

DOORS & AIRPLANE TO UNITE?

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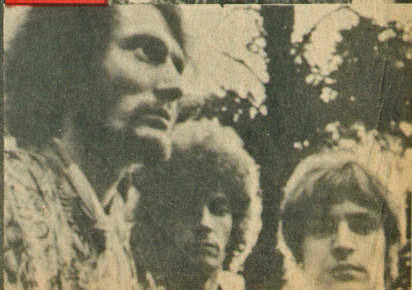
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BEAT

MARCH 23, 1968



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BEAT

Volume 4, Number 1

March 23, 1968

Mamas And Papas Bag Another One

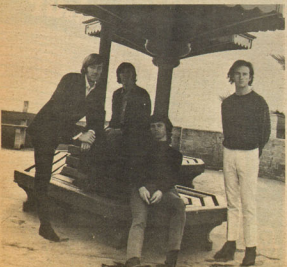
The Mamas and Papas have been awarded another Gold Record for their latest album, "Farewell to the First Golden Era".

The group, which made a rather dramatic exit from the country a few months ago, has returned to the United States. Although, all parties concerned are giving little information as to the future of

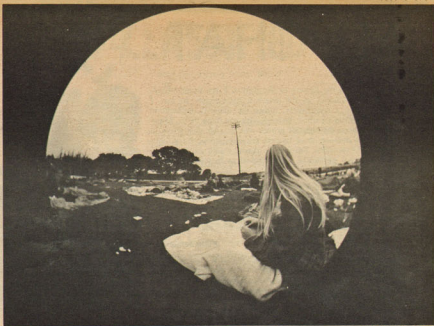
the group, singly the Mamas and Papas are still active. Cass Elliot has produced a few records and will be the subject of a television documentary. Michelle Phillips has given birth to their first child, a daughter. The two "papas" of the group have not made any public pronouncements lately.



MAMA CASS will go it alone on the "Andy Williams Special."



DOORS TAKE A rest before scheduled British tour.



BEAT Photos: Rich Schor

Pop To Quell Riots?

Civic leaders have hit upon a new idea to help quell the threat of riots this summer. The pop festival is being considered as a possible deterrent to chaos in the streets.

The latest move in this direction comes from Philadelphia scene of racial trouble a couple of summers back. With the cooperation of the Department of Recreation, a local advertising firm will produce at 17-date all-fresco concert series to run between the Fourth of July and Labor Day.

Plans call for nine concerts to be staged in the John F. Kennedy Stadium where the 100,000 seating capacity will be sliced to 55 thousand for a special stage and seating re-arrangement which, the producers claim, will bring performer and audience into close proximity.

Using a similar idea to New York's Central Park concerts, these nine concerts will only cost \$1 with no free tickets being given to the press or city dignitaries. There are also plans for block parties to play throughout the city and these will be free.

NEW YORK — Rascals manager, Sid Bernstein, is currently holding meetings with New York City mayor, John Lindsay, for an official go-ahead on plans for a pop festival in Sheep Meadow, Central Park, New York.

The festival will be held the last weekend in June, 1968. Volunteers from over 200 schools across the nation have already written to Bernstein offering their help for the festival.

Other festivals are being planned throughout the world. The First European Pop Festival didn't quite get off the ground as planned, and has been postponed from their original date of mid-February to the beginning of May.

In another festival, this one sponsored by Leonard Bernstein, will begin on May 1 and run for that weekend. Although no talent, other than the Cream, has been set, the festival is definite.

Sid Bernstein, who presented the Beatles in Shea Stadium, is also planning a pop festival to be held in Central Park in New York. The only definite plans concerning this festival is the singing of the Young Rascals to the fest's board of directors.

Doors/Airplane For UK Concert

LONDON — The Jefferson Airplane and the Doors have been set for an Easter concert at London's famed Royal Albert Hall.

From this end comes word from both the Doors and the Airplane that U.K. tour plans are still only in the discussion stage. But both groups are enthusiastic about working together.

Can you imagine Grace & Marty singing "Light My Fire" or Jim Morrison doing "White Rabbit"? Incredible.



BEAT Photos: Ed Corbett

MARTY, AIRPLANE pilot, to sing "Light My Fire?"

ALL THAT HAIR

Dear BEAT:

Upon having read the Letters to the Editor, I am deeply disappointed over the redundancy of the long-hair controversy. In fact, I don't believe it to be a controversy, rather the majority persecuting the minority for displaying their eccentricities via long hair. Many readers have questioned the right of groups who display themselves in the so-called sloppy manner; these readers are questioning the group's right to freedom of expression. I'm sure no reader would ask the group to re-write their music because it didn't appeal to that particular individual.

Then the majority would argue, "well, I still think a sloppy group is too repulsive for my straight eyes, I can't groove on weirdness." But, all I could say, it's just as much a stomach turner to see a short-haired, single breasted dude perform completely chained and inhibited by his culture to the degree where he is no longer entertaining me.

Raitis Lablaiks

All very well and good, Mr. Lablaiks, but would we not be violating freedom of expression ourselves by not printing the "majority" letters as well as the "minority" rebuttals? Airing both sides of any question is what the editorial staff of this newspaper believes freedom of expression is all about.

The Editor

MORE FOR THE ASSOCIATION

Dear BEAT:

What's happening with the Association? It's among my favorite people, but it's so hard to know what's going on with them because you never print anything on them, just once in awhile. I'm on, let's see more on the Association! They are what's happening.

