Vice President Latest To Enter The 'Wondrous World' Of Sonny & Cher

The world of Sonny and Cher is truly becoming more "wondrous."
The latest tidbit involving the darling duo is a special government performance in which they "co-star" with Vice President Hubert Humphrey.

At the request of the Office of Economic Opportunity in Washington, Sonny and Cher will compose and record a song urging students not to drop out of school. It will be distributed with a special message from the Vice President.

Filming continues on their first movie, "Good Times," after a brief halt caused when Sonny sprained his back during shooting at Africa, U.S.A. It occurred during a scene in which he hoisted actor Hank Worden and did several rope-swinging drops.

Aside from the obvious appeal of Sonny and Cher starring in a full-length film—particularly one in which they cavort through the jungle with all sorts of wild animals—the Steve Brody Motion Pictures International production will offer an added treat.

When not riding elephants they'll spend part of the time driving two of the most glamorous cars in the world—matching custom cars designed especially for them by the fabulous George Barris.

Sonny and Cher fans are eagerly awaiting release of the soundtrack album from the movie. If it goes anything like their other records it will be another smash.

Their two latest albums, "The Wondrous World of Sonny and Cher" and "The Sonny Side of Cher," are threatening new sales records throughout the country. And their last single, Cher's "Bang Bang," was one of their biggest yet.

As their career continues mounting to even greater heights, the once-untalented Cher is becoming noted as much for her wit as for her vocal talents.

The most recent example occurred at a West Coast concert in which they faced the usual frantic rush from screaming fans. Turning toward a shrieking girl trying to get a glimpse of the stage, Cher announced with a twinkle:
"If you like us that much, enough to jump on the stage, please don't if it's a boy."

And as the girl calmed down, she added, in her relaxed drawl, "If you frighten me, I'm going home."

It brought a laugh from the audience, but the rush continued on the dance floor.

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Stars Fall In England

Orbison and Walkers Injured While Touring

By Tony Barrow

The current ROY ORBISON/ WALKERS UK concert tour, playing nearly 70 shows in more than 30 cities throughout the country and finishing in the first week of May, was hit by a spate of mishaps in its opening week.

Orbison was rushed to hospital with a fractured foot after accepting an invitation from the winners of a motor cycle scramble to ride around the course at Hawstone Park circuit in a special lap of honour. On a borrowed bike, Orbison misjudged a particularly tricky corner and rode into a sandpit.

The smashed foot bone has forced the star to perform with his leg heavily wrapped in plaster and, at the last count, he was appearing on stage, seated on a stool for the whole of his act. Despite the pain and inconvenience—he's using crutches and stickers to help him walk around off stage—it is to Orbison's considerable credit that he refused to miss a single sell-out concert. Apparently exaggerated reports of the bike crash reached his wife, Claudette, who flew into London and joined up with Roy at his show in Chester, near Liverpool.

Walkers Out, Too

The Walker Brothers were out of the show after the Chester performance. A mob of over-enthusiastic Walker fans rushed the three boys at their Chester hotel and John had to be treated for head injuries involving a concussion. The same day Walker Scott, under doctor's orders with a severe attack of flu, was sent to bed and forbidden to travel from Chester to the next venue, Wigan.

Meanwhile, as if these latest problems were not enough, supporting songstress with the package, diminutive Scottish girl LULU was off the tour for three days with laryngitis. She stayed in London and rejoined the tour in Scotland. Newcomer PERPETUAL LANGLEY, a youthful but promising Belfast girl, deputised for Lulu on the three dates.

Stone News

THE ROLLING STONES made a fantastic impact upon European pop fans during their lightning tour. In Paris CHARLIE WATTS was suffering from some sort of blood poisoning but he went on as scheduled at the Olympia, ignoring doctor's advice to rest in bed. On the credit side in Paris there was a wildly successful post-performance party at the plushy George V Hotel with BRIGETTE BARDOT, MARIANNE FAITHFUL and FRANCOISE HARDY amongst the starry array of guests.

Is Them, or ain't Them?

That's the question the U.S. Government is asking—while trying to untangle the grammatical problems—and it appears they're looking to YOU for the answer.

Before getting any deeper involved let's explain that THEM is the Irish singing group which has recorded a string of worldwide hits. They've requested permission to enter the U.S. and perform here, but have been denied entry by the U.S. immigration authorities.

Immigration officers say they don't think Them is a big group in this country or that the fans really want to see them. Although uncertain grammatically, they state positively, "Them are (isn't) not artists of distinguished merit and ability."

So far the immigration authorities have been shown favourable statements from two U.S. Senators and several recording companies. And they've been shown commitments for more than $100,000 in bookings scheduled for Them in this country.

But even then they demand actual material evidence that Them is (isn't) popular over here. That's where you come in.

The BEAT has been contacted by Them's American manager, Buddy Resnick and Larry Goldblatt, on behalf of their British manager, Philip Solomon, to enlist its readers in the fight to get Them into the country.

They asked our help and we're asking yours. You are the only ones who can save Them. The authorities will listen to you, because you are the ones who determine an artist's true popularity. Remember Them are the ones who brought you "Gloria," "Baby Please Don't Go," "Here Comes the Night" and "My Misty Eyes." They also have a new single titled "Call My Name" which they hope to come and perform for you live.

Them is also the only big foreign group to ever have a number of smash hits over here without coming over in person. This is to

(To be continued on Page 11)

Help Save 'Them'
Yeah, well Young Rascals...

By Tammy Hitchcock

Yah, well guess who I've managed to drag onto our "Yeah, Well Hot Seat" this week? Give up?

All right I'll stop beating around the bush and tell you (course, if you were smart enough to look at the picture you already know, but then if you were that smart you probably wouldn't be reading this thing."

The Young Rascals are currently smoldering on the "Hot Seat." And rascals that they are it's taken all of them to sit all of them to sit still up there!

I have to admit that the Rascals (despite their tendency to be late) are BEAT favorites. When they were in town, I kept dragging by to visit us. We won't long forget the day that we were swamped (literally and if you've ever been to our office you know we ain't kiddin') with work. (it was Friday deadline day the day everyone insists on coming up to get the story by the way, if you made it through that mess of a sentence (at least, I think it was a sentence) you'll be glad to know that you have absolutely no trouble getting through the rest of this "article.") I hope.

Gene and Eddie poured themselves some coffee, lit some cigarettes, sat their hats on their head and then proceeded to "help" by spilling their coffee on our dummy sheets, practically setting fire to our carefully laid out pictures, knocking over chairs and in general, just being one big, wonderful helper.

Yeah, well they meant well I think. Actually, things are a lot quieter, less exciting and not nearly so funny now we never refuse an offer to help even if it means just making some coffee. But I guess we should have this time we'll learn yet!

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THE YOUNG RASCALS (l. to r. Felix, Gene, Dino and Eddie.)

Yeah, well the first time he pulled that trick was really the best. She answered the phone and he said, "Hi. This is Eddie of the Young Rascals. We're sorry we're late and we'll be right up.

Susie said okay and hung up the phone. Then it hit her. The Young Rascals were already here, weren't they? And if they were how could he call her and why would he say they'd be right up? And if it wasn't the Rascals here being interviewed then who was it? And dare she ask?

Naturally, she daren't! After all, just one can't come in and ask one of the top groups around who they were. So, she sat there with her mind all messed up until Eddie walked out to her desk and said, "Hi, I'm Eddie. Are you Susie?

Very reluctantly she admitted that she was indeed Susie and Eddie said: "Good, then you're the one who I'm supposed to ask to show me where I can get a drink of water." Printed in the right direction, Eddie disappeared through the door without another word.

IGNORANT

Yeah, well Susie was really confused then so she came flying back to demand that we tell her what was going on. Was everybody crazy? or was she the only one? The rest of the Rascals and the entire staff pleaded total ignorance to the whole thing and suggested that perhaps Susie should get more rest so that she wouldn't go off imagining things like Young Rascals calling to say that they'd be right up when they were already up and had been for the last hour.

