rascals
every
last
one
of
'em
Rascals Invade The World!!!

The Young Rascals are set to headline their own show at the Madison Square Garden in September. They tour Europe in August, there's a possible movie starring the Rascals to be filmed within the next eight or nine months, they've acquired a long-haired mascot, they have an upcoming schedule of appearances which just won't stop, they have a new single due out within the next three weeks, they're having problems deciding what to wear on stage. And six months ago the nation didn't even know if the Young Rascals were a group, a gang or a disease!

The Rascals' co-manager, Sid Bernstein, is the huge New York promoter who was responsible for the Beatles mania we all know too well. The man behind this year's Beatle invasion to Shea Stadium and booking teams Brown into the Garden was also Bernstein's brainchild, one which paid off handsomely as Brown succeeded in selling-out, the first time a single artist had ever achieved such a feat in the New York showplace.

In other words, Bernstein never misses. He's a winner and now he feels that his Young Rascals (the only group Bernstein has seen fit to manage so far) are ready for the Garden and, consequently, he has booked them into the auditorium for a gigantic September concert.

The Madison Square Garden date will follow on the heels of the Rascals' first visit to Europe which they will undertake in August, the month the Beatles will be cooking it in America. Countries bracing themselves for a Rascal invasion are England, Italy, France and possibly Germany.

Meanwhile, the Rascals are building.

By Tony Barrow

JUST WHAT DO YOU WANT FROM YOUR FAVORITE RECORDING GROUP? I ask the question as bluntly and as briefly as that because I get the impression that American fans are more easily satisfied than Britain's disc-buying public. If an American artist or group comes up with a jackpot-winning formula, the same money-spinning style is changed to through thick and thin. There seem to be very few American stars who would look back on a smash-hit record and say to themselves "O.K., now let's try something different. Let's be original. Let's not repeat any of the same ideas. Let's think new and be creative all over again." Instead the biggest names are content to be "type-cast" in their own particular style.

MAYBE THAT'S THE WAY YOU WANT IT?

Take Len Barry for instance. His "Somewhere" is more or less identical to "One-Two-Three" in everything except the basic tune and lyrics. In America he's taken "Somewhere" into the Top Twenty. In Britain it isn't showing at all on our charts although "One-Two-Three" was a best-seller.

Look at Nancy Sinatra. She's repeated everything we heard on "Boots"—with just minor modifications—on her new one "How Does That (etc.)". What's more she's grabbed hold of all the "Boots" gimmicks so firmly that they show up most of the way through her album tracks, too.

Don't get me wrong. I'm not belittling the major talents of Mr. Barry or Miss Sinatra. I'm just throwing out for discussion the suggestion that maybe you'd prefer to have these people come up with something entirely fresh each time they go into the recording studio.

Perhaps you'll accuse me of taking an extreme example if I bring The Beatles into the argument. But just look at the progression.

Beatle's New Single

The BEAT has learned some exclusive news from Tony Barrow which will probably be met with mixed reactions from Beatle fans. The Beatles follow-up to "No Where Man," will be "Paperback Writer." sang by Paul with John and George on chorus, backed with "Rain." sung by John with Paul and George supplying the falsetto chorus.

What's bad about that? Not a thing except that you will have to wait practically a whole month before the record is released. Due date is June 6, which means that May will have to roll by without a new Beatle record and "Nowhere Man" has already fallen off most of the charts.

Meanwhile, the Beatles are working on their next album which really should have been released long ago as "Rubber Soul." has been out for months although it still finds itself nestled securely in the nation's top twenty best-selling albums.

The June 6 release date for "Paperback Writer" will be met with approval by most pop groups as it means that they have a whole month to release their new singles. It's gotten to the point now that no one in their right mind will release a new record the same time as the Beatles. Even the Rolling Stones and the Yardbirds have admitted to cooling it with new releases until the Beatles have had time to hit.

The Stones' new one, "Paint It Black," will have no trouble in racing up the charts to number one and will, undoubtedly, be coming down as the Beatles' next single is coming up—therefore, avoiding collision at the top.

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For Girls Only

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The Association Talk About The Association

By Jamie McCloskey III

There are some people in this universe whom you just don't interview—at any time, for any reason, anywhere. There can be a variety of reasons for this, but they all amount to just about the same thing: don't bother!

Such is the case with the Association. It is simply a physical impossibility to interview this group of gentleman. There are six of them—all highly intelligent, all highly-talented—and all highly interviewable.

Well, you could interview them, if you really tried it, but it probably wouldn't make much sense to anyone but them. That's just the point: they're about the only ones who really understand what they're saying, and actually—they are the only ones really capable of interviewing them!

And that's exactly what they've gone and done; Yep—interviewed themselves. On an evening just recently, I turned over my magical BEAT Noting and Pen-and- combination zap-gun (protected by Batman!) to all six of the Association, and what you see below is the result.

P.S. Good luck!!!

TED BLUCHET JR.: Well, here at the introspective interview of the self I feel I should tell a few of my beliefs to anyone "Who wants to live a life of experience."

That means to do many things as you want or to encounter as many different situations for the sake of learning or experiencing.

One of them is to accept and love everything your understanding can allow. And, second, logically, learn to understand everything you encounter! These are just a couple of my philosophical viewpoints which help my life become more exciting.

But rather than, other things I do are that I really love music and the outdoors. I try to incorporate my beliefs into my music and freak out. I dig sincerity and honesty in people. I want to live at the beach

Brian Cole: Are you Bruce L. Cole? No. Do you pretend? Yes, why? No. Are you really a bad guy? Yes. If you had to do all over again, would, etc., do you all do it over everything? Yes. Do you have talent? No, I'm riding on all the other guys. Do you? Yes. What is your Social Security Number? 451-46-0013.

Do you have columnist friends? Sure. Russell Russo says I shouldn't. Are you a hippie? No, are the other guys? Yes. Good nite Chet—cheerio Dave.

Jim Yester: As long as you're not going to ask questions, I'll just rap for a while. I was born in Birmingham, Alabama, and spent my formative years there. At the ripe old age of three, I moved to Burbank, California, where I grew up slowly and in lots of sunshine. Father is a musician (piano player), I attended Notre Dame High School, one year at Valley College, and three years in Germany with U.S. Army Special Services as a singer and banjo player.

After a few months in Greenfield Village, and Joshua Tree, California, I wound up here (Los Angeles).


Is it true that you are foul? No, it's that foul's. Is it true that the ever encompassing good irreverent affectiveness constantly as a guiding substance heretofore unknown in the physical world? Well, I really couldn't say, but I have always been beneath the exterior.

Gary Alexander: (Ed. note: No, your stereophonic, widescreen, ultra-groovy BEAT column isn't out of focus. This next "interview" is for real... we think!!!)

On the BEAT

By Louise Cristione

Jeff Beck has recovered from his illness (reportedly meningitis) and rejoined the Yardbirds. However, while he was in the hospital they discovered the sad state of Jeff's tonsils and the verdict was "out." Means that Jeff will head back into the hospital as soon as possible.

The Shadows of Knight are receiving all sorts of rave reviews for their recent recording. Their album, "Gloria," is pretty wild, too, pick it up if you haven't already.

Both Sam the Sham and his beard are back with the Pharaohs! Don't know what happened to change his mind about leaving but he's with the group now playing the Gay Haven Club in Dearborn, Michigan.

On Tape

John and Paul were recently talking about how they write songs. As soon as either one of them gets an idea for a possible Beatle song, they put it on tape. John admits that Paul's tapes are superior to his as they contain different bubblegum everything. John has only his own voice and a single guitar. Both reveal that this tape of their ideas is extremely important. Otherwise, they tend to forget them before they ever reach the recording studio.

Wonder what happened to Lou Christie? He returned Stateside a week earlier. His English tour and promoter, Mervyn Conn, is reportedly considering legal action against Lou for breach of contract. While in London, Lou announced his engagement to U.S. singer, Timi Yuro. Ask that's what the papers said.