Do you know when the Association will be back in San Francisco? I saw them the last time they were in San Francisco and I thought they were so fabulous. I'm just dying to see them again.

Just like their song "Everything That Touches You," they say "Everything is love." The Association are LOVE.

Thank you for listening, it's nice being "associated" with The BEAT.

Dolores DeMartini

The Association have no definite date for San Francisco at this time.

The Editor

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Dear BEAT:

I certainly agree with the person who wrote in the last issue that there should be more printed on the Association.

Terry Kirkman and the Association are the most talented and most clever group there. Many groups look up to them as I'm sure they have inspired many.

The Association are beautiful—doesn't THE BEAT realize this?

Vicky Seaman

As far as we can recall, not one of us has ever called the Association beautiful. Guilty as charged.

The Editor



How About The Movies

Dear BEAT:

I realize that The BEAT is a pop music newspaper and that's fine. But I was thinking how much better it would be if you could include articles on young actors and actresses in both television and movies. I mean, all your readers watch TV and go to the movies and are interested in what's going on there as well as what's going on in the music field. At least I know I am.

You already do movie reviews, which I think is great. Now, why not branch off into the personalities who make the movies and television shows? I really believe young people are interested and,



FILTHY LOOKS

Dear BEAT:

I used to think I was the only teenager who disliked the looks of many pop groups, but now I see I'm not alone. Some of these groups look so filthy and cheap that it's hard to believe that they're the same ones creating such beautiful music.

I also agree with the people who say The BEAT should bring back Shirley Poston!

Chris Hudson

to my knowledge, no other publication continually includes all these areas of the entertainment business.

So, how about it BEAT?

Interested Reader

We publish The BEAT for our readers and for no one else. We started out as a pop music newspaper and have kept it that way; however, if the majority of our readers would like us to include young television and motion picture artists as well as the pop personalities, we'd be most willing to do so. All you have to do is let us hear from you. Just send us a "yes" or "no" on TV and films and we'll let the majority rule.

The Editor

Dear BEAT:

I think it is time that someone (namely me) stood up and supported the so-called "filthy looking groups."

Most people really dig the music that groups play. Physical appearance of a group is a trivial matter. One does not attend pop concerts to see what kind of clothes a group is wearing or what the group looks like. It's the talent and good music that the groups produce that attracts the crowd.

I feel that such great groups as Cream, Grateful Dead, Doors and Canned Heat (to name a few) should not suffer a lack of popularity just because they are not "clean cut" in appearance.

It's the music that makes them great.

Steve Alduenda

Whatever Happened To The East Side Kids

Dear BEAT:

I am as yet undecided on how to word this, so please bear with my erratic noises. They are sincere.

I recently saw the East Side Kids perform and they raised my curiosity. I recalled having read about them somewhere and spent two hours or thereabouts gawking through my past issues of THE BEAT in search of this memory. What I found was July 9, 1966, the so-called "Jewish funky sound" and a picture with two excess members.

Understandably, they've changed in two years. They now have a good sound and . . . well, a strange act. Original, anyway. I won't say I like it but I am interested in who they are. Is there any possibility of information concerning them in the future?

Peace to you, brothers, for your patience.

George

Due to the ever-growing number of pop groups and the equally diminishing space in The BEAT, we've had to adhere to a policy of doing articles only on those entertainers who have hits rapidly moving up the national charts. Which means that we probably won't be printing anything further on the East Side Kids until they get a hit record.

The Editor

Sleep into a dream with... Arthur

dreams and images

arthur

LHI/S - 12000

Distributed by ABC Records, Inc.

AROUND the WORLD

Citizens Of Monterey Vote 'No' On Festival

MONTEREY—The Monterey County Fair Board has cancelled plans for a 2nd annual Monterey International Pop Festival because of civic opposition.

The fair board had previously authorized manager George Wise to negotiate with John Phillips, of the Mamas and the Papas. The negotiations were cancelled because of civic protest.

The second music festival had tentatively been scheduled for June 21-23.

The first festival drew nearly 40,000 persons to Monterey. The police made few arrests, and in the press after the festival everyone concerned seemed more than pleased.

But since that time of mutual understanding the civic groups have reversed their feelings. The Health Board, the Sheriff Department, the chief of police in two cities, the Mayor of Monterey and at least one county supervisor protested holding the event again.

The civic groups charged that the last festival led to widespread marijuana smoking, violations of public morals and general disorders in open air sleeping accommodations by hitch-hiking groups on the fair grounds.

Who said all you need is love.

Bonnie, Clyde Cult Growing

Is there no end to the off springs of "Bonnie and Clyde"? From the film has come a cult, from the cult has emerged new folk heroes, from the heroes come the fashions, songs and commercials that have jumped on to the colossal bandwagon.

Flatt and Scruggs find themselves with a hit record of the "Foggy Mountain Breakdown" — the theme song from the film; and Georgie Fanne has also found fortune with a ballad about the exploits of this criminal pair.

The latest entry to the disc success of the story of Bonnie and Clyde, is an RCA Victor album featuring Billie Jean Parker, sister of Bonnie Parker. The album is called "The Truth About Bonnie and Clyde." It is in a question and answer format, with WSM-TV Nashville directory of news, Jud

Collins, questioning the sister.

In the album, Miss Parker makes no claims to her sister's innocence, but does make the customary extenuating argument that the Depression forced her sister into a life of crime. Miss Parker depicts Bonnie and Clyde as being simply "run-of-the-mill folk" who just happened to rob banks and kill people.