So, you see, things really are dull now but we're all glad to see "Good Lovin'" is doing so well. We knew that it would be an altogether different sounding record than "I Ain't Gonna Eat Out My Heart Anymore." Because they told us so.

Cheap

"If you put out a second record which sounds exactly like the first why should the kids buy it?" asked Gene. Yeah, well I wouldn't know. Gene-I didn't even buy the first one! It's not that I'm cheap (really I am) but we had a copy of "I Ain't Gonna Eat Out My Heart Anymore" (you'll excuse me-I love to write the whole title; it has to be the widest one ever) right here in the office so I claimed it.

However, I made the slight mistake of leaving it here overnight and somebody made off with it. I like to pretend that's what happened actually I put it in my purse and lost it forever. So, instead of doing the logical thing and merely going out and buying another copy I asked everyone who came in (even if they'd never been here before and if so they're lucky) if they had seen a record with a red label on it and a hole in the middle.

SPOONFUL TO ENGLAND

The Lovin': Spoonful are set to visit England during April for TV, comic and club dates and then they tour Ireland beginning April 23.

Their most recent album is a gas, pick it up if you haven't already.

Speaking of too much albums, you have heard "The Sonny Side Of Cher" yet? It's a fantastic LP in which Cher sings two Bob Lind compositions, "Eulogy Butterfly" and "Come To Your Window." Cover has a wild shot of Cher and the back cover photography may look familiar to you as it is the picture which appeared on our cover on the January 29 issue of the BEAT.

Since the Stones overtook theBeatles in the national charts reporters have been plaguing them with questions concerning who is more popular Stateside- Stones or Beatles. To which Brian Jones answers: "You understand that the Beatles are a phenomenon. We're probably overkaing the charts because we're doing more personal exposure at the moment.

"You can't be as big as the Beatles until you've done something like Shea Stadium and I doubt whether even they could do that so successfully again."

QUICK ONES: Marianne Faithfull took a screen test for a role in the Liz Taylor Richard Burton movie. "Taming Of The Shrew" but lost out. Peter & Gordon not at all happy over Paul's announcement that they might write "Woman." Fans are blaming P&G for keeping the whole thing a secret so as not to show their faces into the Lennon-McCartney bug. But Bob Lind has "a lot of respect" for the Yardbirds. It works the other way too as Keith Relf has chosen a Lind song, "Mr. Zero," for his first solo album.

QUESTION OF THE WEEK: Are the Beatles or are they not flying Stateside in the very near future to record their third album and possibly their next single?
Dionne Has a Smash With ‘Message’ Song

A little over two years ago the name Dionne Warwick was virtually unknown to the public. Then she recorded “Don’t Make Me Over” and everything changed with Dionne becoming an internationally recognized and extremely gifted artist.

Dionne has studied music since the age of six, which is natural since she comes from a family of Gospel singers. As a young girl she did preach in church singing in choirs for different organizations. Dionne went to the Hart College of Music of the University of Hartford where, in time, she became an accomplished singer and pianist.

Dionne’s next step forward took her to the recording studios in New York where she sang in the background chorus on numerous recording sessions. It was there that her unique song styling attracted two of the top songwriters and record producers, Bert Bacharach and Hal David. Bacharach and David thought so much of the talented Dionne that they brought her to Scepter Records which in turn led to “Don’t Make Me Over.”

Second Smash

Dionne’s next disc, “Anyone Who Had A Heart,” was one of the most successful ballads in many years and established Dionne as an entertainer of great magnitude. Such stars as Marlene Dietrich and Petula Clark have included “Anyone Who Had A Heart” in their repertoire and, as a matter of fact, Miss Dietrich was so impressed with Dionne’s recording that she personally introduced her at the Olympia Theatre in Paris where Dionne received fantastic critical acclaim.

The Supreme Supremes

What’s in a name? Success, that’s what.

Four young girls from Detroit call themselves the Supremes and that’s exactly what they are, supremely successful.

They stand at the top of their field. They are the top female vocal group in the United States, and probably in the world. No one even comes near to the record these girls have set.

They started in the early sixties with four singles that were good, but not great. They were “I Want A Guy,” “Buttered Popcorn,” “Breath-taking Guy” and “Then Light In His Eyes.”

But then it happened. Their fifth single, “Where Did Our Love Go,” smashed straight to number one position in the nation.

They didn’t stop there. They followed that with five more consecutive number ones nationwide—“Baby Love,” “Come See About Me,” “Stop! In The Name Of Love,” “Back In My Arms Again,” and “I Hear A Symphony.”

In doing so, they became the only American group, male or female, to ever have six consecutive number one records in the nation. The only other group of any kind that has ever topped that record is The Beatles.

They’ve put out seven albums, all of them top sellers, including “A Little Bit Of Liverpool” and “We Remember Sam Cooke.” One of their albums, “Where Did Our Love Go,” stayed in the top 40 best sellers in the country for over a year, a feat comparable to a human being living to be well over 100.

And the honors they’ve stacked up along the way are unbelievable for anybody short of Frank Sinatra.

They were designated as the official United States Representatives at Holland’s Annual Popular Song Festival, recently held in Amsterdam.

But the one honor they recall the most occurred during the eight day Gemini Five Flight of Astronauts Charles Conrad Jr. and L. Gordon Cooper. Among the songs played to the Astronauts while they were orbiting the earth was “Where Did Our Love Go.”

Among The Supremes credits are a highly successful tour of Europe and England, a record-breaking engagement at New York’s famed Copacabana, a concert at New York’s Lincoln Center and two movies, “By Gloves!” and the Bikini Machine” and “Beach Party.”

Their television credits include “Shindig!,” “Hullabaloo!”, “Hollywood Palace,” and “The Ed Sullivan Show.”

Even more amazing than the mere list of accomplishments of this group is the amount of pure class they’ve carried with them all the way to the top.

You never hear any slander, scandal or dirt about Diana Ross, Mary Wilson or Florence Ballard. These are the epitome of class, personality, talent and originality.

They have the kind of healthy image that America likes to send abroad. You always know that no matter where they are appearing they will look great and they will bring honor not only to themselves but to their race, their country and the entire entertainment industry.

Next came “Walk On By” which became a top five record throughout the entire world. Dionne returned triumphantly to France in April as the star of the 1964 Cannes Television and Film Festival which was shown throughout the continent.

In May Dionne appeared on all of the major television shows in England where her recording of “Walk On By” reached the select top ten in an era of chart domination by such groups as the Beatles, Stones, Searchers, etc.

August of 1964 found Dionne on a four month personal appearance tour of Europe and two movies, “By Gloves!” and the Bikini Machine” and “Beach Party.”

But Dionne desists to pitch the adult market she will face no obstacle there either. Dionne has played the top clubs all over the world and has yet to bomb at any double market

And so Dionne’s career has gone forward and certainly upward. Her latest release, “Message To Michael,” promises to be as big if not bigger than her previous smash singles. With her talent and originality there is no way Dionne can miss. If she chooses to continue in the teenage market, she has it made as her appearances on “Hullabaloo!” can attest to her popularity. But even as the popularity and success of Dionne has increased on the show three times this year and each appearance has been followed by a tremendous volume of mail.

Joe Tex: Successful Singer Texas-Style

Joe Tex started his career on a gamble with a flourish when he left Texas, after graduating from high school, to try for an audition and a spot on the Arthur Godfrey TV show in New York. He was successful in making the show and won wide plaudits. His next step in the big city was the amateur night at the Apollo Theatre in Harlem. He was the winner for four weeks in a row and was signed on the spot to a recording contract with King Records. His first effort with King, “Come In This House,” and on flip side, “Baby You Upset My Home,” were instantaneous hits and small warriors with his talents and the recording genius of Henry Glover.