WHAT'S HAPPENING: The Young Rascals set for "Murphy The K's Special For The Year 2000" which will be aired in New York on May 23rd and possibly across the country. Hollywood expects The Rascals in Italy and England. France and Italy are preparing for an August Rascal invasion... Lovin' Spoonful wailing on in England. John says the Spoonful's sound is "happy tune music with roots in Chicago blues" but Zal says they play "jive band music without the jugs."... Fun in England attempting to get Hal Wallis to re-release Elvis' "King Creole" again... Mick Jagger says the Beach Boys make "music to wake up by"... Pete Quin of the Kinks is currently writing a book a la John Lennon... John and George turned up at the Marquee to see the Spoonful... Beau Brummels in New York cutting a new LP... "Beau Brummels..."... Remember that "Little Red Riding Hood" television special the Animals were on sometime ago? Well, it will be the American entry for the world's top TV award, The Golden Rose of Montreux... Dick Clark producing a country and western TV show for the fall.

Sgt. For Europe

Sonny and Cher's movie is supposed to wind up shooting sometime in May and then the duo is set for a European tour but you know how movie schedules are! Anyway, the movie execs are certainly impressed with Sonny & Cher and have picked up two more options on them.

Johnny Tillotson heading for Tokyo to appear in a Japanese made film, "Goodbye Mr. Tears." Johnny will have a cameo role in the movie, titled after Johnny's record of the same name which became number one in Japan. Funny how some American artists have to go to a foreign country to make it. I can think of quite a few who have had to do that way, can't you?

Dave Clark Five's next State-side tour scheduled to kick off on June 12 with the group's third appearance on "Ed Sullivan." They're the house group, I think.

Nancy Sinatra is in England for ten days. The dual purpose of her visit is to cut an album at the Pye Studios in London and to make promotional appearances on two major television shows.

Mitch Ryder and the Detroit Wheels are doing all right on their current tour of the East and Midwest. Fact is, they're doing "rippin" well. So far, they've lost $3,000 worth of custom made clothes which were stolen and destroyed by the fans. "Sometimes I feel like an old for underwear," sighs Mitch who has come to the conclusion that he will spend considerably less on his clothes in the future.

...Jeff Beck

...Mitch Ryder
Righteous Brothers: 'Don't Ignore Us'

By Louise Cristione

The Righteous Brothers, Bobby and Bill. It doesn't really matter what you call them. People know who you're talking about anyway. Two years ago you could have called them anything and no one with the possible exception of the Orange County hippies would have had any idea in the world who you were talking about.

But today the whole bag is different. The Righteous Brothers are solidly "in." Hollywood, New York, London and everywhere in between. They're "in."

A long time ago you could have knocked them over, pushed them aside or sat next to them in a drab classroom but today you can't touch them. They're the biggest duo in the entertainment field, second to absolutely no one. How did it happen? How did these two Orange County amateurs who are so alike and yet so different come to join the ranks of the highest paid and most in demand performers in the country?

Hazy

Even they're not sure how it all happened. They distinctly remember how it started. They knew where they are now. It's just that part in the middle they're a bit hazy about.

The whole thing had its beginning in Southern California's Orange County, the part of the state which used to be known for housing Disneyland but which is now being referred to as Righteous Brothers' country. Anyway, it sits outside of Los Angeles and is where Bobby and Bill each headed up their own combos in the early '60s.

They played in small clubs and tiny coffee houses and very slowly they managed to build up a following in Orange County, a following which was fiercely loyal and which if they liked Bill's group didn't particularly dig Bobby's. Naturally, Bobby had heard of Bill and Bill had heard of Bobby. So, on their nights off they took to checking each other's shows, as small and insignificant as they were.

Then in 1962, they were hit with the idea of merging, certain that this step would further their careers along. Merger completed, they were booked into the Charter House in Anaheim for a high school prom. They went over well and decided on the spot to add song writing to their list of achievements.

Lupe, Baby

Their first joint attempt at composing ended in the now famous "Little Latin Lupe Lu," a song that was later to become their first hit single.

From the clubs of Anaheim and Santa Ana, Billy and Bobby moved on to the Rendezvous Ballroom in Balboa, California, the scene of what was to become surfers' haven, the place where Dick Dale later held court for surfers, grommies and ho daddies from all over Southern California.

Their opening at the Rendezvous was disappointing. It was their first really professional date and the small crowds which greeted the boys those opening nights sort of made them wonder if they should have ever bothered leaving Anaheim at all. But word of their unique style spread quickly and before long crowds of 2,000 were lining up nightly to see them.

The song which seemed to go over best was "Little Latin Lu Lu" and, in fact, local record shops were flooded with requests for the record but Bobby and Bill weren't even the Righteous Brothers yet! That came shortly after the Rendezvous when they were playing the Black Derby in Santa Ana.

The Black Derby crowd dug the rhythm and blues wailing of the guys so much that after each song they would scream out: "That's righteous, brother!" And the name simply stuck. They were all at once the Righteous Brothers.

From the Black Derby the newly dubbed Righteous Brothers moved from club to club but they never ventured far out of the Southern California area. They did make it to a club on the Sunset Strip and it was there that they were spotted by ABC-TV producer, Jack Good, the man who eventually sold an idea to the network—an idea which finally crossed your television sets for a few triumphant months as "Shindig."

The Righteous Brothers' popularity continued to spread and when Good finally produced "Shindig" he remembered Bobby and Bill and lost no time in securing their signatures to contracts which made them semi-regulars on the show. It also made them two of the most popular entertainers in the nation—pronto.

As the show grew older, Bobby and Bill were seen on "Shindig" less and less. Not because they weren't in demand—but because they were. Promoters were besieging Righteous Brothers' bookings and one by one the brothers were knocking down every top club in the country and- searching attendance and gross records everywhere they went.

Hit After Hit


They travel around so much now that they spend more time in planes than they do in their Hollywood homes. They're popular but they're not exactly sure why.

"We don't have any gimmicks. Our approach is with one specific quality in mind—the heart of the song. We stick to our bag, one type of song. We don't do surf or hot rod or skate board," says Bob.

"People who hear us may like us or they may hate us, and that's all right as long as they don't ignore us, as long as they remember us. We have to grow. We're always choreographing and working on special material."

What's Right

"The secret is to create a mood rather than articulate words. When the lyric is good, then you hear the words. One of the advantages of making money is the freedom to do what's right and what you want to do," continued Bill.

Because they both believe in progressing, in always moving forward, they have definite ideas of what they'd like to do next. "After the national concert tour we want to do college tours," says Bill. "But there is a special kind of communication that we get with the students."

"Because of the difficulty we had in getting started we'd like to open a club that features nothing but new, young talent, a place to give them an opportunity to break in material.

So, the Righteous Brothers have moved from Orange County to the Strip, to "Shindig," to Las Vegas, to the world. They know they've moved—they're just not sure why. I wonder if they ever thought of narrowing it down to 'talent'???
"River Deep, Mountain High," Ike and Tina Turner have signed with Phil Spector and there's no telling what fantastic sounds they'll come out with now! The whole Ike and Tina Turner Review which features their band, The Kings of Rhythm, and the soulful wailing of the Ikeettes is currently out on a 90-day one-nighter tour which will take them through July.

Ike was born in Clarksdale, Mississippi where he was a disc jockey as a young boy but even then he was sitting in with different bands, playing the piano and writing. He soon tired of Mississippi and moved on to St. Louis. As it turns out it was a smart move for Ike because it was in St. Louis that he met Tina.

Tina was born in Tennessee but then traveled on to St. Louis where she took dramatics in high school, participated in all the singing and acting events at school and sang in the choir at the Baptist church.

After high school she worked as a nurses aid in a St. Louis hospital, often singing for the patients. During this time Tina obtained her first professional experience standing in for part time gigs with some of the local dance bands in St. Louis.

And then she met Ike. "It all happened by accident," recalled Tina. "While watching Ike on stage in St. Louis one night (he played the organ during intermission) I asked to do a number. The drummer handed me a mike and that was it! I liked my voice and I started out as an Ikeette."

Their first hit single together sort of came about by accident as well. "Ike was about to record 'Fool in Love' but the lead singer didn't show up for the session," says Tina. "I knew the song, so I sang it. As Ike predicted it skyrocketed to popularity, quickly becoming on the top ten charts across the nation."