One notable exclusion from the album is any reference to the accuracy of the film. Curious in fact, since law suits and threats of law suits have been pending since the release of the fantastically popular film.

ONE MILLION FOR BEE GEES

LONDON — The Bee Gees have been set for a 25 city tour of the United States during the month of July. They will open at the Hollywood Bowl on July 26th.

Robert Sigmond, the group's manager, has already predicted that the Bee Gees will earn a minimum of 1 million dollars for the seven week tour. It has been reported that the group grossed \$70,000 for two shows in Anaheim, California, just last month. One other comforting factor is that the Bee Gees have sold over 1,500,000 single records plus another 500,000 album sales.



THERE WILL BE NONE OF THIS in 1968; Monterey will have no festival.

BEAT Photos: Rich Schor

Airplane To Go Beatles

SAN FRANCISCO—The Jefferson Airplane have followed the lead of the Beatles by deciding to be their own managers. They have broken with their long-term manager Bill Graham founder of the Fillmore Auditorium in San Francisco; Their new manager is one of "themselves," Bill Thompson.

One of the reasons for the split, was that Graham expected the group to come up with new material even when they were on tour.

The Airplane are also very dissatisfied with the way in which RCA handled the merchandising for the group's last album "After Bathing At Baxter's." The Airplane feels that RCA did little to promote their album perhaps in the hope of retaliation for the months spent by the group in the recording studio. This allegation was unconfirmed by either party concerned.

The Airplane is not the only group to be dissatisfied with RCA's handling of their records. A few other new and talented groups are also feeling RCA's neglect. They are now in the process of talks to see if a more applicable agreement can't be worked out.



JACK of the Airplane



BEAT Photos: Ed Corbett
NEW JOB for Paul



GRACE, voice of Airplane

Beatle Bio For Fall

The first "authorized" biography of the Beatles will be published this fall by Heinemann's.

The book has been written by novelist Hunter Davies, noted for his novel "Here We Go Round the Mulberry Bush." Mr. Davies spent many months traveling with the Beatles on tour. He has also been given the complete cooperation of John, Paul, George and Ringo, plus their immediate families, their business associates and even their financial advisors.

Gold Records For Warwick

NEW YORK — Dione Warwick's single of "I Say A Little Prayer" and "The Theme From the Valley of the Dolls" have both been certified million sellers by RIAA.

"I Say A Little Prayer" went as high as number 4 on the national charts, last year. "The Theme From the Valley of the Dolls" is number 2 this week.



HARPERS BIZARRE ride on the Girl Wagon with lovely Ramp Girls.

ABC TO PRESENT TEEN SPECIAL

HOLLYWOOD — Every so often one of the major television networks agrees to air a special dedicated to the young people of America. On Sunday, April 21 from 7 to 8 p.m. the ABC network will present just such a special.

Titled "Romps," the hour-long show will be co-hosted by the perennial "Peyton Place" man, Ryan O'Neal, and popular singer, Michelle Lee. Talent lined up for the special is wide-spread enough to offer something for everyone's taste.

Set to appear are James Darren, Lesley Ann Warren, the Harpers Bizarre, Spanky & Our Gang, Jimmy Rodgers and that man who is everyone's favorite, Jimmy Durante.

"Romps" will be an excursion into the current fads and fancies of the U.S. teen world, a composite of music, fashion, dance and laughs.

Be sure to watch it, pull up the ratings and, hopefully, make the network see that youth specials do garner large audiences across the country.



JAMES DARREN dons clown face for ABC-TV's "Romps" special.



Arlo Guthrie's hilarious story of "Alice's Restaurant," the title cut off his album, has now been made into a 96 page paperback book with illustrations by Marvin Glass. Grove Press is handling the distribution throughout the country.

Peter, Paul and Mary obviously impressed the people from the "Jonathan Winters Show" when they made their first appearance on the show February 28 because they've been asked back for a guest spot in April.

Gentry All Over

Bobbie Gentry is one performer who doesn't believe in leaving anything to chance. Consequently, she has formed her own publishing and production company for music, films and television properties.

Rod McKuen, currently America's best-selling poet, has his finger in so many pies it's impossible to list them all . . . latest is penning songs with Petula Clark and scoring the film, "Joanna." All of this, of course, in addition to composing, producing, recording, writing poetry and forming his own production company.

Big surprise in the city of Los Angeles, where just about no one can sell-out a concert . . . the Cream managed to sell-out two shows. An indication of things to come for the Cream?



Airplane Out

Jefferson Airplane say they bowed out of their scheduled appearance in the film "Petula" because they objected strenuously to being merely a backdrop for a scene in a topless restaurant in San Francisco's North Beach. They figured at this stage of their career, who needs it? And they're probably right.

You can now add the name of the 5th Dimension to the list of top 40 groups currently involved in singing the title songs in motion pictures. They're just been signed to sing the title tune from "East Of Java," starring Maximilian Schell and Brian Keith.

New Springfield

The Buffalo Springfield have acquired a new bass guitarist in the form of Jim Messina. The group is currently on a 38 day tour along with the Beach Boys.

QUICK ONES: Despite the fact that "I Spy" has apparently received the ax for next season, Bill Cosby is shedding no tears. Among other things, he's set for ten one night gigs beginning on March 29th in Denver . . . John Lennon is teaming up with Charles Aznavour for a songwriting stint . . . Rumor has it that Country Joe and the Fish will call their next album, "Hello To The First Golden Era" . . . The Rascals are set to sing several songs from their new album on the March 13th "Kraft Music Hall" on NBC.