Since then, Joe has appeared in innumerable theatres and night clubs throughout the country. He is particularly proud of the fact that he has been invited to play return engagements in every place he worked. Joe is also an accomplished song writer. In addition to writing songs for himself, he has penned tunes for James Brown, Jerry Butler, Ernie- K-Doe, and others. James Brown’s 1961 hit, “Baby You’re Right,” is one of Joe’s compositions. Joe has written hundreds of songs and finds that his best moments of inspiration come between two and three o’clock in the morning after completing a hard night’s work.

If anyone hadn’t already been aware of Joe Tex’s immense talents, then certainly his recording of “Hold On To What You Got” straightened out the situation pretty well. When this single started getting air play on the radio stations, it literally caused a traffic jam in many record stores. Record buyers had to stand in long lines to buy the disc. The reaction to his follow-up record entitled “You Got What It Takes” seemed to duplicate the response to “Hold On To What You Got.” And this is not all. Joe’s latest release, “A Woman Can Change A Man,” is also a nation-wide smash. Between recording sessions and night club work, Joe Tex found time to record a best selling album entitled “Hold What You’ve Got.” Joe Tex isn’t just another singer, but is endowed with a flare and flavor which gives him a feeling that generates and stimulates an audience to no extent.

Greene and Stone Bag the Toggs

Sonny and Cher’s former managers, Charlie Greene and Brian Stone, have discovered a new British vocal group, the Toggs, and have set up a recording session for them at the Pye Studios in London.

Actually, Larry Page, the London head of Greene-Stone Productions, found the Toggs and immediately brought them to the attention of Charlie and Brian.

Their record will be produced by Greene and Stone who will then bring the Toggs’ master back to the U.S. where the "new sound" will be heavily promoted and debuted at a New York press conference. Even Sonny and Cher don’t go that far with a new release!
A GROWING CONTROVERSY

Hair—The Long and Short Of It

By Carol Deck

The growing controversy over long hair on guys has passed the stage of mere parental complaint and gone on to involve public school officials and even the courts.

In many public high schools in California, male students have been suspended or threatened with suspension unless they cut their hair to conform with school regulations. By placing these regulations, although often very vague regulations, on the students, the schools have brought over to the side of the so-called long haired rebels many people who don't actually like the long hair but feel the schools have no right to place restrictions on something like hair styles.

Personal Right

In schools across the state, students and parents alike have protested the restricting of what they consider a basic personal right. One San Diego high school faced a $28,000 legal suit from an incident where a 15-year-old boy was forcibly held down while a teacher shaved his hair with sheep shears.

Another California high school saw a week of near riots when 50 male students were handed suspension notices due to long hair. Students picketed in front of the school for several days carrying signs reading "Lee are Nice—Support Long Hair."

The school also received notice of legal action from one irate parent and the American Civil Liberties Union. In still another school, the school board adopted regulations regarding the length of hair stating that it should be no more than three inches long and "from a reasonable length to the top of the ears to no hair at all at the bottom of the ear."

Shaved Heads

The immediate reaction was that several students shaved their heads completely in protest and several others were suspended for refusing to comply with the regulation.

One student, 15-year-old Terry M., was suspended, shaved his head, was allowed back in school for a week and then was suspended again after being quoted in a local newspaper saying that students have the right to wear their hair any way they wish.

Things like this are going on in many public schools right now and the students and the parents are getting tired of the whole thing. The controversy is not so much over the actual length of hair but how far a public institution can go in regulating students appearance and behavior.

Greg W., a long haired California high school student, sums up the overall general feelings of the guys who do let their hair get long as follows:

"Long hair is a very controversial subject. Anyone who takes a stand on it is wrong. If he's right, and anyone who differs is out of his mind.

I'm like that myself. I try and keep my hair long because: one, I think it improves my appearance, and, two, you're different with long hair.

You're a leader, not a follower. Not many kids wear their hair long, but enough for it to cause some teachers and school officials to take action.

A teacher, principal, or any school official wouldn't penalize a student for being a short haired guy who actually didn't go for long hair yet feel forced to defend it on the principle of the whole matter.

The way you look is your own personal business," says Don B. "I don't like long hair. I think it looks clumsy, but I think it's each person's own business how they look.

People are going to do what they're going to do. They're going to get straight A's or flunk out—whether they have long hair or are bald."

At another Southern California high school students rallied to the cause of Dale B., a popular and long haired senior who was elected cheerleader.

No Previous Mention

During the election there was no mention of any regulations regarding hair length but after he was elected Dale was told by the vice principal that he would have to cut his hair or he could not represent the school as a cheerleader.

Dale, feeling that the school has no right to regulate hair length anyway and in protest to the fact that nothing was said before or during the election, resigned the position which he had worked very hard for and actually wanted very badly.

Dale is still the major topic of discussion at the school. Although many of the students think his hair, which is just below his ears, is too long, they definitely admire him for standing up to the administration for his rights.

Dale says the school officials have actually been very nice to him and he's gotten no more static from them but he is slightly worried about graduation. He fears they may threaten to keep him out of the graduation ceremonies unless he cuts his hair.

The entire incident prompted the school's editor, Linda Kup- lan, to write an editorial on her opinion of the matter—"I think people should consider what's on the head but what's in it."

Another Side

And of course, in any controversy, there's the other side. School officials feel that the California Education Code gives them the right to regulate student's appearance according to a vague clause in the code stating that pupils must "comply with the regulations, pursue the required course of study and submit to the authority of the teachers of the school."

And there are students who agree that the schools have the right to set regulations.

Steve L. says he thinks "slipay appearance makes for sloppy behavior."

Another high school student, Richard E., feels that unless regulations are made things will get out of hand. "School is supposed to be a business-like place and if they didn't make a restriction on hair, soon there wouldn't be a restriction on clothes. Girls would come to school in shorts and things. You have to draw the line. It's a thin line, but you have to draw it."

And so it goes on—the long hairs versus the short hairs, the rule passing school officials against the supporters of basic personal rights.

Many people feel the long hair phase is beginning to fade out, but it hasn't actually reached its peak yet, at least not in the public schools, not until the school officials either set arbitrary regulations on every facet of human appearance or until they stop worrying about appearances all together and get back to the business of educating America's youth.

How The Stars Feel About It

What about the people who are supposedly responsible for this whole long hair kick? How do the pop singers feel about the controversy?

The BEAT asked many of them if they felt the public schools had the right to require guys to cut their hair or threat of suspension if they didn't.

Here are some of their replies:

CHAD STUART: "We're living in the twentieth century. Let's talk about you and me. I don't bug you about your crewcut. You're a girl with a mind of her own. Why don't you keep your crewcut, and leave my long hair alone."

*From "Hair" by Rod McKuen, copyright 1966*

STEFAN CAVALLARI: "If they don't require you to wear a uniform, why should they be able to dictate any other part of the uniform?"

BRIAN WILSON: "They don't have the right to tell you when to polish your shoes or brush your teeth, so they shouldn't have the right to tell you when to cut your hair. That's up to the parents and the kids."

AL JARDINE: "As a guy I instinctively say no, but there's got to be a reason for it. They feel if they keep all the hair a uniform length, the guys will be less hippy and arrogant."

(Al also added that he doesn't like himself in long hair because he doesn't think he looks good in it.)

(Jeremy Clyde)
ELVIS PRESLEY

IN

“FRANKIE AND JOHNNY”

ELVIS - NEWEST - BIGGEST - BEST FROM RCA VICTOR

This brand new original soundtrack from RCA Victor brings you Elvis at his all time best. Frankie & Johnny, Come Along, Beginner’s Luck, Shout It Out, Hard Luck and all the rest of the great music from his newest film. If you like this album don’t forget the two below - they’re great too.

Special bonus for a limited time only. Full color portrait of Elvis in the new Frankie & Johnny album.

Original Soundtrack Album includes Hey, Little Girl Harem Holiday and nine more Soundtrack favorites.

A collection of all time favorites Your Cheatin’ Heart, Memphis Tennessee, Finders Keepers; Losers Weeper’s and nine more Elvis hits.