One marriage and four sons later, Ike and Tina Turner now have a happy home life as well as a successful show business career together. The duo first went out on tour as a duet in 1960. The tour carried them across the country to California and they both dug it so much that they decided to make it their permanent home.

Tina, often referred to as the "Bronze Bombshell," literally explodes the moment she rears back and belts out that first note. She has one of the most unusual voices in show business. It's hoarse and throaty but she can also reach the very high notes with a clear brilliant tone.

Tina experiences all the emotions of the songs as she performs. None of those emotions she displays during a performance are obscured. They're real because Tina pours every ounce of her strength into every note. And such an effort is a strain on her 5'4" frame. "That's why I stand pigeon-toed when I sing," she explains. "It helps me keep my balance as I strain to reach the notes and to react to all the various emotions in each song."

Tina digs performing with the Revue best of all. "In a big show with numerous artists you are limited and can't really show the audience what you have to offer. I enjoy my work and I like to feel close to the audience. I look into their faces as individuals, not just as a crowd. Because of this I always laugh when I sing."

Besides being recognized as one of the most talented female performers around, Tina is also rated one of the best dressed women in the business. She frankly states that Ike selects most of her clothes and admits: "He's very good at it and I like his taste."

Lately Tina has taken to making television appearances minus Ike because, "we have no duet numbers together." Ike heads the band and plays the guitar on stage and occasionally shares the mike with his out of sight Tina.

Tina has appeared on all the television shows originating from Los Angeles. Sometimes the Ikeettes are on with Tina to back her up, other times she faces the camera alone.

Ike and Tina recently signed with Phil Spector's Phillips Records and they're debut release on the label is, of course, the fantastic "River Deep, Mountain High." They've cut a new album which is scheduled for release within the next three weeks. They're really moving now and no one knows where they'll stop - or if they ever will.
Searching For Soul

By Edie

Most people don't think of the Knickerbockers as a "soulful" group, although certainly the boys have soul. They also have a large quantity of talent distributed generously throughout their four musical personalities.

What Do You Want From Your Favorite?

(Continued from Page 1)

there's been between "Please, Please Me" or "She Loves You" and "Nowhere Man" or "We Can Work It Out." Less to "Help!" and then "Yesterday" or "Day Tripper" and then "Michelle." Musically The Beatles are on the move all the time.

Maybe you wish they'd stayed static with the simple but exciting beat format of their early discs? No, surely you don't because if that's all you're after you can hear the '64 sound of The Beatles re-created without too many problems by The Knickerbockers!

If The Beatles had decided to stay with their first successful style, their recording sessions would take about one tenth of the time. As you know, they've spent three weeks working in the studio on their next album and single. In fact the material is still incomplete. The reason is that not songwriting comes harder to The Beatles today than it did in '63 or '64. The words and tune don't take long.

But it's after those have been written that The Beatles really get down to work these days. They try different instruments, various vocal ideas. They record and re-record. They listen to playbacks and then add more new ideas. That's where the hours and days are consumed. That's why they average less than one track per day during their lengthy '66 sessions!

In fact they're taking all this extra trouble to satisfy themselves as much as anything else. Whether you would be just as keen to hear carbon copies of "She Loves You" or not, they're out to find new ways of presenting their material. It's a slow but thorough rebuilding process.

Like John, Paul, George and Ringo, I believe all that extra thinking and all those extra session hours, are well worthwhile. But I often wonder if American Beatle People feel the same way about it.

"It's just about the vaguest thing you can define! A lot of people say it's rhythm and blues, which is probably the closest thing to it. It comes out of gospel music, which is probably why they call it 'soul' music, because at the revival meetings - they used music to pray, and they probably figured that's how it gets from your soul better, and that's where the term came from.

"But, it's been over used - as everything else has - it has been used as a product to sell; and now, anybody who imitates the Negro sound has, quote 'soul' unquote.

"But, I think there's something more, just because you scream, doesn't mean you've got soul!!"

Buddy Remick agrees that the rhythm and blues music does represent an important influence on our pop music. "This is, of course, even now, a dominant influence - it always has been, ever since the advent of early rock and roll.

"It was based on a combination of some of the country and western things along with the rhythm and blues things, and it kind of weaved itself into American music, where it's there now to stay for quite some time, and I don't think it's going to go away now, unless some completely brand new thing comes and takes everything by surprise and makes it obsolete."

Although all four of the boys have a great admiration for the work and the musical experimentation being done by other groups, they feel that most of their own experiments in pop music lie in the vocal aspects of their music, rather than the instrumental.

Beau Charles explained this for The BEAT: "Luckily enough, we have a good blend of voices; all our voices kind of make it together for some reason - don't ask me why! We all have a different sound, but together we can get it to sound almost like one - which is good.

"Some of our songs - well, if I write, I put them through vocal calisthenics! We just did a thing I wrote and they were all dying through the whole thing!

"We work more vocally on good songs - I think people still like to hear a nice, simple song with a good lyric and an easy thing that they can sing along with. I think they'll always be hits."

Brother John

Bean's brother John joined him then to explain: "We're pretty normal guys and we dig normal records, but we also look for things rather than different, and odd, and far out just because it will sell a record - we like to look for tasty things that are in context either with the music, or the song, or the lyric and have a universal appeal but still are listenable to the point that you don't have to think, 'what's that in the background?' and 'what are they doing there?'

"Jimmy made the discussion a threesome, agreeing: "When you get too far out, people just don't accept it."

Although the Knickerbockers have been rewarded with success and popularity throughout the pop world in the last year, there are still many things which they hope to do. Jimmy spoke for all of the boys:

Headline Wish

"Each of us has desires of our own, but as a group - I know that we would love to do concerts..."

and headline. This would be the greatest thing, as a group. And maybe later to go into colleges. Individually, Buddy wanted to go into arranging. Beau wanted to go into writing. I want to go into producing. John digs movies and acting. As a group we just want to cut records, and get the respect that we feel we've earned in the last couple of years."

Just a few short months ago, the Knickerbockers visited the offices of The BEAT for the first time. Four boys who had been building a fine reputation for themselves in a popular Hollywood nightclub for several months, with their first record just about to be released.

The record was "Loves," and it was one of the biggest hits of 1965. When I met the boys for the first time, they were just four talented, fun-loving, warm human beings waiting for their big break.

Nearly half a year later, they are still the same four people with just a little change - they have had that break, and now they aren't just four talented musicians... they're just great.
THE BEAT

May 21, 1966

HOTLINE LONDON

Stones' First!

By the time you read this I expect THE ROLLING STONES to be in the top three on the latest U.S. charts with "Paint It Black." The Mick Jagger/Keith Richards composition should debut among the Top Ten in London, where Decca will not issue "Paint It Black." In Britain until May 6, the group will showcase the single plus one or two tracks from their "Aftermath" album on one of the last programs in their "Thank You, Very Much" series.

With new records and American charts, they are getting in just ahead of THE BEATLES. A new U.K. single from John, Paul, George and Ringo is expected in the third week of May. Latest summertime plans for The Stones mean that there is a possibility they will undertake a short series of major concert appearances in America just a few weeks before The Beatles begin their August tour of the States.

The "Aftermath" album, on sale in Britain just two weeks, has moved into the Number One slot on our album charts, displacing the "Sound Of Music" movietrack from the top position.

Looks like there will be a rush to record "Aftermath" material for upcoming singles. Jagger and Richard are to personally produce a CHILOS FARLOWE recording of "Out Of Time" and THE ZOM- BIES will make the "Aftermath" ballad "Lady Jane" the top deck of their next single.

...MICK JAGGER, BOB LIND and JAC NITSCHSCHEN attended a recording session together—but no spectators and not performers. They watched newcomer Reg Pesley and THE TROGGS make their first single "Wild Thing." And the finished product was just that.