Fish Influence

Country Joe and the Fish are extending their sphere of influence by playing the Cheetah in Los Angeles (March 22 & 23), the Fillmore in San Francisco (March 27 & 28) and the Grand Ballroom in Detroit (April 26). Also coming up in April, gigs in Dallas, Denver and Chicago.

Lulu opened to a full house and rave reviews at the Cocomat Grove in Los Angeles. The young lady from Scotland shows more professionalism in her act than some entertainers who have been in the business for 20 years. Tommy Smothers was on hand to introduce Lulu and seated in the audience were such people as Davy Jones, Nancy Sinatra, Nilsson and Lee Hazelwood.

However, it was not all sweetness for Lulu's opening . . . her back-up orchestra was less than sensational causing Lulu to come off worse than she should have. But she needn't worry . . . at the party after the show the general consensus of opinion was that she was fantastic and no one placed the band's poor showing on her.

PICTURES IN THE NEWS



CROWD GATHERS IN ROME to welcome America's Cowalls.



EIGHT OF THE COWSILLS take a stroll outside of Rome during their smash European tour. Meanwhile, they're not doing badly Stateside with their current hit, "We Can Fly."



THE RASCALS TAKE SOME TIME OFF before the "Joey Bishop Show" to fill Sammy Davis Jr. in on their up-coming schedule which includes their first movie (to be released thru Warner Bros./7 Arts) as well as their first major world tour coming up this summer.



"WHAT DO YOU MEAN WE'RE OFF???" Yes, it's true, the Monkees appear to have had the knife come down on their television show. At least, the official list of next season's shows has come out of NBC minus the Monkees. "Star Trek" is taking over the Monkees' time slot . . . 7:30 p.m. on Mondays.



EVERYONE IS CURRENTLY TALKING about the so-called "Boston Sound" and the group which is the forerunner of the sound, the Ultimate Spinach. "We're not strictly interested in hitting the Top 40," admits the group, "but in just striving to further expand pop music. The Spinach is not necessarily a dance or a rock group, in fact we'd rather have people listen to the words of our songs and be turned on." So speaks the Ultimate Spinach.



CREAM IN CONCERT

Tony Leigh

SANTA MONICA—The audience was a show in themselves. Long satin dresses, ringlet curls, rajah jackets and brightly colored blouses dominated the scene. For the first half of the concert, it was almost as if the audience only came to be on display. They talked, ate and walked around as Steppenwolf opened the show. They squirmed a little as Penny Nichols went through wishy song after wishy song. They paid little attention as the Electric Prunes gave a loud electronic performance. If they couldn't hear the Cream they wouldn't hear anyone.

By the end of the intermission, the audience was more than ready for the Cream. As the curtains parted and then came together again almost in a teasing manner, sporadic applause broke out. Then the Cream came on in full force. Clapton, Baker and Bruce. The best that England has to offer there could be no disputing that fact.

Improvisation

They played for a little over an hour for the second sell-out show at Santa Monica. The audience broke out in applause as familiar songs were played. With a strong blues orientation and a jazzman's ear for improvisation, the Cream created some of the most dynamic music heard anywhere.

When the group first started out, music critics in England gave them little chance for success. All three members had been formerly with other groups — Clapton with the Yardbirds, and Mayhall, Bruce with Manfred Mann and Baker with Graham Bond — and the critics were positive three such 'solo' performers could never come together in a cohesive trio.

Critics in their infinite wisdom have been known to be wrong be-

fore — and the Cream's performance proved that. Their original concept behind the formation of the group was to eliminate any weak links and to obtain maximum personal freedom within the confines of a group.

Although this concept could have resulted in exhibitionist performances by the three, it in fact did not. Solo performances by each member of the group were beautifully in evidence, but they were still always part of the greater whole.

Drum "Monster"

What was particularly interesting to note Saturday was the musicality of their driving sound. After listening to the Prunes and Steppenwolf who have their own brand of loudness which thinly veils music, it was heartening to listen to sound combined with music form an exciting and dynamic performance.

Ginger Baker who plays drums is a self confessed "monster" who violently and emotionally attacks his drums. His special style and amazing energy was fantastically displayed during his solo on "Toad". And it was Baker's drums who throughout the evening kept the excitement growing.

Jack Bruce who sings lead and plays bass guitar offered an incredible tour de force on the harmonica. His whole body rocking with the sound, the sound of the harmonica broken by the yell of his voice, Bruce had the audience jumping from their seats.

Eric Clapton who is perhaps the most well known of the three offered beautiful guitar solo which definitely explained why he is considered the finest lead guitarist in the world. Clapton is somewhat of a perfectionist who once told a reporter that listening to something the Cream did just few

months before wasn't really 'their sound'.

"We're changing all the time," Eric insists. "I have got to the point now where my playing satisfies me technically, and I am now realizing the importance of visual impact in the same way Pete Townsend has."

"I also want to try a few new recording effects and I've got a few ideas for the guitar. I want to get a guitar with tow necks. I saw one in an Elvis Presley film poster. It's a guitar with a 12-string neck and a six-string neck on the same body."

In a three man group no one can compensate for another member. With the Cream no one has to try. They are the best England has to offer, perhaps the best in the world. They proved that in two concerts Saturday night in Santa Monica. As Clapton says, "we're the only group where we all work to knock each other out as well as the audience." They succeeded.