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At Regular Low, Low Discount Prices!
BEAT BRUMMELS

"that's the way we want it"

HOLLYWOOD: Unlike last summer there are no female hikers along Benedict Canyon Drive. No long hags—no bell bottoms—no police cars. You see, the Beatles aren't there now and as far as the girls know there's no action, no popular group, staying up in Benedict. All's quiet—they Aintae. But they're wrong. The Beau Brummel's are there.

Halfway up the Canyon, on one of the small side streets, they're strung in to Benedict the Beau Brumme- mels have been spending the last two weeks amid relative calm.

In the circular driveway a taxi waits. The door is opened by Ron Elliott. He smiles. "Come on in." He yells: "Anybody send for a cab— it's here!"

You sit down on one of the five sofas and as you wait for the other Brumme- mels your eyes roam around the spacious living room and out through the sliding glass doors to the huge swimming pool. The house drops itself around the pool. Oriental features stare down from a painting on the wall opposite you and slowly the other Brumme- mels file in... Ron Meagher, John Peterson, Sal Valentino bringing up the rear.

All here? Yes. No, there's one more you remember, a new Brumme- mels. A thin, fair-haired, young looking Brumme- mels, Don Irving. They're hiding him maybe—keeping him out of sight when Ron Elliott is around. In the back of your mind you remember how Don Irving came about. Ron Elliott was not in the best of health, he could make the long engagements but the one-nighters hurt.

So, the Brummes were faced with a problem, a big one. What do they do? Get rid of Elliott altogether? No. He was an integral part of the group. They could make it without him, maybe—but they could make it much better with him.

In the end they resolved the problem by hiring Don to hit the road with them while Ron stayed in San Francisco writing more Brumme- mels hits. Then when they appeared on television or played a week's stand somewhere Ron returned and Don exited.

You're thinking it's not fair to keep Don hidden from you now. But you're afraid to ask. It might be touchy. They might clam up because they're tired and it shows by the way they're sitting— all around you but hardly moving.

The chiming doorbell breaks through your thoughts and you discover (happily) that you were dead wrong. Don Irving (smiling broadly) strides in. He glances around and notices that practically everyone else is smoking. He's been trying to give it up and he's down to two cigarettes a day but he decides to give in to temptation. "Anyone have a cigarette?" A Kool and a Marlboro are quickly extended. Sal stares at the uncrushed cigarettes for a second and then slowly reaches for a Kool.

They all start talking about old times—the broken guitar string, The BEAT award as the Best New Group of 1965. The broken string incident is funny now—it was embarrassing then. The Brumme- mels were on The BEAT Pop Award Show. They flew down especially to sing one of the new songs, "Mr. Tambourine Man." They also came just in case they won an award. They really didn't think they would, "but we were hoping," says Ron Elliott.

Anyway, during the show the string broke. It was probably one of the most embarrassing mo- ments of their lives—standing in front of their fellow entertainers with a broken guitar string! But a quick exchange of guitars was made and the Brumme- mels plunged into the song again.

Whether they realized it or not the whole incident was beneficial to them because it separated the Brumme- mels from the amateurs. Only a professional group could make a comeback like that. And when the Brumme- mels were named Best New Group over the Byrds, Dino, Desi & Billy, Gary Lewis and the Playboys and the Lovin' Spoonful the audience thundered its approval. You had made a wise decision—you had chosen the best.

Fresh coffee arrives and the talk continues, only now they speak of the new instead of the old. The new recording contract, the new record, the new experience of playing one of Hollywood's top clubs, the Whisky.

They're reluctant to reveal too much about the contract with Warner Brothers. But you know a little about it anyway—enough to allow you to spec- ulate. Although Reprise has several young and up- coming artists, Warner Brothers itself has none. So it stands to reason that the Brumme- mels will be on the receiving end of a big promotional campaign.

You've heard that Warner Brothers is planning a television spectacular to showcase their artists. It means that the Brumme- mels will be seen by millions of viewers across the country. And you think, "it's about time," but you say nothing.

A Groove

They play what they're pretty sure will be their next single—a Bob Dylan song, "One Too Many Mornings." As the record plays everyone listens and you notice that they've changed the lyrics slight- ly. When it's over no one speaks—they're waiting for your opinion. You honestly think it's great and you say so. Relieved smiles spread across their faces and you wonder why your opinion matters. Or if it does.

But why did they change the lyrics? That's the way we wanted it, the way we wanted it," answers Sal. Fair enough. Ask a stupid question...

Their stand at the Whisky on the Sunset Strip has been a profitable one for the Brumme- mels and the club. It's been packed every night and it's proven that the San Francisco bred Beau Brumme- mels can draw and draw very well in callas Hollywood can hold their own in a city hardened by seeing too many top groups.

"It was kind of a challenge for us," John admits. "We've done some of the beach cities and we did a couple of Cinnamon Cinders but we've never played right here in Hollywood."
Not only did their stint at the Whiskey draw fans but other performers flocked to see the Brummels as well. People such as Bob Dylan, Gene Clark, Johnny Rivers, Barry McGuire, Donovan (who himself was playing down the street), Peter of Peter, Paul and Mary, Barry Sadler and Phil Spector came night after night.

You wonder if it makes them nervous having people like that in their audience but in unison they assure you that it doesn't. "We like it," says Ron Meagher. "It's a compliment." But I believe it. We know how busy they are so it makes us feel good just to see that they're interested in us.

Speaking of clubs, they reveal that this is only the second club they've played in a year. "It's nice, though," says Ron Elliott, "because in a concert everything is so huge.

You drop your pen and as Sal retrieves it you notice how much better he looks with his hair cut, how much better they all look now. Sal and John with their noticeably shorter locks (a lot more comfortable," John tells you), Ron Meagher with his brilliant red sweatshirt and Ron Elliott... you can't quite place what it is about him except maybe the extra rest he's been getting lately. Anyway, whatever it is, it is definitely agreeable with him.

You were in San Francisco last week, you realize that they probably couldn't care less but you tell them anyway, and to your surprise they all begin talking at once. "Where'd you go?" "What did you do?" "Did you find the street made of bricks?" Ron Meagher inquires. "How was the weather?" Sal wants to know.

You mention the cable cars and admit that you got on the wrong one. They laugh and you laugh with them. Cable cars bring memories cascading down on them as they sit in a $75,000 home remembering when they took the cable cars everywhere for 15 cents. "As soon as I get back," Sal vows, "I'm going to ride one of them. I haven't been on a cable car for years."
Inside KRLA

By Edie

We have done a lot of kidding around with our station's General Manager, John Barrett, but the last time we spoke with John, the mood was quite a bit more serious than usual.

Just a couple of weeks ago, a young man named Jim Washburne was killed in a tragic car accident in San Jose. Jim was a disk jockey on KRLA until about two years ago, and his passing came as a shock to everyone at the studio where he had known and worked with him.

When we spoke with John, he expressed the feelings of everyone at KRLA as he said: "We were all saddened by the tragic passing of Jim Washburne. Jim was one of the bright young men in radio. Many of the innovations in radio and on KRLA can be traced to Jim's influence. We will all miss him very much."

Sort of sadly ironic was the power failure which occurred shortly after Jim's death. It seems that a contractor truck cut off a coaxial cable when it knocked down a telephone pole just off the freeway. The result was that it temporarily disconnected the KRLA studios in the Burbank from the transmitter, briefly interrupting the station's programming.

John had been making a telephone call outside of the station, and when he turned on the radio, the first thing he heard was a taped voice announcing that the station's programming had been temporarily interrupted. The voice was that of Jim Washburne.

Playing Host

KRLA has been playing host to quite a number of celebrities recently, including Brian Wilson and Johnny Rivers this last week. Of course, there are nine million, five hundred and thirty thousand KRLA listeners who have visited the studios during the Spring vacation. We love everyone of them... honest! It's just that the lobby is beginning to look like Ringo's front lawn during the Christmas holidays, in the middle of the tour season!!