NEWS BRIEFS... Stars flocked to watch THE LOVIN' SPOOFFUL in action at London clubs. Andy and Richard included THE BEATLES, JOHN & GEORGE chart-topper SPENCER DAVIS and singer/JONATHAN KING. MURRAY HARRIS of BRITISH SOUVENIR, headlining at the Marquee, and vocalist DERRICK COLEMAN (no less) recorded by MARIANNE FAITHFULL... BRIAN CRAIN, once of New York in London, when she worked as a PR assistant with the Brian Epstein organization, has left London HQ of Island Records to take up New York editorial executive position. Teen rock group THE KOBAS who toured Britain with The Beatles last December planning late-May promo trip to America... THE BACHELORS will be in New York for three weeks in May for Carson and Sullivan programs prior to Las Vegas appearance... Since STONES are known to love California so sincerely, BRIAN JONES' quote that Hollywood is "full of second-rate actors and second-rate movie sets" is quite surprising... 250 dollar portable TV set was BRIAN EPSTEIN'S gift to CILLA BLACK when she opened a three-week cabaret season at London's classy Savoy Hotel... KARIN proved she's the superior chess player as she took the 1300-takes matches with road manager NEIL ASPINALL during current British recording sessions... THEM considering Simons & Garfunkel title "Richard Cory" for U.K. single... Pity that her infanticipation will shorten London's "Funny Girl" starring run for BARBRA STREISAND... Mamas & Papas moved to Los Angeles in March 4 as their scheduled Los Angeles marriage date, LOU CHRISTIE and TIMI YURO posed beside "Do Not Disturb" sign for photographers at London's Savoy Hotel... 18-year-old JOHNNY BLUNT replaced founder-member, leader and drummer CURTIS CIRKUIT who quit THE SEARCHERS immediately before the group left for their trip to Portugal. Seco hit "Time" recorded for U.K. single by CRISPIN ST. PETERS... For May TV series songstress DUSTY SPRINGFIELD paid dress and gown bill of over 7000 pounds... Underdeck title for latest PRETTY THINGS single is "I.S.D.T."... LOU & TIMI promise they'll honeymoon in London. Complain that Beatles, Layne and John, sightseers keep organizing picnics on the Lennon vans at Waterloo Bridge!... MICK JAGGER searching Chelsea stores for furniture... HOLLYWOOD bought great loads of cowboy gear in South Dakota... Watched out for striking record called "That's Nice," current fast-riser in U.K. for newcomer NEIL CHRISTIAN... GERRY (Pacemaker) MARDEN to be a dad before September... Every batch of words exchanged during the BEATLES Tokyo Press Conference on June 29 will be relayed via an interpreter! Celebrity audience of 200 at Savoy Hotel on Sunday, May 1 for colour TV filming of "Cilla At The Savoy"... Star-stacked invitation list for ROY ORBISON birthday party in London last week... PHIL UPCHURCH is latest name in U.K. Top Thirty with "You Can't Sit Down"... GERRY & THE PACEMAKERS a smash hit in cabaret at the Stockton Fiesta.

One More Down

Another teen-type television show has joined the list of shows that won't be back next fall. "Never Too Young," a popular show on NBC, has run its course. "Never Too Young," has been axed and will be wired for the last time next week.

It will be replaced by "Dark Shadows," a mystery program produced in New York by Bob Extended version of "The Dark Shadows" radio show. 8

"Never Too Young" has only been on the air since last summer.
Ringo: 'John's Personality Made Us'

By Gil McDougall

When I sit down to write about Ringo Starr I suddenly have an immense feeling of happiness. The same kind of feeling that one would get when meeting Ringo for the first, or the one hundredth time. The little man from Dingle has been described by many, as the Beatle who is the swingiest in private. But in private, or in public, Ringo exhibits a tremendous feeling of good will to all men.

During his life Ringo has perhaps been cursed with a fair amount of illness and misfortune, but parallel to this is the lack of good fortune that he has experienced in his professional career. The Beatles together are a fantastic show business combination, but they have never joined together in one group, who know's what their fortunes might have been. Brian Epstein puts it this way: “Ringo was the catalyst for the others. He suddenly completed the jigsaw.”

Ringo's Luck

In a way it was pure luck that Ringo ever joined the Beatles. But for his friendship with Paul and George he might still be playing the drums at Bulins holiday camp in Skegness. Of course, he would be playing them just as well, and probably having as big a ball as he is today, but the Beatles and the world just wouldn't be the same without Ringo.

The Beatles are lucky in that they are all friends. As John has said: "Members of a group like this are usually not friends. I mean that they are friends but they don't necessarily hang around together on their days off. Sometimes a couple of them might go off and be friends, but usually they get enough of each other while they're working."

Though the Beatles popularity shows no sign of dying down, at one time or another they have all voiced the opinion that it must soon or later. Ringo and John have both said: "We don't want it to go on forever you know!"

One day the Beatles may dissolve their partnership and concentrate on quieter things. After all, it is a bit wearing to tour the world all the time. It is doubtful that they will ever stop recording as a group, but there is a possibility of each Beatle doing single records.

Comedy Role

If John and Paul decide to take some time out and try to write that musical that they have been discussing for some time, George might go solo and Ringo might decide to try a film comedy on his own. As a comedian he certainly has the potential.

Having been born in Dingle, which is one of the toughest parts of Liverpool, Ringo was more than ready for any obstacles that life might present. His series of illnesses more than primed him for the hard aspects of life. Ringo was five years old when he was sent to St. Silas school. He started out well, but soon was stricken with appendicitis. Unfortunately, complications set in and for some time Ringo was expected to die. He didn't, of course, but nevertheless he had to spend some four years in that hospital. Anyone who has ever been in the hospital just a couple of weeks will know how very long that four years must have seemed to Mr. Starkey.

Ringo doesn't confine his activities to drumming and singing however. He would very much like to write some country music. He has actually done this. Together with John and Paul he helped to write "What Goes On," which appeared on the flipside of the Beatles hit, "Norwegian Wood."

Ringo has said: "It was John's personality that made us." Though there is plenty of truth in this, it is not the entire story. They all participated, and Ringo no less than the rest. To George's next-door-bunyess; to Paul's charming ways; and to John's irreverence, Ringo added the quaintness of the little man. The Beatles are superstars, but they are not superhumans. That is why we find it so easy to identify ourselves with them.

More To Come

Before the Beatles became famous, Brian Epstein made this claim: "They will be bigger than Presley." They may well turn out to be even bigger than Sinatra and that's really going some. Despite all that they have achieved, despite all of the records that they continue to break, I can not help but feel that the Beatles haven't even begun to show the actual extent of their talents yet.

Ringo is a very fortunate man indeed. Not only is he a fantastic success, but he also has a wonderful wife and some of the most respected friends in the world. He also lives in a very pretty part of England. He lives in the country and yet is only minutes from the second biggest city in the world.

It has been suggested that the Beatles actually changed the face of London. This may be stretching it a bit, but they have had a tremendous effect on the city and its inhabitants. They have changed the lives of many people.

Ringo and the other Beatles got a big kick out of hobnobbing with other groups. At the premiere of "A Hard Days Night," Mick Jagger turned up unexpectedly and Ringo and John demanded that he be invited in. At the 1965 Beatles concert in New York the Rolling Stones again turned up, and were greeted with great enthusiasm by the Beatles. As the Stones approached John was heard to exclaim: "It's the famous Rolling Stones!"

Ringo enjoys his fame, but he gets annoyed when he is singled out from the other Beatles for any particular honor. After all they are a team, and anything that they do, they do together. During the Beatles first tour he was very embarrassed by the "Ringo for President" campaign. It was only a joke, of course, but he still did not enjoy becoming the sole Beatle in the spotlight.