SHOUTS FROM GENE



By Gene Cornish

Many of our fans have asked me to go through some of the early years we spent before we became The Rascals. My career as a guitarist began when I was 7 years old — the first instrument I ever owned was a push-button ukelele (that I immediately took apart and put back together again). The next was a one-string banjo that I played over and over until mother was urging me to go outside and "play baseball like your buddies . . ."

Ancient Guitar

And, finally it came — an ancient guitar that my grandfather handed to me . . . and around then, I saw Elvis Presley on the old Tommy Dorsey Show . . . Elvis is one of the few people I'd like to meet today . . . he became an idol as soon as I caught a glimpse of his workmanship and style . . . But my secret ambition is still to be a top-notch recording engineer . . . I've just built a recording studio in my house on Long Island and I'm hoping to produce records for groups managed by friends of mine . . .

Summer Tour Tour

Our thanks to Tom Moffat of K-POI in Hawaii for making our recent vacation there absolutely outsize . . . and to Steve Corey, who our manager, Sid Bernstein, and all The Rascals feel is one of the finest young promoters in the Southeastern United States. We plan to return to New York via Hawaii once again after the first leg (Istanbul, Stockholm and South Africa) in our world tour is finished early this summer . . .

Steve Allen now writing the script for our first feature-length movie . . . to star filming late spring.

Greetings To Mitch

A special greeting to Mitch Ryder and all our friends at The Scene, one of our favorite New York nice places . . .

The new album, "Once Upon A Dream," is flying along . . . but the key to the meaning of the items in the photograph of Dino's sculpture on the cover is still a mystery to most everybody but The Rascals themselves . . . a key is in the works now and will be published very soon . . .

Television Special

Really enjoyed BEAT's 1968 Calendar . . . it doubles a groovy poster! . . . We'll be recording a new single very soon . . . and our promotion film for our last single, "It's Wonderful, is being lengthened and will be distributed nationally as a theatrical short by Youth Concepts, Ltd. . . . We're also putting together an hour-long TV special on the beginnings and the growth of The Rascals from 1963 to the present! Also, two new songbooks coming out soon — one for the "Groovin'" album and one for "Once Upon A Dream" and all the songs we wrote for that LP . . .

Right now I'm busy gathering anecdotes about our vacation in Hawaii . . . will fill you in more on what happened there (it's unbelievable) when I talk to you next time . . . CHOW, for now . . .

Love, Gene



ROD MCKUEN

"We're Being Bombarded With Love"

Jacoba Atlas

Are we rushing headlong into another Romantic Era? The Doors, the Stones, Allen Ginsberg and Andy Warhol all belie that fact, but other trends seem to point in that direction. One of the biggest hits of last year was syrupy love story "A Man And A Woman" and this year's run away film is another love story "Elvira Madigan." Added to that is the poetry and songs of Rod McKuen. The age of super cool is on the way out. Does that then mean that honest commitment is becoming the new thing? Perhaps. The second fastest selling book last year was McKuen's book of poetry "Stan-yan Street and Other Sorrows," if that is an indication.

"The popularity of the book boils down, I think, to the fact that I'm talking in simple language, the language of today. Then too, I'm not ashamed of my feelings or expressing them, I think one of the problems today is that we lack directness in our lives.

"That's one of the reasons for kids' rebellion. They can't find the straight answers at home. They can't find them on the street either, but at least on the street there aren't the same old stories, the same old lies.

"I believe we are on the threshold of a brand new romantic era. People are tired of bull, they're tired of the manufactured. Do you realize we have raised the first generation in history who have been taught to do nothing but consume? Well, they don't want to consume anymore. That's one of the reasons they escape from reality — either by drugs or with movies or whatever.

"I myself, don't reject reality completely. I try to balance them both. I have to be completely against the drug thing — even aspirin gives me a headache. That's why I have trouble respecting anything that's created under the in-

fluence of drugs. It lacks a valid well-spring from the person.

"But I don't believe that one person should try to enforce his code of ethics on another. It is important that a man come up with his own code of ethics that fits himself and doesn't turn off the rest of society."

Fighting Off

After years of working, Rod's labors are finally paying off. A list of just completed and future projects would make anyone's head spin. He has just finished the score for an interesting English film called "Joanna"; he has written the music for TV special called "Travel with Charley"; he is presently working on a musical with Maurice Jarre ("Doctor Zhivago") and Dale Wasserman ("Man of La Mancha") concerning the Montparnasse clown Chi Chi who was immortalized by Henri Toulouse-Latrec. He is also now working on the screenplay for his third book "Lonesome Cities", and is writing songs with Petula Clark.

"I like working against time. I like the feeling that this has to get done, I like pressure. I occasionally get mentally tired of writing, and then I try to do something else like play with my animals.

"It's hard for me to take a vacation. I tried to take one in Italy a few months ago. But I went crazy. I invented things to do. I guess I have some deep rooted fear of not being busy.

Success Isn't Money

"Even now that I'm financially secure, and I know I'll never be poor again, even if I never did another thing, residuals would keep me from starving, but I can't sleep up.

"But the object isn't to reach a certain point to give up working. I work as hard as I do, to do good things. To do everything to the best of my ability. The idea is to

do the job well, not just to get by.

"On my albums I try to do as many tracks as possible. I think it's cheating if you don't. You should give people more than enough.

"I measure success not by money but how well I sleep."

With the resurgence in pop music there seems to be more and more composers everyday. But the problem has arisen that there are so many singer-composers that the straight writer can't get his songs sung.