Incidentally, if you have been wondering just what has been happening with Jamie McElrory and Bill Slater, you will probably be interested to learn that several love letters have been rather surreptitiously appearing up in Bill's Weather Room of late.

It seems that our Jamie just can't quite get over the shock of losing him... or at least, that's what we thought. Until we read some of the notes, that is. Jamie explained that she hated to sound unfaithful or anything, but she no longer wanted to propose to Bill. Jamie insisted that she had fallen in love all over again. Wonder whom?

Great Foot

About the only other performers I can think of who have accomplished a feat of this sort are the Beatles. I'm talking 'bout the KRLA tune-down this week, "Monday, Monday" by the Monkees, and Papa's debuted at Number Two! About the only other time something of this sort has occurred was when The Beatles came in first week on our charts right smack dab at the Number One position. Congratulations kids; you're in good company!

Nothing happening at the Bat Cave this week, and our Beloved Bat Manager, Our Groovy Leader, John Jules, hasn't been doing too much on his own lately, but he promises to have some news for us next week, so tune in again then Batman!

L.A. Welcomes Muddy Waters

Famed blues artist Muddy Waters is receiving enthusiastic reception in his West Coast debut at Doug Weston's Troubadour. The King of American blues has been here for this special engagement and his original Chicago blues band.

Also appearing on the show are Dick Davy and folk singer Peter Tork.

SPECIAL BONUS—SUBSCRIBE NOW and receive a free copy of The Bobby Fuller Four's best selling album, "I Fought The Law."

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Donovan Returns With ‘Now’ Music

By Carol Deck

HOLLYWOOD — Whatever happened to Donovan, the little boy who sang about colors and wars and things and was often compared to Bob Dylan? No one seemed to know where he was or what he was doing until he recently showed up at The Strip for his first public appearance in quite a while.

Then everyone seemed to know where he was and everyone came to see him.

Opening night at the club was packed and in the midst of the full house could be seen many other celebrities who’d come to find out whatever happened to Donovan.

Among those who dropped in opening night were Barry McGuire, Chad and Jeremy, P.F. Sloan, Johnny Rivers, the Mamas and Papas, Tommy of the Smithers Brothers, Paul and Mary of Peter, Paul and Mary and British stage actor Anthony Newley.

They came and they saw. They saw Donovan start out as his usual self, just a single folk singer alone on the stage with only his guitar and his music.

Then he was joined by Shawn Phillips and one very large electrified sitar and later a three-piece rock group called The Jagged Edge.

His ever-present hat was gone, as was the sign on his guitar that used to read “This is the king’s,” and the harmonica holder. But his quiet, almost lisping voice was still the same.

The audience waited expectantly for some of Donovan’s commercial hits. But they never came. He didn’t sing his “Catch the Wind” or “Colours” or “Universal Soldier.”

Instead he sang what the audiences called “now” music and indeed some of it was so “now” it almost seemed as though he was making it up as he went along.

Although it was his first live appearance in a while he seemed relaxed and natural. When The Jagged Edge came on to back him up there was a pause as everyone got set up and Donovan filled in with “While we’re setting up you can uh, look at us.”

And he admitted, “I haven’t worked in so long, it’s kind of weird.”

And weird it was, looking as small and vulnerable as usual he handled himself quite well before a large crowd of mostly just curious people.

The curious came to see what Donovan was all about and if he’d change and if he could still pull in an audience. And in doing so they helped him pull in that audience. And they came back as night after night he played to a packed club.

No, Donovan hasn’t had a record on the charts for many months. But people still come to see and hear him and thus he’s still alive as a singer and writer and an influence on the world of pop music.

KRLA Tunedex

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Biondi Road Show A Hit

By Marilyn Sylvia

The KRLA Road Show appeared at an assembly in the Duarte High School gym recently. At 11:00 a.m. “The Band Without A Name” arrived with Dick Biondi, the Deuces Wild, Joey Paige, and The Bobby Fuller Four. Dick Biondi started off the show by appearing in a Deauire Varisty Jacket. After calming the audience down, Biondi introduced the “Band Without A Name.” The band then performed several numbers including the Four Season’s new hit, “Working My Way Back To You.”

The Deuces Wild then appeared and led a yell for the Duarte crowd. The real star of the show then appeared — Joey Paige. After being brought on stage, Joey brought down the house with his version of “Goodnight My Love.”

After several other numbers including “Roll Over Beethoven,” the Bobby Fuller Four then performed their popular hit “I Fought The Law” and their new record titled “Love’s Made A Fool Of You.”

The many antics of the Band Without A Name, Joey Paige, The Deuces Wild, The Bobby Fuller Four and the zany Master Of Ceremonies, Dick Biondi, will long be remembered by the Duarte Welcoming Committee made up of Marilyn Sylvia, ASB Director Of Activities, Gail Heath, Senior Class Secretary, Chuck Mangan ASB President, Alan Mack, Yell Leader and the Advisor, Mr. James B. Lockner.

The entire school is still talking about the show.
You'll be glad to hear that this isn't going to be one of those dull, boring columns where I rave on hysterically about some subject. It is going to be one of those dull, boring columns where I rave on hysterically about several subjects.

You see, I've made this list of things I've been meaning to tell you. (Just LUV to make lists.) (I even make lists of lists.) I'm going to make them. (Down, Shirt.)

Speaking of George... whom... speaking of lists and (I list heavily to the right every time) I say that George's name, onward...

**John Dream**

(1) JOHN DEERE: What??? Why did I write that? Isn't that a tractor or something? Or is it a cigar? Oh, who cares???

Anypath, what I meant to say was John Dream. Little slip of the lip--er--typewriter there. Care to analyze it, any of you experts?

Just that John Dream. Will the person who did such a fantastically bad job of analyzing my Lennon- with-parachute dream please start over and send me another copy of your original letter? I can't find it anywhere and I want to print it in me column.

While I'm still on the subject, thanks to Marlene of Huntington Park for sending me a dream book called The Key To Your Secret Self. However, I'm about half afraid to discover my secret self. I'm having enough problems with my un-secret self.

**Name Game**

(2) NAME GAME: Let's once and for all establish some way of letting know whether you'd like your names printed in this column. I never know whether to mention people by name, because about half of the letters I receive ask me not to (cowards.) But now I'm nervous about mentioning anyone. Please always remember to TELL ME if you'd rather I didn't refer to you in "For Girls Only.

(3) This wasn't the real #3. I just feel like talking about GEORGE. So I promise to send a copy of the "Rubber Soul" album to the first two people who tell me what song he wrote on this LP.

I'm sitting here staring at a picture of him right now. (Isn't that interesting?) (It sure is.) Someday when I'm being at the cooking sherry I'll try to explain something weird. One of the things about George is you can't explain him. I mean. But it's so silly to put into rational, sensible words. Hey, I'll wait until you all have your code goodies and tell you then!

**Code Goodies**

(4) CODE GOODIES: Yes, I realize I'm getting repetitious, but no one is perfect. Anyway, don't forget to send for your code goodies so you'll be able to decipher your secret messages beginning next week. (You'll also receive a free Dick Tracy two-way wrist radio as a special bonus.) (I'm kidding, I'm kidding.) (Come to think of it, I'm lying.) Just don't forget. Ridiculous as it may sound, you'll find it to be twice as ridic-

uous as it may sound. (Did I write that mess? I dearly hope not.)

Write the word "Coed" in the lower left-hand corner of the envelope, and enclose a stamped, self-addressed envelope.

(5) If any of you are wondering why it took so long for me to send your rawhide, here's why. I got a whole bunch of it, I cut the pieces too short and had to start all over. Two hints for making real star scarves (especially Beatles scarves). Soak the rawhide for a few moments before tying the knots. It's easier that if you'd like to make a few thousand scarves, I don't see leather shoe-"ettes" you can buy in shoe stores in "enough about 60 of a pair, and are quite long.