Whatever is to become of Ringo, the fact remains that he has already secured most of the things that man struggles to gain throughout his life. He has made an excellent marriage; he has achieved fame and fortune; and he has obtained the friendship of half the population of the earth. That isn't too bad for a little man from Dingle.
**KRLA Tunedex**

1. **When A Man Loves A Woman** - Percy Sledge
2. **Monday, Monday** - The Mamas & Papas
3. **Hey Joe** - The Leaves
4. **Rainy Day Women, #12 & #35** - Bob Dylan
5. **A Groovy Kind Of Love** - The Mindbenders
6. **Time Won't Let Me** - The Outsiders
7. **Along Comes Mary/Your Own Love** - The Association
8. **Soul And Inspiration** - The Righteous Bros.
9. **The Sun Ain't Gonna Shine Anymore** - The Walker Brothers
10. **The Rain It's raining** - Sir Douglas Quintet
11. **Sloppy John B.** - The Beach Boys
12. **Magic Town** - The Ventures
13. **Learnin' The Last Post** - Norma's Hermits
14. **Eight M Miles High** - The Byrds
15. **Good Lovin'** - The Young Rascals
16. **Message To Michael** - Dionne Warwick
17. **In My Little Red Book** - Love
18. **Chad & Jeremy**
19. **Falling Sugar** - Palace Guard
20. **Love Is Like An Itching In My Heart** - The Supremes
21. **A Sign Of The Times** - Petula Clark
22. **Please Don't Stop Loving Me** - Frankie And Johnny
23. **Rhapsody In The Rain** - Lou Christie
24. **Try Too Hard** - The Dave Clark Five
25. **Funny How Love Can Be** - Danny Hutton
26. **I'm Gonna Be Strong** - Jimmy Smith
27. **Oh, I Believe** - The Dave Clark Five
28. **River Deep, Mountain High** - Ike & Tina Turner
29. **Nothing's Too Good For My Baby** - Stevie Wonder
30. **Caroline, No** - Brian Wilson
31. **Younger Girl** - The Hondells
32. **Daddy You Just Gotta Let Him In** - The Impressions
33. **I Got My Mojo Working** - Jimmy Smith
34. **Did You Ever Have To Make Up Your Mind** - The Lovin' Spoonful
35. **Cruel War** - Peter, Paul & Mary
36. **There's No Living, Without Your Lovin'** - Peter & Gordon
37. **Come And Get Me** - Jackie deShannon
38. **I'm A Rock** - Simon & Garfunkel
39. **It's A Man's, Man's, Man's World** - James Brown
40. **Green Grass** - Gary Lewis & The Playboys
41. **I'd Never Do That** - Jimmy Boyd

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**Beatles Coming, $100,000 Going**

The Beatles are coming to Los Angeles again this August and they're planning to take a good deal of money with them when they leave.

They've been set for one even performance in Dodger Stadium Aug. 28. Tickets will be the same as last year, $3 to $7, but when, where and how they may be purchased has not been announced yet.

The Beatles themselves have been guaranteed $100,000 against 65% of the gate. The $100,000 guarantee is a record for any entertainment act here in Southern California.

It's nothing for the Beatles, though, who are sort of used to breaking records. They received the same amount last year from appearances in New York's Shea Stadium and the Kansas City Athletic's ballpark.

Last year the Beatles received $45,000 a night for their two performances in the Hollywood Bowl.

Although they'll only do one show this year, more fans will actually be able to see them since Dodger Stadium holds over twice as many people as the Hollywood Bowl. The Bowl holds just under 20,000 while the Stadium holds 50,000.

This is actually a feather in Dodger Stadium's cap. They've been trying to lure in more entertainment acts since the L.A. Angels moved to Anaheim.

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**Petula Clark - Most Popular**

Petula Clark, currently on the charts with "A Sign Of The Times," has been named "Most Popular Television Performer" by Eurovision, the television system which telecasts in France, Holland, Belgium, Italy and Germany.

Petula will accept the award May 28 in Venice, Italy, during the taping of a one-woman television special she's doing for Italy's RAI network.

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Inside KRLA

Whewwwwwww! What a week this has been! The KRLA studios will very probably never be quite the same again after the past few days.

It's been a hectic week around here with everyone and their brother-in-law's pet turtle dropping in to say hello. The Hoffies—one really fab group from across the façade in Blightyland—passed through... sort of like a hurricane!

These talented boys who look so nice and quiet and normal at first glance are actually about the most exuberant, spirited, and noisy young men in the entire pop world! But that's okay, 'cause we love 'em, and besides—they make very good records!

It was also birthday week in Hollywood for an old friend of everyone here at KRLA and at The BEAT as well. Joey Paige celebrated his 24th birthday, and several of his good buddies decided to help the festivities along by throwing Mr. P. a surprise party.

Believe it or not, somebody actually got word to Dick Blondi that there was a Birthday Thingie afoot, and in a twinkling of a "Dirty Wah Ditty" Dick had the birthday boy himself on the air talking to his many fans in Southern California.

Happy Birthday, Joey! It was really a very happy birthday for Joey, and he has asked us to thank all of his fans who wished him well; he really did appreciate your thoughts.

Jim Steck has returned from his European vacation (the dirty, well-rested riff) and since him he has the wonderfulness of his own kind-hearted, remembering self not to bother writing us... perhaps we can convince him to drop by the column for a few lines next week and tell us about all of his adventures.

I know one thing for certain now, though—I asked him to bring me a souvenir from Merrie Olde England; just one little, old remembrance from the Mother Country... but I certainly didn't see any Beelzebubs hanging from his trunks when he fell off the airplane! You really know how to hurt a girl, Jim!

Fiendish Plot

Our Bat Manager has been very quiet and very secretive lately, but I think perhaps it is only because he has been occupied dreaming up another fiendish plot to spring on his poor unsuspecting Bat Employees at the station.

Special note to Bill McMillen: with the warm weather returning, have you checked your air conditioner to be sure it's in perfect working order?

7 From Sonny

Sonny's been a bit busy lately. While filming his and Cher's first movie, "Good Times," he has also found time to complete seven songs for the movie. With two numbers still untitled, he has complete "Good Times," "Just a Nudie," "Don't Talk to Strangers," "Trust Me" and a new arrangement of their hit, "I Got You Babe." The movie is currently being filmed in Hollywood and is due for release in either June or July.
Norma Tanega's World Of Beautiful Music

By Barri

A young woman raised in an atmosphere of art and music, she loves "beautiful things," and says "I always wanted to make music." That young woman— who studied classical piano for 12 years, obtained a B.A. in Art History and Painting, and a Master's Degree in Painting and Graphics—is making a lot of music these days. And very beautiful music it is, too.

Her name, Norma Tanega. Her first record, her first hit, "Walkin' My Cat Named Dog." Her first home, Mare Island in the San Francisco Bay where she was born during World War II, in January of 1943.

Her father was a Band Master in the Navy for 30 years, and her mother was a student of painting and sculpture. Shortly before the war in the Pacific broke out, the small family moved to the United States.

Norma first began to show her love for music when she was just four years old and she began to play the piano. By the time she reached the end of her teen years she was an accomplished pianist, painter, poet, and singer.

Musical Student

After high school, Norma went on to Scripps College to obtain her B.A. degree, and upon graduation, entered Claremont Graduate School. While there, she was able to utilize her many years of musical training to teach herself to play the autoharp, banjo and the harmonica.

There was a brief period of time after Norma completed her graduate studies, spent in New York for the purpose of simply "absorbing life." Then, she went on to Europe "to see what I had studied during my college years."

Although she sang in youth hostels in France and Spain on her tour of Europe, Norma had never performed professionally until after she had returned to the States and was discovered by Herb Bernstein, who is her present producer and arranger.

She names the Beatles and the Andrew Sisters as her two favorite groups, and claims favorites in other fields of artistic endeavor to include Vincent Van Gogh, Maximilien Robespierre, Franz Kafka, Dostoyesky, Isadora Duncan, Carl Mills, Bartlach, and Garbo.

Mony Facets

Truly a talented young woman of many facets, Norma wields her musical pen in as many areas as her interests. She writes about the beauty of the ordinary things in life—and raises them to a level of importance seldom seen by the average person.

Somehow, Norma seems to have captured the child's innocent wonder at the glories of the world and nature all around us and she has put them into the music she sings and shares with everyone.

To follow up her first nationwide hit record, Norma will soon release another of her own compositions, "A Street That Rhymes At 6 a.m."

It may not rhyme with very many things, but the name "Norma Tanega" is rapidly becoming synonymous with sensitivity, beauty, and rare talent in the world of contemporary music. It is becoming a very integral part of a world of very "beautiful music."

The Outsiders are currently occupying hit positions on charts across the nation with their first successful disc, "Time Won't Let Me." In hopes of providing the platter with a companion smash, the boys have released a new record, "Girl In Love." Both "What Makes You So Bad, You Weren't Brought Up That Way."

The latter (you didn't really think I would say it twice, did you?) is an uptempo tune and might have a possibility of some day becoming a moderate follow-up chart success for the boys. But it's only an outside chance!