"There's more opportunity for songwriters today in one area. But there's also more competition and with so many people singing their own material, it's hard for some writers to get through.

"There are many fine writers today, many who will get even better as they get older. People like Paul Simon, Leonard Cohen, Bob Dylan, Judy Collins. They're all saying important things. But the real object in songwriting is not just to say important things, but to say them well.

"I think a song has to be a unity. It has to have a beginning, a middle and an end. It's harder to write a song well, than a book or a movie. With a book you have perhaps 800 pages to tell your story, or a film 24 reels, but not with a song.

"The reason I think kids buy so much of the music that's bad today — look at some of the songs on the top forty — is that they have been trained to consume what people tell them to consume. Kids today keep a pretty close eye on the charts and if they say something is a hit, the kids will buy it regardless."

Success has brought many things to Rod for which he didn't bargain. His anonymity has been taken away. In airports, at dinner, just walking around, people come up to him and ask for autographs and stare. It is not that Rod isn't



Photos: Jerry Heas

friendly, it is just that a certain amount of his privacy has been taken from him.

Since his poems deal with love and communication people naturally, looking for an expert on everything, seek out his views on those subjects.

Disturbing

"People keep asking me if I'm married, and then they seem disturbed to find out that I'm not. For a long time I didn't want to get married. Now I am beginning to feel the need for marriage. It's not that I'm tired of being a loner it's just that you can't be alone in everything. It's difficult for me though, because a woman would have to take second place to my work. And that most women aren't really willing to do. It's hard for anyone to understand that I can work 14 to 18 hours without stopping."

Even with the hippie concept of Universal love, people today still seem to feel afraid of it. The age old fear of being hurt has not been subverted.

"I still think it's important to get stepped on occasionally, it makes us grow. Hurt isn't always bad. It's sometimes difficult for people to respond to love, that's one of the reasons, I like animals

so much. I've never known an animal that wouldn't respond to love.

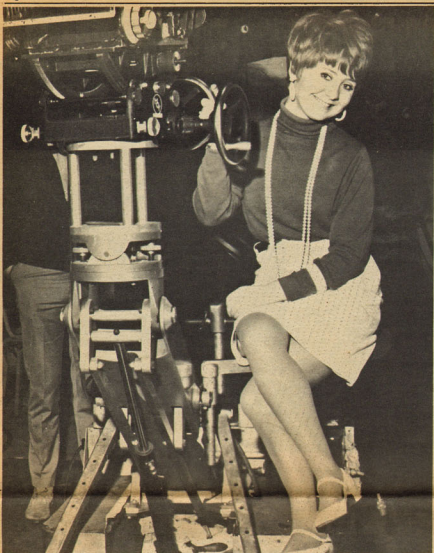
"But there is the danger of spreading oneself too thin. Also it gets difficult to recognize true love. We're bombarded with love. Love this, love that. There's even a group called Love. And so you get wary of it, you ask 'what do they want from me'.

"It's like when people ask me if I'm against the war in Viet Nam, I have to say no, I'm not just against the war in Viet Nam, I'm against all wars, all killing. It's all done in the name of humanity too, which has to be so ridiculous. How can killing ever benefit humanity?"

Last year brought him a certain amount of notoriety and attention. He bought a house in the Hollywood Hills, his books began to sell well at first and then sensationally. He worked out of his office with relatively few people helping him. Now all that has changed. His house is too small, he wants more room for animals — perhaps a horse this time — and with success has come a publishing firm, a production company, a public relations firm and managers. But Rod still insists "I only make more money to get more animals."



"Do you realize this is the first generation in history who have been taught to do nothing but consume? Well, they don't want to consume anymore."



LULU ON HER MUSICAL SUCCESS: 'IT HAS SOUL'

The girl born as Marie McDonald McLaughlin Lawris and known around the world as simply Lulu has made a name for herself in the United States on the strength of the title song from a gold-plated Sidney Poitier film.

The petite redhead began singing so young that she remembers "the old 78's my father used to buy — Connie Francis, Kay Starr, Teresa Brewer — and I used to sit right up against the gramophone listening until he swore I'd go deaf."

Awareness

It didn't happen that way. Instead of going deaf she became acutely aware of the particular types of rhythmic and lyric stylization, making it possible for Lulu to make her singing debut at the Bridgeton Public Hall at the age of nine.

While still in school, Lulu had her first record, "Shout," released and duly marked in the British Top Ten. Her second disc, "Satisfied," established the fact that Lulu was one up on the "one-hit wonders." But in America no one had yet heard of the big voice

enacted in the tiny body.

Simple Soul

Analyzing her musical success in Britain was easy: "It has soul," determined Lulu, "it's as simple as that. And the singers I enjoy have more soul than all the baladeurs put together. Their songs are personal things. They're real. They need attention, demand it."

Lulu's popularity with British audiences continued to grow but her name in America remained equally unknown. In 1966 Lulu became the first female British artist to be allowed behind the Iron Curtain in Poland.

Likes It Alive

Asked about it later, Lulu answered with the complete frankness that had come to be synonymous with her. "I like everything to be alive, with ears screaming down the road and people and lights and things. And it's not like that over there. Just big buildings and people working in them. But when we got to the shows it was marvelous. Fantastic! Because we played to audiences of over six thousand and they went absolutely mad. Because they just don't get that sort of entertainment. I felt

a bit sad over there, but I got a tremendous kick out of the way they reacted to the shows."