Can you believe how boring and flat I'm going to be? This has got to stop. George... George... somewhere you're breathing...

There! That's more like it. You know, that always gives me the oddest feeling. You know, to sud-

denly realize that somewhere he's breathing. I mean. Not just a picture. Down, Shirt...

**Robin Boyd**

(6) ROBIN BOYD: For those of you who've written and asked how far in advance I write Robin's adventures, I write them each week. I suppose I should get all organized and compose several at a time, but that would spoil every-

thing. Then I'd know what was going to happen next week!

(7) CRAZY: Do you like to drive other people crazy? By mak-

ing them think you say something? (Which, of course, you are or you wouldn't be reading this retarded column.) Well, here's a really great way to get the point across (like one on the top of my "head," that is). Pick out several words and start saying them exactly the way they are spelled. You know, just sprink- kling them around in your conversa-

tion and people will soon be snick-

ering and pointing.

My especially fake word, which I've been saying wrong for years just to cut a bit up, is sword. (Sorry about that pun.) (Among other things, I say it with a "W" without- out. Castle is another good one (as in cas-tel), and there are about a million more.

I suppose, if a person were really some kind of a nut, you could say every word exactly as it's spelled. (And we could come around and see you every visiting day.)

**George**

(8) GEORGE: Speaking of, lots of my newer victims--er--readers have written and asked if I've ever met George. Ask George, he says, though. But he held his hand for thirty seconds. (I later had it signed.) (If you have any questions about George, you should have seen me! Standing there like a human being, when what I really wanted to do was fling myself at him and blither. And yes, yes, yes, (as in yeah, yeah, yeah) I have seen the Beatles in concert. Oh. George. Why aren't you here breathing?

(9) HELP: Someone write to me quick and tell me how to operate a conga board. No one you mail to does not make their early material any less great.

(10) A BRIBE: Mary Ann Gelf-

fier of 112 West Desmond in Tor-


cana has promised to make me an honorary member of her branch of Louise's Beatles (George's cousins). (You can find out if I'll print her address in my column. Send her a stamped, self-addressed envelope, or she will again, I hear the swish of nets) envelope for details if you'd like to join. Then send additional bribes to her.

**Discovery**

(11) A DISCOVERY: Do you ever shirk and scream because you don't know your favorite song plays on the radio? Have you ever wondered why you don't as much as look out when you hear this same record on the phone? Me too. But I think I've finally figured it out. When the songs play on the radio, every one on the system of others are listening to the same disc. Which for some crazy reason, back--we haven't heard the Bihtherings. Yipes. Outta room. More boring subjects next week!

**Young Rascals**

(Continued from Page 2)

Yeah, well no one had seen it but they had seen enough of me to realize that I was permanently off-center after the drug habit (right.) Then when they came out with "Good Lovin'" they sent Louise a copy of it. So, I planned to check into all the places that Louise could buy her own record since she has more money than we have (we come right down to it--everyone has more money than I have!) but I was fooled again. The record didn't come out.

Yeah, well I guess crime doesn't pay after all. But I really do wish the Young Rascals would back up and use coffee spilled, photos almost sent up in flames or chairs knocked over since they left. And they call that dull. So, come on back, boys, and spill all the coffee you want spill.

**Marcus and Carl**

By Carol Deck

Once in every musical era there comes along something that is so totally unique and so completely tuned to that era that it is destined to go straight to the top and stay there. That is what the Pair Extra-


nordine are--totally unique and completely tuned to it.

They are unique in so many ways it's almost unbelievable. The most amazing thing of all is that strikes you about them is the act itself.

It's just one very good solo sing-

er and one excellent bass player--no guitars, no drums, no nothing except two extremely talented men, each doing what he does best and nothing more.

There's nothing pretentious about the Pair. They'll come right out and say in an innuendo "you just like us" and then add their own brand of humor by adding "cause we're awful good." And good they are. Carl Craig has got more honest soul and true rhythm than you'll ever find in five men.

**Simplicity**

"We try to pick songs such that their structure lends itself to the way we like to operate. And I try to sing each individual note as simply as possible," Carl explains. When people ask Carl how he has the nerve to come on with nothing but a bass as a back up he replies, "It's easy, when you have the best bassist in the solar system.

But Marcus Hemphill will just say, "We got a lot of nerve." Marcus puts more into and gets more out of that bass than many groups can with any number of guitars and drums.

The Pair have gotten used to the reaction they get when just the two of them walk on a stage.

"When we first come on stage," Marcus says, "it's like, uh, 'they gotta be kidding.' But the audience draws in their own musical accompaniment--the violins and drums and things.

Another big part of their uniqueness is the tremendous amount of professional respect they have for each other. They won't find them putting each other down, except in a teasing manner, as Carl comments. Marcus the solar system's top bassist, Marcus considers Carl a true genius. And they both consider their own music as fun, because, Carl says, "It sells fastest and it's one of the neatest things to be a part of."

Both of them are tremendous fans of the Beatles and consider them brilliant. They feel that the Beatles have always been great and probably always will be, that they've changed and matured a great deal, that they do not make their early material any less great.

"In order to be as successful as quickly as they were you had to have everything right then, nothing in waiting," Carl explains.

**No Noise**

"Their music never was just loud noise—it was loud music. They were selling hysteria—and that was the total movement then. They weren't ready for 'Rubber Soul' then."

"At first they didn't have the knowledge for a "Rubber Soul." They were doing what they could do best then and still are.

Carl and Marcus both feel "Rubber Soul" is a real work of art and that it's also one more major accomplishment of the Beatles—and for one very good reason.

"They had never written a song trying to tell people where it's at until 'Rubber Soul'—and then they did it with one word—LOVE."

The Pair Extraordinary have a lot of respect for each other, for people who put out a good product, and for life in general. This respect combined with the unbelievable amount of talent these two possess has created an act that is unique and highly re-


fereshing to things and listen to. The BEAT would like to make just one recommendation. If you let the chance, and they're cur-


rently appearing at San Fran-

isco's Hungry i, see them live. After you've seen them live, to see or hear them in any other media—on records or television—is anticlimactic.
It's Going To Be Bright And Casual This Spring

By Carol Deck

Are little girls getting older or are big girls getting younger? Either way it seems, fashion is definitely emphasizing the young this spring.

Catalina Sportswear’s spring line of fashions for girls shows that this season it’s going to be simple, young and easy to care for in the fashion field.

Cotton velour is the big thing, especially in sleeveless pullovers with capris. Materials that are machine washable and take little or no ironing are going to comprise the majority of spring clothes.

Lines are getting simpler. Even the Cher look is becoming a little less extreme with the bell bottoms a little more subtle and less of the large lace around the bottoms.

The Paris Couture is bringing in the little girl look of the provincial prints and short hemlines, and Corregro boots are still very popular with the modern crowd.

Disappearing Sleeves

Necklines are getting simpler with little or no lace or decoration and sleeves are practically disappearing for the warm summer months ahead.

And with those warm summer months comes the swimming and surfing season. The trend towards two piece suits for girls continues each year.

This year there will be more and more of the not quite matching tops and bottoms in swim-wear—the solid bottoms with print tops or pop art designs reversed in the top.

In capris, it’s going to be the nylon and nylon stretch pants that are so popular and so easy to take care of. The miracle of the permanent press materials that has already taken over the men’s wear field is beginning to show up in women’s and girls’ wear, particularly in capris.

To go with capris are the shells and polo boys that came in big last season along with the sharp looking velvets, another material that’s finally coming over from the men’s wear to the women’s.

Less Extremes

As for school wear, it’s going to be much the same as last season but a little less extreme. The French look is being made even more popular by the movie “Viva Maria.”

And a slight cowboy influence is beginning to show up in shades of brown and materials like imitation leather.

The A-line continues to be the most popular, comfortable and practical line for school clothes.

And colors this spring are going to be bright but not far out—the reds, blues and yellows are coming back with great force.

