since she appeals to all of those markets, she feels her audiences can't outgrow each other."

Brenda started out on the kiddie contest circuit, but went professional age of six. She signed her first recording contract when she was eleven, back in 1957.

The record that set her career spinning was "Sweet Nothin'," a slow-starting, long-lasting hit that took a good six months to make the charts.

An Enigma?

It may seem pretentious to apply the word enigma to anyone as uncomplicated and forthright as Brenda, but it seems to fit.

Certainly it is hard to explain the riddle of her consistent success, year after year, when admitted she has had very few number one records.

At twenty-one, the little girl with the big voice is a veteran of fifteen years in show business, she has appeared on every major television show, and her nightclub and concert tours have taken her to every state in the Union, and to thirty-two foreign countries.

In the States she tries to keep to a schedule of two weeks on tour, two weeks at home, in order to have some time with husband Ronnie Shacklett and their year-old daughter.

She has played a command performance for the Queen of England, Brazil's president has called her "America's finest good will ambassador," and in another South American city she generated so much excitement that six national police were assigned to 24 admirers.

On tour she is backed by The Casuals, six young bachelors who, with two exceptions, have been with her for nine years.

Likes Japan

She considers England, Japan and South America "the most exciting" places she has visited, but Japan ranks as her favorite. "It's the one country in the world," says 58-inch Brenda, "where I can look pretty tall in the eye!

The diminutive singer is a giant in the foreign market. Last year she cut eight sides in Hamburg for release in Germany and the United States, and has recently recorded in Japanese and English, for Japanese release.

"I don't think much about recording or singing when I'm at home in Nashville," says Brenda, "but Dub gave me all my old recordings in leather-bound volumes for Christmas, and I've had fun and some laughs, listening to those early records. My voice sounded very high, to me. It's changed a lot since 'Sweet Nothin'," but a good deal of my phrasing is the same.

Perhaps that's the secret of her success—the basic changelessness, the consistency, which keeps her on the charts year after year.

The BEAT extends a hearty, "congratulations" to 'til hit on the 15th anniversary of her start in show business.

Say you saw it in The BEAT
**DISCUSSION**

By Eden

Young Rascals have returned to cause some mischief around the old turntables and they're in for some mighty powerful mischief with their brand new 45er, "You Better Run." These boys have an awful lot of soul and it's pretty difficult to imagine this new disc going anywhere else but up.

* * *

Neil Diamond's "Solitary Man" is a good, strong song, very reminiscent of some of Sal Valentin's distinctive vocal stylings. Pretty song.

* * *

Knackeroockers have begun their third smash in a row with their new release, "High On Love." Have you gotten into those lyrics yet? Where? It's a winner.

* * *

The Cindersmen have a smash hit in their Moonglow release, "Don't Do It Some More." I love it. How it hurts so good!..."

* * *

The cover art for "It Hurts So Good." It has become one of the most requested tunes on radio surveys and will probably start moving up on the nationwide charts shortly.

* * *

The We Five had a hit with their very first release, "You Were On My Mind," but haven't succeeded in establishing a permanent residence on our charts yet.

...Their newest is "There Stands The Door" and may be able to place them back in the pop spotlight. It's a pretty song, pleasant to listen to, but not really outstanding.

* * *

Bob Lind's managers, Charlie Greene and Brian Stone, have taken on a brand new group called The Tramps. They hail from England and their first release in this country is "With A Girl Like You."

* * *

Blue-eyed wonder Robert Goulet has decided to launch an attack on the pop charts and his initial weapon is one entitled "Daydreamer," from the motion picture of the same name. As usual, it's a pretty tune... but, pop?!

* * *

Johnny Rivers is sticking to the rhythm and blues thing he is all hung up on now and his new release is "Muddy Water." Hitsville for the A Go Go boy.

P.S. Not to infringe on Tracy Albert's territory but pick up a copy of Johnny's new L.P. - "And I Know You Wanna Dance" - and listen to it a lot. Great!

* * *

Hot new rumor in town is that Cher is currently penning her first time which she'll record it if it turns out well. How 'bout a brand new L.P. "Sonny Sings Cher."

* * *

"Hungry" is the brand new single by Paul Revere and the Raiders. "Hungry" is a hard-driving, fast-moving, big-beat number. "Hungry" is about to attack the pop charts and take over in a big way. "Hungry" is a smash hit... and so are the Raiders.