If you've all been watching the tally lately, and maybe tuning up your Lebanon a little, you are probably familiar with Danny Thomas. Well, Danny decided that he wasn't about to let Jerry Lewis and clan get ahead of him in the pop world. No sir! So Danny's son—Tony Thomas—went out and formed his own group.

They chose—originally enough—the Thomas Group as their official name, and they have a brand new record out on the Dunhill label. Another Slon-Barri tune—'Pennye Arcade.'

It's a strong song once it gets going, and the beginning is just a little reminiscent of "You Baby." There are five boys in the group—all between the ages of 18 and 20—and this new disc could be an important beginning for them. Lay an earlobe on it and see what you think.

I am very happy to report to you at this time that contrary to some popular opinion, Barry McGuire did not get destroyed. Now he is back again with a brand new record you really won't believe.

At first listen, you might be inclined to think that the blond bombshell who sang about the "Eve" has suddenly gone Lovin' Spoonful on us, but he hasn't. He's simply come up with a brand new sound that can only be described as "Rag'n'Roll!"

Of course Mama Cass puts it—"Rag Rock." Barry has recorded the old Bud and Travis tune, "On A Cloudy Summer Afternoon," with a reggae, Dixie-land influence stamped all over it.

And it's great! Yep—this one's gonna blow some minds. Could be his biggest since " Destruction." And if it is—it should put him right back on the "Eve" of Success!
'The Animals Are Dead'

I submit to you this obituary. An open letter, if you wish, to The Animals and all their fans. Written at their request. How strong is your own integrity? It is in the minds of many and I believe it needs to be heard.

B.A. Tremayne, BEAT Reader

The Animals were five extraordinarily talented men. The adhesiveness which creates groups is unique and indefinable; in their case almost unbelievably superb. When I met them in 1964 they were happy, determined and optimistic. I respected them for their personal as well as professional integrity.

As a writer I met quite a few people in 1964. Some I respected, some I didn’t. I didn’t respect The Animals a little more. I didn’t respect them solely because they were five intelligent, decent human beings; I respected them as a whole. Their collective personality was indeed one of many contradictions, but it was one of hard-core honesty and sincerity. Not everyone who has met The Animals liked them, but they respected them, and perhaps were even a bit in awe of them.

The Animals were great. I say "were" because The Animals now exist in name only. A sound, an image, an identity—who can say surely what creates it; but when it exists you can feel it. Somewhere five specific individual sounds, images and identities came together with an unknown adhesive producing something memorable.

Alan Price, whose name the group carried in its earliest beginnings, is a gifted musician. His inimitable style and percussive instincts provided the perfect catalyst for Eric Burdon's sensitive lyric style and impelling dynamism. Johnny Stepp's subtle jazz born drumming complimented Chas Chandler's fine bass within the most demanding definition of perfection. Hilton Valentine's personal technique rounded out this unbeatable team.

The Animals were irrevocably resolved to set the world on its ear. I believe they would have. It is maddening as well as saddening to realize how demanding today's public is of its artists. How sad it is that a person must sacrifice his private life to the god of commercialism to gain professional recognition.

Alan Price, fatigued and driven to his limit of endurance left The Animals abruptly. Today he says: "I wandered out of the house to get a coffee and think things out, then the next thing I knew, I was sitting on a train bound for Newcastl, I was so exhausted, I must have been in a daze."

Alan Price went out for a cup of coffee and The Animals lost a link in their chain of perfect reaction. They were never quite the same. Dave Rowberry is a fine musician, but he's also a distinct individual. Things didn't jive like they used to; the chemistry had changed.

John Steel has a responsibility to his family, and he feels he can't fulfill these important responsibilities and maintain his career at the same time. The person who replaces John will undoubtedly be a good drummer. But then it won't be the same, will it?

How long before Eric decides to go it alone? Eric, unchallenged as the greatest white soul singer in the world, can only follow the path he has already laid. The public will accept him as a single because that's the image he has projected. Eric talks more of his career, than the group's career. This is good, this is the essence of Eric's uniquely individual approach to everything.

When will Chas conclude he's too old to bang on a bass guitar at all corners of the world, before a horde of scrreeching girls? He'll be 28 this year. Chas will make a good manager, he's already voiced his intention to go into the agency side of the business. Only Hilton knows what his way is going. Perhaps he too will turn to the lucrative agency business.

What I'm saying is that The Animals, the magnificent artists who soared to fame with "House of the Rising Sun," and made such memorable musical statements in their L.P.s, are dead. The Animals still exist technically, but the once in a lifetime combination of Alan, John, Chas, Hilton, and Eric is dead.

This is not so much an obituary as it is a eulogy. When I stood offstage watching The Animals in 1964, I never imagined I would be writing of their death. As I thrilled to their brilliance and admired their rugged individuality, I allowed myself the luxury of detaching myself from journalistic objectivity, liking them as people, and becoming a fan. From that time of my first encounter, my admiration and respect for them has only grown.

I have detached myself once again to write this, my own very personal statement of regret and sadness. I'm sure I'm not alone in my feelings. I hope you will print this, if only in respect to the memory of what they once were. Because no matter how hard they work, they can never reach the instantaneous combustion created when they knocked them out in the Tyneside clubs that inspired them, and brought them together.

A Lucky Mistake For The Outsiders

By Carol Deck

Far from being "outside," the five young Cleveland lads who call themselves The Outsiders are fast becoming the "in" group of 1966. Their pop music radio hit "Time Won't Let Me," was released early in January, didn't do much for about six weeks, then suddenly took off and sold over half a million copies in just three weeks.

Leader of the quintet is Tom King, although there are actually only four regular members of the group. The fifth, a drummer, has always been temporary.

King wrote "Time Won't Let Me" and credits his brother for helping him get started in music.

"He taught me to play," Tom says. "We liked the 'Third Man Theme' when it came out and thought it had a great sound. We duplicated it on guitar. Of course we didn't find out until later that the song had been recorded on a zither!"

That lucky mistake proved to be the start of Tom's career and The Outsiders.

While playing in clubs around Cleveland Tom met Mert Madsen, a native of Denmark who became interested in pop music through the U.S. armed services.

"One day on the Armed Forces radio I picked up a broadcast from Germany that featured Elvis Presley and 'Heartbreak Hotel.' That sold me.

By the time he came to America he had learned to play several instruments including accordion, harmonica, guitar and bass.

Lead vocalist for the group, Sonny Geraci, had sort of lost interest in music until the Beatles came along. He was struck by the sound the Beatles could produce and started singing locally. After several years on the local spots, he met Tom and became an Outsider.

While these three were deciding how to get their group started, a student at the University of Pittsburgh had formed his own group and was playing college dances.

Bill Bruno found out about The Outsiders at a party. The group needed a lead guitar player and Bill was the man.

After adding a drummer, they played around the Cleveland area some more until the first recording happened.

Sonny kept prodding them to try recording but Tom had cut several discs before, without much luck, and was discouraged.

He didn't want another bomb and he didn't want to cut something that any other group had done.

"Okay," Sonny said, "So write us a new song."

Tom did and after a mere four hours recording they took it to a Capitol Records executive and were signed to their first contract.

With the success of "Time Won't Let Me," they've gotten a little less lucky of recording and have an album due for release this month.
English Long-hair Joins U.S. Army

John English is British. Less than a year ago he had shed his long hair, cut his beard, and was a member of The Preachers. Now he has a standard U.S. Army hair cut and proudly wears the uniform of this country’s army although he’s still a British subject.

And he doesn’t regret for one moment cutting his hair or going in the army.

John more or less went into the army voluntarily. He was drafted on December 13 and the same day he enlisted in order to get more of a choice of what he did in the service.

He could have easily gotten out of it. He’s a British subject living here on a permanent visa and all he had to do was go back to England and they couldn’t have touched him.

But he feels that if he lives in this country and takes advantage of everything it has to offer then he has to pay for it just like everyone else.

An Extra Year

Because he enlisted he’ll have to spend three years instead of two in the service but he’s doing what he wants to. He’s in weapons training now and he’s still more than just another soldier.

“The Army’s not as bad as I thought it would be,” he says, “it’s good experience, as long as they don’t send me to Vietnam.”