The English “Mod” look is going out and the French and American West look is coming in.

But no matter what you’re wearing this spring, if you’re with what’s happening, it’ll be bright, easy to care for, not as extreme as last year and very definitely young.

Help Save Them

(Continued from Page 1)

be their first visit to America. It’ll be their first visit if they can get in. They can only get in if you help them.

Here’s how you can convince immigration authorities that Them is a popular group in the U.S.:

Since they are seeking printed proof, collect anything you have from any U.S. publication regarding Them and send it to their American managers. Or just write a letter telling them how much you want Them in the country. They’ll personally take all the material they receive and pile it all on the authorities’ desk as material proof that you care.

Send your clippings and letters to: Help Them, 144 S. Beverly Dr., Beverly Hills, Calif.

FASHIONS THIS SPRING are going young, with bright colors, casual lines and easy to care for materials.
Batman's In Trouble!

BOSTON—Batman is in trouble with the Automobile Legal Association of Boston.

The Association has branded the caped crusader television's poorest driver and a "vicious example" for the nation's youth.

The automobile owners group says that in one program alone Batman was guilty of the following violations:

- U-turns in the middle of busy streets
- Crashing through safety barrier
- Crossing highway white line safety marker
- Parking illegally
- Speeding
- And failing to signal at a single turn

Holy stop sign—Batman may get a ticket!!

The Story Behind The Real Battheme

One other man who's largely responsible for the smashing success of "Batman" is a man you won't find on the set. He's already done his part for the show and is now on to bigger and better things.

That man is Neil Hefti, the composer of the original Batman theme and much of the music used on the show.

His "Batman Theme" has been recorded by numerous artists including himself, the Markettes and Jan and Dean.

On his just released album of original Batman music Neil explains the situation when he was assigned the task of composing the music for the series that at time was still a well-kept secret.

The meeting took place in the offices of William Dozier, the producer of the show and a friend of Neil's.

"When I arrived at his offices, instead of the usual greeting from a pretty receptionist, I was pinned to the wall by guards and frisked.

"Then mug shots were taken and I was fingerprinted. After pronouncing me clean, the guards whisked me into Mr. Dozier's office and quickly left the room.

"He swore me to secrecy and administered the loyalty oath, then came swiftly and precisely to the point. His eyes softened a little but he was no less stern as he said, 'Neil, I am going to commission you to compose the Batman Theme.'"

"My mouth went dry and my skin became chilled as his words rang in my ears. I knew this would be hard, very hard, to keep to myself.

"Although I was unable to speak clearly, my friend knew that I was accepting this challenge by the humility in my eyes.

"I worked around the clock until my job was done. I planned carefully to take my batscript to the studio when it would not be noticed. The guards were there to meet me, and I was congratulated on keeping the great secret. Batman Theme was now a reality."

And so Neil added another great score to his list of credits that include the scores of "Sex and the Single Girl," "Symphony," "How to Murder Your Wife," "Harlow," "Boeing-Boeing" and "Lord Love A Duck."
By Carol Deck

Put on your tights and capes, kiddies, we're going to visit the Batman set.

We arrive on the set in the middle of this large public golf course just before noon and find all sorts of people milling around each trying to keep warm in the rather nippy breeze that's present.

Like that one woman over there. She's one of the extras. That's really a fetching outfit she has on—the black and white bell bottoms, red velour top with a large gold medallion around her neck—she's keeping warm by wearing that full length fur coat. To each his own, somebody once said.

As we trek across the parking lot we pass the Batmobile, a Gotham City Ambulance and Adam West's own personal car—a huge black vehicle complete with ski racks.

When we finally make it onto the actual set we find the stars, Adam West and Burt Ward, both huddled in faded yellow robes also trying to keep warm—those tights don't offer a whole lot of warmth.

As they bravely take off the robes and go back to shooting we notice this large yellow statue that the scene seems to center around. The statue looks a lot like the one in "Help" except it only has two arms.

Watch out! Don't step on that Gotham City Police Officer swirled there on the grass. Let's go over and say hello to Alan Napier, who plays Bruce Wayne's faithful butler on the show.

Alan's the epitome of British gentlemen and sure looks it in that all light blue outfit he has on.

He wants to introduce us to a friend—it's his dog Tippy, another star of the show although no one seems to know it. If you watch the show carefully you may notice Tippy in several crowd scenes—quite an actor this dog.

Gee, I wonder whose phantom checker game this is laying here half finished in the middle of the set—looks like the blacks are winning.

Oh well, it's lunch time finally, and Burt Ward has asked us to join him and his cute little wife Bonnie for lunch.

Now if we can only get both of them to stop babbling about how they've forgotten about their lunch. Maybe we can learn something about what it's like to be a Boy Wonder.

"It's so easy. Really, you just have to relax in front of the cameras. If anything goes wrong they'll reshoot it. It's just so easy," says Burt.

Right there is the major difference between the two stars of the show that's captured the world. Adam West is a veteran actor of many TV shows and movies and to him this is serious business—a job.

But to Burt this is his very first acting job of any type and nothing could be simpler to him. He's never spent hours in acting classes or playing other parts and the whole thing is almost a game to him.

Burt is not all hung up on the part either. "Robin ends at the studio gate," he states flatly. "On weekends I don't even shave. I just put on my riding clothes and ride my horses."

"Hey, you're just in time for some news," he interrupts himself. "I'm going to cut a record this weekend. I'm recording three songs in three different styles to see if I can find something I like."

And Burt's got a sharp songwriter behind him. Two of the songs were written by P.F. Sloan who's written many hits for Jan and Dean and many others but is probably best known for his "Eve of Destruction."

Let's get back to the show. Future plans for the show include the eventually 16th birthday of Robin (he can't stay 15½ forever you know). There's talk of his getting to drive the Batmobile too—can't you just see Batman giving Robin driving lessons in it?

Any chance of romance for either character? Burt sure hopes so.

"It's terms of protection of Batman and Robin as men I think something should be done."

And Burt has a few complaints too. The hours do get a little rough at times. Their average working day is from 7:30 a.m. to 9 p.m. and they often stay much later.

Also, for those of you who wonder about such things, yes, those tights are uncomfortable.

And there is some danger involved in some of the stunts performed on the show. Adam and Burt do all of their own scenes except for a few where they entail some real danger of physical danger—then stunt men are used—but most of the time it's really them.

Burt had one close call when he was working a scene involving some gas. He fell, hit his head, started taking in great gulps of gas and had to be rushed to the hospital.


And one last complaint from Burt is the lack of space in the Batmobile. The Batmobile is a completely custom made creation of George Barris that is equipped with everything from a cannon to a laser beam.

"It has everything but hot and cold running water and collapsible dishes," said one special effects man whose job it is to accomplish all the stunts the scripts call for.

It has everything right, except space to move around in. "I wouldn't want to take it out on a date," Burt says.

But now it's time for everyone to get back to business. We walk back to the set we pass about six stunt men rehearsing a fight scene. They're wearing kilts and have grey droopy things on their heads and look like something from a biblical Salvation Army.

Once again the extras take off their fur coats and Batman and Robin take off their faded yellow robes and everyone tries not to shiver while delivering their lines.

And as we start back toward our car to leave we notice the labels on everything in sight. The technical crew all wear baseball caps labeled "Batcrew." The cars in the parking lot have bumper stickers that say "Eradicate Evil—Vote for Batman." And even the cameras have sticky type bat decals on them.

Holy Insanity!
EXCLUSIVE BEAT INTERVIEW

Gerry Marsden Blasts Brown, Dylan, Byrds

By Michael G. Mitchell

Interviewing Gerry Marsden isn’t exactly an easy task, putting a few bars of “I Like It,” in every sentence is original to say the least, but doing it while plopping around the dressing room in his undergarments can be very distracting. Fortunately he soon settled down and we began:

BEAT: What is your opinion of the current Pop Scene in general?