* * *

The Same Four Seasons Don't Worry 'Bout Them

By Kimi Kobashigawa

When you think of the Four Seasons, perhaps the first thing which will come to mind is their distinctive sound characterized by very high voices. Any long time fans of the Seasons will remember the first records the boys made—timeless favorites such as "Sherry," "Big Girls Don't Cry," and "Dawn." These tunes, among many other hits by the successful foursome, established the Four Seasons in the hearts of many, and also succeeded in establishing a very unique sort of sound. And it is that sound, primarily a high-range vocal, which lead singer Frankie Valli is responsible for. It isn't too unlike, therefore, to assume Frankie with the sound of the Four Seasons.

Just like any other successful group, the Four Seasons are constantly plagued by the vicious rumors that one or another member of the group is planning on quitting. And Frankie, credited with being responsible for the distinctive sound of the group as a whole, is the member most frequently assaulted with this rumor.

In answer to these rumors, Frankie patiently explains: "One of the things I get asked all the time is whether I'm leaving the group. Since I made [You're Gonna] Hurt Yourself as a single, folks seem to assume this is the first step in me breaking away and becoming a solo artist. And I'm sure glad to tell you that there's no chance of that."

"You see, the Four Seasons are a corporation, a corporate body. We split everything into equal shares. So I make a hit single and it makes a lot of loot and... well, we all share in it."

"I figure that anything that can help the Seasons is just fine and dandy with me. Let's be fair; primarily we're all interested in making money."

"There's the glamour and the fame and the trimmings, but what we're all doing—guess you're the same—is keeping our bank managers happy."

"So the Four Seasons remain as we are. That's a promise. But it's sure flattering to have so many people worrying about us and our future."

Being in the public eye as much as they are, the Four Seasons are, of course, constantly subjected to many questions. But recently they let themselves in for even more by recording a song under another name. But we'll let Frankie tell that story.

"People ask me about that record I made under the name of The Wonder Who? Maybe you remember it, 'Don't Think Twice, It's Alright.' Let me tell you about that. We were in the studios and cutting an album which was to feature six Burt Bacharach numbers and six from Bobby Dylan. Came to the end when I started doing this particular song, and it was all a bit of a joke."

"I didn't even know they had the tapes going. I was fooling around. Afterwards, we listened and figured: 'It's so way out maybe we could get away with it, using a different name.'"

"We also guessed people wouldn't recognize us." Well, people did, but they went right ahead to make a hit album for the Four Seasons anyway.

Currently the Seasons are riding high on the pop charts with their latest release, "Opus 17," and although the group no longer sticks strictly to the ultra-high tones of their first smash, "Sherry," they are still sticking strictly together.

..."NO CHANCE of that"
Wanta Come Along On An Everly Gig?

FIRST STOP — Ireland

CHECKING at the Genealogical Office to see if they're Irish.

RECOGNIZE three important heads? Who are they digging so much?

It's always great to hear that countries other than our own really appreciate the fantastic Everly Brothers. Don and Phil have just returned from a European tour which took them to Ireland, Germany and France. Outcome? Capacity crowds everywhere!

When the Everly plane touched down in Ireland, Don and Phil stepped rather reluctantly from the plane, uncertain of the reception they would receive. Although they are huge in England, they had never been to Ireland and, unfortunately (they thought) had chosen to arrive when the country was being plagued by horrible weather.

However, their two-week stay in Ireland proved to be so successful that they were mobbed on practically every date they played.

During their Irish visit, the Everlys made two rather important side trips. One was to the Genealogical Office to try to discover if “Everly” was really an Irish name. They never did find out — so if any of you know, Don and Phil would certainly like to be in on the secret!

Their second side trip was a quick flight to London where they re-visited an old friend and ex-tour mate, Cilla Black. Cilla was about to appear at London's famed Savoy to film a color television special for American audiences and, naturally, Cilla extended an invitation to Don and Phil to watch her show.

Of course, they accepted and to see what they thought of Cilla's performance, take a very close look at the picture directly above. You guessed it — they pronounced Cilla, “out of sight!”

The Everlys spent several days in England, utilizing their time to cut six new songs — all of which were composed by the Hollies. The Everlys and Hollies seem to have a real mutual admiration society going between them. The Everlys record Hollies — and Hollies swipe every album from the Everlys.

Germany and France were next on the Everlys' agenda. They played military clubs throughout both countries and broke every existing attendance record in the process. Reports filtering back to America reveal that there wasn't even standing room left.