As it stands now the only way he’ll go to Vietnam is as a performer to entertain the troops.

For his hair, he had a Beatles cut for quite a while then he really let it grow, down to 12 to 14 inches long.

“I liked it when I had it,” he says, “but I didn’t want to cut it.”

John cut his hair before he actually went into the army.

“I wouldn’t have hidden down there because that would have kept my hair long for all the money in the world!”

And now he’s glad that he did cut it. “After you cut it off you feel really good.”

From Preachers To?

The Preachers, who have since disbanded, were a very long haired and very wild act. Where did they go? Well, John’s in the army, other members of the original group are in The Vegitables, one is in The Bees and one is a physicist for Lockheed Air Corps!

John’s starting out on his career as a solo singer and he has his first single release out now. It’s called “Mourning” and it’s an old jazz number that’s pretty wild.

There’s another member of the U.S. Armed Services who’s made a lot of noise on the pop scene and that’s Stg. Barry Sadler.

Commenting on Sadler’s “Bulldad of the Green Berets,” John says, “We used to hate it in basic training.”

About Barry Sadler John says, “I think he was lucky, but I admire him—he’s making a name for himself.”

John’s somewhat unique in the pop world. He’s one singer who deliberately and voluntarily cut his hair and went into the armed service.

It isn’t so bad after all according to this one exception.

JOHN ENGLISH

More Awards For Motown

The Motown dynasty has proven once more that they’re tops by walking off with the greatest share of the BMI (Broadcast Music Inc.) Awards for 1966.

Jebete Music Company, Motown’s publishing company, won 12 of the awards which are presented annually based on trade paper polls of national popularity acceptance, reflecting record and sheet music sales as well as radio and television performances.

The writing team of Brian Holland, Lamont Dozier and Eddie Holland won eight of the awards while William “Smoky” Robinson, lead singer of the Miracles, won three.

Jebete was cited for the following songs:

“Back In My Arms Again,” “I Hear A Symphony,” “Nothing But Heartaches,” and “Stop In The Name of Love,” all recorded by The Supremes and written by Holland-Dozier-Holland.

Singles Hitting

(Continued from Page 1)

However, the Yardbirds are going to have to rush out another single or else wait until after June 5 to release a follow-up to “Shapes Of Things.” The time is perfect now, so you can expect a rush of new singles within the next month. Because the public isn’t stupid you know, so they’ll be attempting to hit somewhere in between “Paint It Black” and “Paperback Writer.”

So, watch out ’cause here they come!
Sunrays: 'It Takes A Lot Of Capital'

The Sunrays are not the Beach Boys. They are not related to the Beach Boys and they don’t intentionally mean to sound like them. It is true, however, that the Sunrays once wore the same striped shirts which have become the Beach Boys' trademark, and it’s also true that Murray Wilson (Beach Boys Carl, Brian and Dennis’ father) is their manager.

Whether their association with the Beach Boys has been a help or a hinderance to the Sunrays depends on which side of the fence you’re peering over. From what they themselves say, one gets the definite impression that the Sunrays are not the least bit worried about it and rather tend to think that it has helped their career along.

However, they become quite uptight if confronted by publicity claiming that they are a mere imitation of the Beach Boys. “We didn’t try to follow them,” admitted Eddie, “it’s just natural. When you sing five part harmony it always comes out that way.”

They joke and kid around about Murray Wilson but they really think the world of him and state frankly that if it wasn’t for him they would probably still be playing local clubs and school dances. “He’s the greatest man in the whole world and if he told me to jump out of the window – I wouldn’t,” laughed Rick.

“The thing that nobody realizes is that it takes a lot of capital to get a group started,” said Marty. “Our manager is interested in us not only as dollar signs but he’s like a father to us and he took a great risk in us.”

That risk has apparently paid off as the Sunrays have had two giant smashers – “I Live For The Sun” and “Andrea.” And “Still,” their latest release, is making noise in certain parts of the country and from the way it’s selling, looks as if it will break out all over the nation.

The Sunrays are all in college and find that mixing school with a career is “very hard.” They manage by appearing on weekends, touring during vacations and studying in between.

For instance, Easter vacation found them in such places as Portland, Salt Lake City, Vancouver and Toronto, and this summer the Sunrays head out on a 60 day cross country tour which will hit practically every major city in the nation.

Switching the talk from strictly Sunrays to general competition in the pop field today we wondered if the Sunrays found themselves faced with more competition than when they began playing five years ago.

“It’s always been competitive,” answered Rick. “The span of a hit record now is so short, which is why there are more groups around today.”

The Sunrays are probably one of the most outspoken groups on the scene — they know what they like, dislike and feel strongly about. “We don’t do live who people come on too strong,” declared Rick, “you know people who’ve had one hit record and come on strong. We’re the humblest guys in the world.”

They also don’t like artists who come out with the same sounding records time after time. “We don’t like that at all,” said Byron. “It’s bad and in poor taste.”

“It’s like saying to the kids that they’re a bunch of idiots. A bad record will never make it,” finished up Vince.

“It’s like Motown,” said Marty re-opening the closed subject. “I’m really getting sick of Motown. Every record sounds the same. But they keep selling...wow!”

It’s been quite a while since I’ve heard an artist say that they really dug Elvis but that’s exactly what Byron told me. In fact, he even has a horse named Elvis. “Elvis has always been one of my biggest fans,” said Byron bowing when he discovered that he had just said it backwards. “Seriously, I’ve always dug that cat. This horse reminded me of him.”

And with that the Sunrays proceeded to sing “Still” at the top of their five o’clock voices, devour all the “BEAT” in the office and then proceed merrily down the hall and out of the building. Too much — that’s all we can say!

Junior Success—Dino, Desi And Billy Style

Dino, Desi, and Billy...a modern success story, junior style.

Although the boys are just fourteen years old, they have already managed to come up with two hit records — with their first two releases.

The boys are currently concentrating on their educations, which is of the utmost importance to all three. For this reason, it is very difficult for them to make many personal appearances or to make any plans for extended personal appearance tours around the country. Their personal manager, Mac Gray, explains that “school keeps them all very busy, and everything else is secondary to them right now.”

It may be secondary, but that doesn’t prevent them from receiving several large mailbags of fan letters daily from their many fans — both young and not-so-young — for which they must have two girls who do nothing but handle their mail.

In just a short time, the boys will again go into a recording studio to produce their next single, and working as producer on the session will be a man named Lee Hazlewood, who was also responsible for Nancy Sinatra’s record, “These Boots Are Made For Walkin.” Also, there is a very strong possibility that the boys may make a motion picture — the first for all three — for Paramount in the near future.
CHAPTER TWENTY-EIGHT

When Robin Boyd’s alarm clock rang at promptly seven a.m. that Saturday morning, she did the only sensible thing. She staggered sleepily to the dresser, silenced the jangling with a murderous left hand, stumbled back to thread her bedspread and crawled under it.

As you know, there are several (thousand) people who already strongly suspect that Robin has dropped one or two. And only her absence from the scene of this smooth move prevented the organization of a mass marble hunt.

Which is just as well. Although one of her favorite aggies was missing, Robin hadn’t quite lost all her marbles (yet). She was simply trying to escape from someone whose style bag had been empty for years.

Namely, her sister Ringo. (Think that sounds far-fetched?) (Stick around, it gets worse.)

Changed

Things had changed in the Boyd household during the past couple of weeks. For one, since the good Dr. Andersagn (as in nut) had given her daughter a clear bill of mental health (an act he will refer to in later years as his first misstep), Robin’s mother had stopped knitting a colorful collection of straight jackets. She had even stopped cycling hystically through the yellow pages, now content to wait until they made it into the mail.

What’s more, Ringo Boyd’s attitude toward her older (not to mention beloved) (not unless you’re a pathological liar) sister had shifted gears and gone into reverse.

In the past, their relationship had consisted of a series of right-to-the-left-to-the-right-again-to-the-left-again to-mention-the-bone drumsticks thrusts. But, due to Robin’s recent and mysterious disappearances and her strange attachment to the old English tea pot that resided on the living room mantle, some of the spearhead had been replaced by peering.

In other words (English, preferably), Robin Boyd was up to something, and if it was the last thing Robin Boyd did (promises, promises), she was going to find out what.