It was not until the tail end of 1967 that Lulu managed to get a number one single in the U.S. The song was, of course, "To Sir With Love" from the movie of the same name. It's true that a popular movie can bolster the sales of its title song, but it's impossible to blindly say that a movie can make a song reach the top position on the nation's charts. And even if people did maintain that position, how could they explain the success of "Best Of Both Worlds?"

Professional

Lulu is finally being given the recognition she deserves. It's as simple as that. Her vocal talents are obvious, her years of experience in show business have made hers a tightly professional performance.

She has just opened at the Coconut Grove, the top prestige club the City of Los Angeles can offer. Can there be any real doubt that Lulu has made a niche for herself in show business . . . a niche which she fully and rightly intends to keep?



VINGEBUS ERUPTUM (Philips) Blue Cheer, *Summertime Blues*, *Rock Me Baby*, *Doctor Please*, *Out of Focus*, *Parchman Farm* and *Second Time Around*. This is the first album for a San Francisco group who is getting a rather large "push" from their record company. They sound all right, although I really wouldn't say they were at the top of their field. They play loud, screech a lot, but they simply can't compete with their competition, Hendrix and the Cream, except at the end. This is not to say that they won't get better, or that they aren't any good at all, it's just that in comparison to what other people are doing, the Blue Cheer don't hold up. One interesting and perhaps noteworthy sideline to this album is the fact that *Summertime Blues* has been picked as a single from the album and is getting to 40 airplay. The record has also reached the national charts. If this single is well accepted it may pave the way for other electronic songs to be played on the top 40 stations, and some of us will be deprived from a constant diet of the American Breed and Jay and the Techniques.

★ ★ ★

THE DELTA SWEETS (Capitol) Bobbie Gentry, *Big Boss Man*, *Sermon*, *Tobacco Road*, plus eight other tracks. Amazingly enough, this album is much better than her first attempt. Staying totally within the frame work of the Mississippi Delta, Miss Gentry brings with a marvelous self-penned tune about a River Bottom Band — the one that everyone wants to join. From there she moves on the blues with *Big Boss Man*. Her voice and manner are perfectly suited to the 'down home' sound of the blues. With *Reunion*, Bobbie returns to the idea of her "Ode" — the family setting, this time getting together for the first time after a few months. Gentry also includes a song by Mc Allison, *Parchman Farm*. One in an interview with THE BEAT, Miss Gentry said that the only other person who songs she would really like to record would be Bobbie Allison's. She does well by him.

★ ★ ★

THE HUMAN BEINZ (Capitol) Bobbie But Me, *Foxy Lady*, *It's Fun to Be Clean*, *Serenade to Sarah* plus nine other tracks. The Human Beinz have a hit with their single release of Nobody But Me which is also included in this album. There is always a special something about other people's material, especially when that material has previously been recorded and released by the original. The case and point here, is Jimi Hendrix, *Foxy Lady* — somehow the Human Beinz just don't make it with this song. They are an interesting group, the only real problem is that you've heard it all before. The lead singer bears a striking resemblance to early Mick Jagger, without his special something-other. The group does come through with some good harmony. And the slightly sarcastic song "It's Fun to Be Clean" is fun if not really subtle commentary. Unfortunately they also come up with a rather pretentious version of "Black is the Color of My True Loves' Hair."

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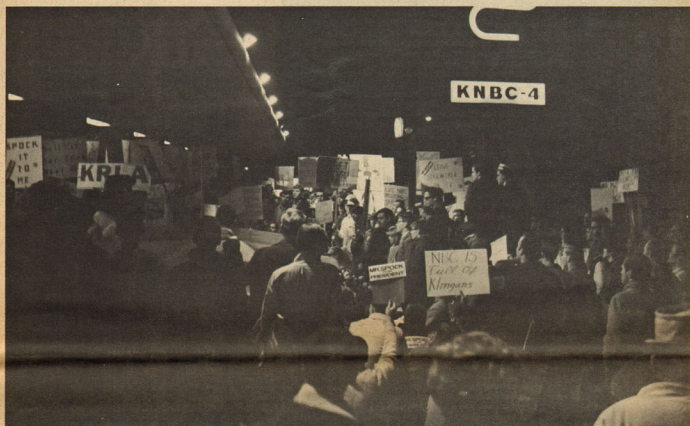


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Lovers: Concha-Tops
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Papa's Got a Brand New Bag: James Brown
Puttin' on the Sun: The Beatles
There Goes My Baby: Drifters
Bang On Drums: Ramsey Lewis
Shimmy Shimmy Shimmy: L.J. Anthony & His
Kansas City: Wilbur Harrison
To Be Love: Drifters
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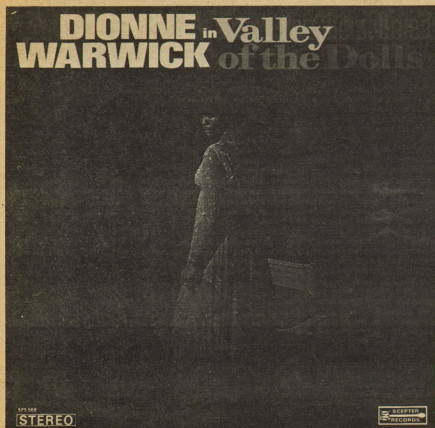
NBC has finally agreed to putting the show back on the air. The students have won. The show which takes all of us into the future will be able to continue in the future. The Star Ship Enterprise will ride again.