The Everlys are now playing clubs on the East Coast, secure in the knowledge that their tour was a smashing success — even if they never did learn if they have Irish blood running through them or not!
Last week's news about initial plans for the making of the first motion picture to star THE ROLLING STONES seems to have sparked off a pop-scene rush to get in on the movie act.

Indeed several of this week's most important pop stories involve the making of movies by big-name British chart favorites. THE SPENCER DAVIS GROUP will have acting and playing roles in a 60-minute color concert film, which will be shot at Wembley and elsewhere in or around the London area in July. A leading comedian will be cast in the part of the group's manager and several other pop attractions are expected to guest in the production which is, as yet, untitled.

**DC 5 Movie**

Tentative plans are going ahead for THE DAVE CLARK FIVE to film a crime story called "You'll Never Get Away With It." Shooting is scheduled to start at the end of August in London. Dave himself contributed the basic ideas for the script — which concerns a London robbery — but DC5 will not be seen performing any new numbers in the picture. They will write and play the soundtrack music but are not expected to sing since their dramatic roles do not cast them as members of a group.

DC5 leader DAVE CLARK, according to him, the story "Only Lovers Left Alive" was offered to The Dave Clark Five as a motion picture script which he claims was bought last year. Dave claims he turned down the script on the grounds that it was too violent and too horrific for his group to involve themselves with. Now, five months after that rejection, "Only Lovers Left Alive" has been announced as the story selected for THE ROLLING STONES to film later this year.

**Where Are the Girls?**

So far, Britain's girl singers don't seem to be making much headway in the screen race. Chart-toppers like DUSTY SPRINGFIELD, SANDIE SHAW, PETULA CLARK and CILLA BLACK have yet to make movies — although reports are current that more than one important producer has made approaches about Cilla's availability for a picture.

In the meantime diminutive Scottish red-head LULU has concrete movie plans. She's to have a straight dramatic role as a schoolgirl in "To Sir With Love" which Columbia is making at the Pinewood Studios this month. Scottish-born LULU will play opposite SIDNEY POLTER who will be her school-teacher. The picture will be set in London's East End.

**Follow-Up**

"We'd like to do the same. That's why we came out with a ballad ("Girl In Love") for a second record. Naturally we took a chance, went against advice that said it was safe... give everyone another song that sounds exactly like "Time Won't Let Me." We didn't know. We feel that it is important for groups to add to their repertoire in order to keep their fans interested in them.

The group recently completed a highly successful Eastern tour with Gene Pitney and are now back in Cleveland recording their second L.P. album for Capitol titled "Girl In Love." The album will contain six original tunes by Tom King with lyrics by Chet Kelley. The album will be released the end of June.

---

**Spectaculars**

When the album is completed the group will embark on a tour that will bring them to Hollywood for the first time. They will appear as one of the featured groups in the Beach Boys' two mammoth "Summer Spectaculars" which will be staged June 24, at the San Francisco Cow Palace and June 25, at the Hollywood Bowl.
We Can Talk Our Way Out Of Anything – The Bachelors

By Carol Deck

The Bachelors are an illusive trio of Irishmen who don’t seem to fit nicely into any of the categories we make up for pop people. And they’re rather proud of that fact. They planned it that way.

“We’ve done a very clever thing,” says Dec. “We’re the youngest of the three. “In England we haven’t said exactly what we are and our records don’t fit anywhere into any category.”

The reason their records don’t fit anywhere is that every time anyone gets close to finding a category for them they change just to keep everyone wondering.

Their first hit, “Charmaine,” went into a string of several somewhat similar things. Then we decided to change it before people categorized us and we did “I Believe” in a Ray Conniff style,” continues Dec.

“Then people say, “We know what you are, you sing oldies,” so, quick as a wink, we recorded a newie.

“Now they just call us singers,” he adds proudly, for that’s just about the only category they feel they do fall in all the time.

Not A Group

However, Dec’s older brother Con, being an older brother, hastens to add that Americans are still trying to categorize them, but Americans have found the real slot they fall into is that of “group” and “We’re not a group, we’re an act,” he notes.

The funny thing about them in America is that the so-called good-music stations say they are one of the rare pop groups who appeal to good-music audiences and the pop stations say they’re one of the few good-music groups who appeal to pop audiences.

While everyone searches for a nice niche for them in, the Bachelors sit back and think up new ways of staying out of categories. “We recorded ‘Hello Dolly’ for no apparent reason, just to confuse people,” they admit. But they never sit back for long, because they are one of the most popular acts in England and they’re working 49 weeks out of the year.