Hence, Robin’s down-under tactics. When Ringo sneaked noisely (as in herd of hordes) into her sister’s room, she would discover still another mysterious disappearance. And Robin was in for a few more hours of peaceful repose while the6 starry secret agent looked one up in her U.N.C.E.L. E-3 Handbook.

Although she had furnished her hide-out with all the comforts of home (a blanket recently put out of its misery by the Boyd dog, who had never liked it much anyway because wool gave her hives), it was awhile before Robin could go back to sleep.

And it was no small wonder. There was so much to think about and remember. Seeing the Beatles at the Cavern (in 1961) (told you it gets worse) . . . and, of course, her own dear George Genie. (A name she was going to have to do something about before she marched him off to the altar.)

Robin Irne Boyd was quite bad enough, thank you. (You’re welcome.)

Not Sister’s Keeper

"Whadya think?" she sniffed in a tone which subtly implied that although she was not her sister’s keeper either, someone had been asleep for the position recently.

Ringo twirled her drowsy moment.

"There’s a John D. Winston on the phone," she said. "It’s in as in doing, sheesh, go ask her what she wants.

Ringo re-geared. (Where some people are only losers, others are potential winners.)" (Winston was a perfect candidate for the latter category.) (She would have never bothered with him in the first place if his name hadn’t been the same as Lennon’s first name. Can’t comment about Lennox because I could possibly hope to follow.

"What does that creep want?" she asked finally, knowing that being on a phone was a position to be reckoned with and wanting to make his discomfort last as long as possible.

Ringo shrugged, jamming her mouth full of the lindy remains of the breakfast (the other half of which wants to know what time he’s supposed to pick you up.

Robin glovered. "Pick me up?" she asked (which is when I am, am I?"

"You know, as you have a tendency to become repetitious shortly before becoming violent. (No one is perfect.)

Never Faints

Ringo re-shuffled and re-scratched. "Of course I do," she scoffed. "He also thinks he’s taking you to the prom tonight because you promised to go months ago."

If there was one thing Robin Boyd did not do when faced with snoring, it was to stop. But that was the only thing she didn’t do. Included in her laddylike reactions were four: hysterical yelps, three moments of advanced hee-kicking, and two attempts at dashing herself out the window (a death-defying three-foot drop). One giant bang of the old head against the old closet door served as an equalizer.

When she was quite finished (using the term literally) (no, that is, got that, as in teeth), Ringo instinctively picked up the phone and took it you forgot," she chortled.

Darting a daghinger look which subtly indicated that she, her sister not only took it correctly but knew what she could do with it, Robin limped in the direction of the telephone.

At the close of the lengthy conversation (3½ seconds approximated, then quietly put the phone down."

She shrieked why-was-I-born which followed, Robin looked to make sure that Ringo was still breathing. "Oh, no, don’t you worry," then, grabbing a coat, she lifted the lid of the teapot and applauded George too much for her own good.

On her weary way to... Robin blithered inwardly. She was worried and for the first time in her life there was no way out. She was going to have to go to the prom with that microphone! Not even George could stop her from out of this pickle (not as in Tilt).

But at least he could comfort her sympathetically. And since her sympathetically could quite sure use a little comforting, she started running the moment she came into view of the mouth, that is.

George didn’t say a word until she finished her sad story. And, for a moment, she was almost convinced she might be alive for something else. Then she immediately put such thoughts out of her head. She was too jealous and sure he had a temper and sure he’d been known to shake her until her teeth rattled proclamations (or mention to the floor.)

Wanna Bet

But he wouldn’t get livid over anything like this when she already had more than enough problems, thank you. (You’re welcome.) (Stop that!) (Anything you can understand for that, and really very gentle in his own Liverpudlian way.)

"Okay," he said when she’d ceased ravision, his eyes growing deeper and darker as he stared down at her. "You can go out with another girl in one condition.

Ringo gave him a lower of the old eyeshade. "Whatever you say, George," she simmered.

George narrowed that aforementioned deep-darks. "Good! Because I say over me dead body!"

He hissed understandingly, as he did to help herexpérience yanks which forever spared her the expense of having her ears pierced by a professional (To Be Continued Next Week)

The King of the funky organ has taken up singing.

You’ve learned to expect the unexpected and the unusual from Jimmy Smith, the world’s number one jazz and blues organist, but are you ready for his singing? He’s just released a new album, cut last December, that features a full seven and a half minutes of "Got My Mojo Workin’" that guarantees to upset your soul. Jimmy is a true harp organ playing a voice that reminds you of the best of the best.

He’s a restless, probing artist with deep convictions and a great awareness of his responsibilities as a musician and as an artist. He knows the importance of communicating to his audience and he rarely fails.

He also knows how to hold his own in the 20’s. Jimmy began his music training on the piano under the attention of his mother and father, both of whom were musicians.

As a pianist, he played with a number of groups around his home town and soon became known as one of the leading Bud Powell disciples. Even today, it’s amazing that the brilliant technique Jimmy displays on organ is equalled on piano.

By 1955 he had mastered the organ and was ready to try it in the jazz world. He moved to New York City.

He was booked into the Café Bohemia in New York along with his two close friends, Thorne Schwartz and Donald Bailey. They were to be an intermission group.

It didn’t take long, though, for people to discover what was happening with Jimmy Smith and his organ.

After a while, Jimmy began to come down to see Jimmy. They’d bring their instruments and play far into the morning, much to the distress of club patrons.

And Jimmy Smith became a full fledged artist with something in mind (he knew) that was the organ was a legitimate instrument in any field.

Jimmy’s not afraid to try anything. He’s played many of the major jazz and blues spots around the world and he’s churred a collection of 21 albums featuring some of the top names in his field. His recording of "Midnight Special" was the first to make the national charts but that soon disappeared after the avalanche of requests and sales of his singing "Walk on the Wild Side."

In his willingness and desire to communicate his music to the people he’s toured the South many of his peers refused to take their message south of Washington D.C.

In 1962 he made his first trip to Europe to appear at the Antibes Jazz Festival and discovered he was really something over there.

The Europeans had never seen Jimmy live before, but they’d bought his records and they’d been hearing about him in America and they made him the real star of the Festival.

In his restless drive to challenge the ability of the cumbersome organ to produce the sounds he hears and to reproduce the feeling of his Music, Jimmy Smith remains uncompromising.

He’s added his voice to his message now but he knows that the number of ways of expressing his jazz soul are unlimited and you can be assured he won’t stop finding new ones.
The BEAT Goes To The Movies

Promise Her Anything

By Jim Hamblin
(The BEAT Movie Editor)

If nothing else, this picture will be the biggest publicity windfall in years for the perfume manufacturer who uses the title as a selling slogan. As a matter of fact, those in the movie trade were given a sample bottle of the stuff when they attended private screenings.

It seems that nothing ever makes sense in this world of make-believe and this picture is a classic example. The story and plot are placed in New York's Greenwich Village, which is sort of a campground for kooks. So, where's the logical place to film the story? London, England, of course. At Shepperton Studios they carefully constructed an exact replica of Greenwich Village for the occasion.

But however complicated the producers want to make life, they seem to have themselves a rather well done movie in the process.

The cinema screen lost a great and talented dancer when Leslie Caron decided to move into dramatic acting, and so far her new career has yet to make up for the loss of the old one.

But Miss Caron does wear a terrific two-piece outfit that nobody should miss.

Her male co-star, Warren Beatty, has had more space in gossip columns than theatre marquees, but unexpectedly turns in one of his better performances in this sort-of domestic comedy.

Portraying an amateur photographer who makes nudie-curtie films, he runs afoul as a babysitter and even winds up getting married.

There is a steady flow of laughs, and starlet Ana Maynor provides some sumptuous legs to look at.

THE REAL STAR OF THE SHOW turns out to be baby Michael Bradley in the movie filmed in England.

SOME HIGH LEVEL CULTURE with sign repairman Lionel Standler.

KEEAN WYNN, seen without his motorcycle on.

BOB CUMMINGS—the untroubled baby doctor.
ANDY WARHOL’S smash scene from N.Y.
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THE VELVET UNDERGROUND AND NICO

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