GERRY: As long as James Brown stays out, there are fantastic opportunities for American Groups in Britain, take the Walker Brothers for instance.

BEAT: Don’t you like James Brown, Gerry?

GERRY: Terrible, absolutely terrible.

BEAT: Any predictions for the Pop Scene in the near future?

GERRY: Only one, I think the Spencer Davis Group will become tremendously popular and deservedly so.

BEAT: I asked Gerry to say the one word that the following subjects suggested to him:

GERRY: Joe, Robert, Brian, John, Paul, Ringo, George.

BEAT: What is your opinion of the current Pop Scene in general?

GERRY: Well actually I could give you a million reasons, but they all boil down to the fact that I’m too lazy.

BEAT: Gerry and the Pacemakers latest release in the States is “La-La-La-Loom,” when asked about it Gerry said:

GERRY: Truthfully the record didn’t do too much in Britain, so we’re more or less pinning our hopes on the American Market for this one.

BEAT: What are your plans for this year?

GERRY: We’re doing a night club act in Manilla soon, and then we do Summer Season at a British holiday resort.

BEAT: Any plans for a visit to the States this year?

GERRY: I wish there was but unfortunately no. I think we’ll be there early next year though.

BEAT: Gerry then went on to say that he thought American Kids were more with it than British Kids and much more enthusiastic towards groups.

GERRY: I just found out today that my wife is expecting, so stand by for a barrage of cigars in the near future.

CHAPTER TWENTY-FOUR

Dizzily clutching George for support, Robin Boyd started to faint. Then she stopped and ana- lyzed the situation carefully. A trick she’d recently picked up from the level-headed (men) Dr. A.G. Amaro-Ling.

Moments ago, George and Robin had been in California. Suddenly, they found themselves seat- ed at a table in a Los Angeles restaurant. Shortly thereafter, a waiter brought them a tray of tea things. Then the waiter had joined them at the table.

Now, was this reason enough to go round passing out? No! Was it, however, reason enough to de- deed of sheer shock? Yes! Because the waiter happened to be the brother of the proprietors delicious) Paul McCartney.

Secretly spilling her knee with his fork, George gave her a be- daze and calm of F.L. Beatywaterer. “You a good one look,” “Say hello to Paul,” Robin drooled obediently. Then she gasped. Not only from pain, having just crookedly and calmly rested her elbow in a cup (her glasses was hot, too). Also from concern.

What if they recognize you? she thought. He’s been writing fear- fully about the now-crowded room. “Won’t you get mangled?”

Cute.

Paul grinned a grim of his, and bounced a bit, causing Robin to drink the entire contents of the cream pitcher in a single gulp. “Not very funny, is it, Bopping?” she added. “She’s cute,” he added, giving her that look of his. “I always did go for the little girls.”

“Don’t ever let her get you alone in a phone booth,” George muttered. “And don’t get any ideas,” he added, seeing that Paul was giving Robin a double look.

“She’s mine… I mean, ours is not the ordinary genet- genet-”

“…I mean the ordinary genital relationship,” he continued, filtering for words.

“Okay,” Paul said with a knowing look, “Well, it must be that George was going to really catch it when Robin got him out-

side.”

But, in spite of the fact that Robin had turned as red as seven million cranberries and drank the cream from the spoon in a single gulp, her mind was elsewhere. Because Paul’s previous comment had started to sink in.

What do you mean I think you’re her?” she inquired wittingly, the word both terms literally. “Aren’t you?”

BEAT: What are your plans for a visit to the States this year?

GERRY: We’re doing a night club act in Manilla soon, and then we do Summer Season at a British holiday resort.

BEAT: Any plans for a visit to the States this year?

GERRY: I wish there was but unfortunately no. I think we’ll be there early next year though.

BEAT: Gerry then went on to say that he thought American Kids were more with it than British Kids and much more enthusiastic towards groups.

GERRY: I just found out today that my wife is expecting, so stand by for a barrage of cigars in the

Robinson took a deeper breath, hoping the restaurant had a large supply of alpha-seltzer. “Not exactly. I want to see the Beatles at the Cavern in 1961.”

Paul stared at George in utter disbelief. “My Gawd,” he breathed, “she’s pretty. What did I thought she said? The Beatles at the Cavern?”

George turned back at Paul. “In 1961,” he reaffirmed. “Which shouldn’t be much more difficult than re-creating the entire second world war.”

Paul giggled. “I can see it all now,” she raved dreamily. “A step into the past…in the wonderful days of old when the Beatles were just four young musicians from... from that place I can’t say... I was there. They all came over with an L. or U. or I’ll turn into a bird... huh?... any- road, the crowds, the smoke, the excitement, and the birth of the most beautiful melody in history...Beatlemania.”

George gave Robin the all-time yank. “And what you finished?”

Drools?

“Almost,” Robin sighed happily. “Except for two things. I’d like to see the Beatles back on stage and... She paused to dig into her purse, utilizing the shelve she always kept handy for just such occasions. “I’ve made up a list of fifteen songs I’d like for them to per- form.”

With this, Paul’s chair crashed over backwards, taking him along for the ride.

(Continued from Page 4)

MARC LINDSAY: “From my point of view in the usual hair style. I’d call it early American. (Ed note: Mark sports a fairly long but neat ponytail) I go for a straight cut from above, and down. "I am about mid-length at the front and at the sides."

JOEY PAIGE: “I think there should be some kind of standard set as to how long hair can be. I think that's just something that is very personal requirements to require him to cut his hair but I think it’s the school’s privilege to discourage long hair. I don’t think they should be suspended for it though.

P.F. SLOAN: “On basic principle I have to say as long as it’s not dirty. If it’s clean I don’t think they have the right. The next thing they’ll do is tell you can’t have brown eyes or something.”

EDDIE MEDORA of the Sun Ray, “I’m with the kids. School is for learning how to do things, and how to look. That’s a personal thing.”

RICK HANNAH of the Sunrays: “I think school is a place where you go to learn but you have to learn more than just education—you have to learn how to be a man and women, and do what you want to do.”

There is also Bob DYL- longs recent comments on hair. “The thing most people don’t real- ize is that it’s warmer to have long hair. Everybody wants to be warm. People with short hair freeze easily.”
THE BEAT Goes To The Movies

'Stop The World—I Want To Get Off'

... MILLICENT MARTIN

... AND GUESS WHO?

... AND MILLICENT MARTIN

Critically acclaimed as a major breakthrough in the legitimate musical theater, "Stop The World—I Want To Get Off" has now been made into a giant Warner Brothers motion picture crammed with color, music and superb acting.

Anthony Newley and Leslie Bricusse created "Stop The World," writing the original book, music, and lyrics and making a star out of Newley. Universal in theme, the movie depicts the triumphs and tribulations of an amoral, though endearing, eternal opportunist called Littlechap.

The fantasy character is evoked by a mimicking clown in a deserted arena. Gradually, the rest of the troupe join in bringing Littlechap's world to life.

Newley both directed the show and starred as Littlechap on stage. Midway through the London run, a young performer (Tony Tanner) stepped into Newley's role when Newley went to New York to open the show on Broadway. Some felt that Tanner was even better than Newley in the part.

In the motion picture production, Tanner again plays Littlechap while Millicent Martin (a British actress who originally starred in the English version of "That Was The Week That Was") takes the multiple parts of his long-suffering wife, Evie, and his international girl friends.

For all of its intermittent seriousness, the show has some of the liveliest numbers ever written for a musical. Among the movie's 15 songs are "What Kind Of Fool Am I?", "Once In A Lifetime" and "Gonna Build A Mountain." These songs alone have been recorded by 98 American artists and in places as diverse as Australia and Israel where the show has also been staged with resounding success.

Except to say that "Stop The World—I Want To Get Off" is a symbolic morality-musical whose anti-hero, Littlechap, could be any man, it would be unfair of us to give you any more of the plot. But we do advise you not to miss what could very well be the best musical of 1966.

... TONY TANNER

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