The other three weeks are supposed to be for vacation but they keep giving up their vacation time in order to come to America. Last year they spent a week over here, thereby limiting their vacation to two weeks and now they’ve just returned to England after two weeks over here, so they’ve only got one week left coming this year.

They Know

One of the most remarkable things about the Bachelors is that, even though they try very hard not to let other people figure them out, they have a very clear knowledge of exactly what they are.

And what they are is one of England’s most talented and popular groups, but America is just now beginning to discover them. But they know that they’re very aware of their place. The didn’t come tropoing over here demanding to be treated like the stars they are back home.

At home they limit the number of television shows they do each year to avoid overexposure, yet they came over here and filmed practically every pop TV show in the country because they realize that’s what they have to do here.

Actually we should feel very lucky, they filmed more TV over here in two weeks than they have in many months in Britain.

They were a little surprised too, by the way American TV shows are filmed. For one thing they’re used to rehearsing much more for each show than they did for all the shows they did while they were here.

And another thing, they ran into lip-syncing again, as they call it in England, has been all but banned over here, but the Bachelors don’t really seem to mind lip-syncing.

“For us the main thing about singing live is you’re depending entirely on the sound technician,” says John.

“We’ve been very lucky when we’ve sung live though,” adds Dec. “I think it’s because most of the sound technicians are middle-aged and they say ‘that good, someone who can sing,’ just because we have short hair.

Aside from looking and sounding as great as possible, they also come up with a very quick brand of Irish humor.

A Manager?

They seem to have a lot of fun introducing people to their manager. You see their manager is one of the very young and attractive ladies by the name of Dorothy Solomon and most people just don’t believe that anyone that young and pretty could really be their manager. People are always asking “Is she your manager?”

They also use their Irish heritage to their best advantage. While they are touring their fans will often find out which hotel they are in and the phone rings constantly. They always give most of the calls to Dec, the only real bachelor in the Bachelors, but Dec doesn’t seem to worry about the calls.

“We don’t worry about that. We can talk our way out of anything with this Irish blarney,” he says with a very Irish twinkle in his green eyes.

All in all, the Bachelors are three very talented, handsome, interesting guys, who possess a remarkable amount of that good old Irish charm that enables them to appeal to everyone from grandmothers to grandsons.

They’ve gone back home now, but they left us their latest album, “Hats of the ’60s,” and single, “I Love Me With All Your Heart.”
The time and the place is World War Two. On a Mediterranean chunk of land once owned by the free Greeks, the Germans have now established strong fortifications. So strong that an all-out invasion is due from the Allies. But there are over 2,000 prisoners being held by the Nazis, all of whom will be killed if they cannot be liberated before the attack.

But giant guns sit on a rocky ledge called Navarone. The biggest guns ever made at the time, they can pop a ship out of the sea like a cork out of a champagne bottle. The answer is to sneak behind the lines and blow up the guns. And for the job, head spy man James Robertson Justice (who is also heard as the narrator) appoints Gregory Peck, Anthony Quinn, Anthony Quayle, James Darren, Stanley Baker, and David Niven. Notable for the fact that it is one war movie that does NOT star Henry Fonda, this feature is one of the most exciting and certainly one of the best-made pictures of its kind. So good, it deserves a second look. Which is what it will get the first week in June. Made originally in 1961, Columbia Pictures is re-releasing it nationwide.

Perhaps the most remarkable scene involves a grey eyed beauty, one of the local girls, who is discovered collaborating with the Nazis to save her own skin. Fearing that she will rat-fink on the plan to blow the guns, it is decided that she must be executed. In the usual Hollywood-type drama, all would agree it should be done, but then there is no one willing to pull the trigger. In this Carl Foreman-produced epic, the harsh reality of what the men are up against is brought home forcefully by the grim conclusion to the scene.

The music score is exceptionally well done, and at the time of its first release, became a best-selling record. And by coincidence a top name in music is also in the cast. James (Goodbye Cruel World, Her Royal Majesty, etc.) Darren portrays a young good looking Greek fighting for his country.

Finally established as classic fare, The Guns Of Navarone is another entry into the rush of battle movies. They all prove just how hard it is to get a good bag of french fries and a Coke when there's a war on!
1st American Club Appearance
JUNE 2-18

THEM
also 5 weekend afternoon matinees for all ages! Saturdays: June 4, 11 & 18! Sundays: June 5 & 12! Time: 4 P.M.

COMING:

GENE CLARK AND THE GROUP
JUNE 22-JULY 10

Food & Fun Till 2 A.M. - Age 18 & Up Welcome