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THE FOLK POETS: HARDIN BUCKLEY, IAN & COLLINS

Jacoba Atlas

Music has become a very personal thing. With the advance of the writer-singer, songs have become an expression of internal feelings mirrored for everyone. These young writers are not talking in generalities, although the songs may affect several thousand people. They are writing about their own feelings, their own times, their own life styles. And people are responding.

Top forty records seem, in most cases, to elude them. Yet large followings that pack concert halls, coffee houses, and wait patiently for each new recording do measure their success. In the large coastal cities, most people know their names, in the vast country between New York and Los Angeles those who value good sounds and beautiful lyrics know their names. They are important.

Tim Hardin

Tim Hardin, is perhaps the most well known and the one who has had the most success on the charts thanks to Bobby Darin. Darin's versions of Hardin's "If I Were A Carpenter" and "The Lady Came From Baltimore" brought both tunes to the foreground. However, the writer of those beautiful songs became known through Darin's rendition of the songs.

Hardin was born in Oregon, a descendant of John Wesley Hardin the outlaw (Wonder about Dylan's title?). Both his parents were classical musicians. He was in the Marine Corps, studied acting in New York City but latter quit because he didn't like school.

He then turned to writing. Becoming somewhat of a legend among New York musicians, Hardin held court at the Night Owl Cafe in Greenwich Village. At that time everyone was playing acoustic guitar except Hardin; he was playing electric and singing the kind of jazz flavored blues that has become totally accepted today. Before that time he sang country and western, and before that folk.

Stories out of New York say that Tim Hardin is one of the few writers that Bob Dylan respects.

Hardin now lives in Colorado, in semi-seclusion. Venturing out occasionally to New York and Los Angeles to see his friends, he retreats almost instantly to the privacy of the Rockies. He doesn't talk about his music, he sings it.

Phil Ochs, fellow folk singer once wrote about his friend in the "Village Voice", "If such a form as folk rock does exist, the nuances and phrasing qualities of his (Hardin's) voice easily make him

the master interpreter. Hardin can take the rhythm and blues idiom and handles its guttural intonations without any unnatural strain on his voice, which at the same time has enough depth and feeling to simulate the sweet lyrical sound of a stringed instrument. His vocal attack is always to the point, and his off-beat syncopation is enough to jolt the most blasé listener continually interested. When he does a song, he makes his version, THE version."

Tim Buckley

Another Tim that has just recently entered the ranks of folk poet is Tim Buckley. A young, 19 year old resident of Venice, California. If one had to classify Venice as an area it would be best to say simply that it is the area where artisans, singer, writers and musicians sprinkled with students here and there live together in relative inexperience. It is the area where musicians rehearse, where the Doors can be seen, where beautiful shops run by hard working artists stay open half the night. It's where the ocean is only a few blocks away, it's where there is a section of Jews who still speak nothing but Yiddish, and it's where Tim Buckley calls home.

It is impossible to describe Buckley to anyone who has not seen him. His appearance is belied in pictures and his sound is diminished on records. He is a live person, someone who needs personal contact with another to come on himself. He is beautiful to look at with the kind of tender good looks one expects, and rarely finds, in poets. And his songs reflect his appearance.

"My only goal in music is that it's true when I write it and true when I sing it," he stated.

Although he is unavoidably part of what the magazines call the Love Generation, he stands apart from it, balancing more than just easy phrases of philosophy.

"I wrote a song about love since everyone's still into the love ting. I was reading Corinthians. It's from the Bible so they can't keep it off the radio.

"I like love," he added, "but I also like hate."

He loves Venice and claims he wouldn't live anywhere else. "It's a mental thing. Just walking down the street is a wonderful put-on. I was walking down the street one day and I past a bar, and one of the people there said to me, 'what do you know for sure.'"

Listen to his albums, Especially "Hello-Goodbye". You'll learn what he knows for sure. See him in person, it's an incredible experience, he sings for himself, and he lets you come along.

Judy Collins

One new comer to the composing end of folk is Judy Collins for long one of the finest singer anywhere. She has recently branched out of the restricted shell of what used to be termed folk. The single guitar, with accompaniment by Bruce Langhorn has given way to complicated arrangements by Joshua Rifkin.

On her first break-away album "In My Life" she proved herself to be the finest singer of her genre. With her second album "Wildflowers" she proved herself to be a fine composer.

Perhaps it was inevitable, Miss Collins once stated "When I sing I expose myself. I want the audience to take the trip with me to expand their experience." She has done that with other's song she has recorded and now she is doing that with her own. A fine new talent has emerged to heightened the already noted one.

Janis Ian

Janis Ian who made a country-wide splash with her controversial "Societies Child" is still great attraction in her hometown of New York City and the Eastern Seaboard. Leonard Bernstein attempted to immortalize her with his interpretation of her musical abilities. But time will tell whether or not his prophecy was correct.

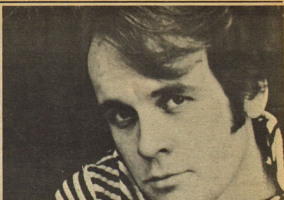
As for now, she is an interesting composer, one who cannot be passed over. It is difficult to estimate how advanced her songs are compared to other people of her age. It is almost unfair to compare with her competition who are many years older. Certainly, Ian displays an unusual maturity in some situations and an amazingly direct view of her world.

"In Vietnam, adults know a war is going on. But they don't really know. Hatred is the ultimate insanity.

"You know, poverty. There are families who can't afford milk for their kids, and a vast rich middle class society who buy their kids \$300 guitars. I would like to be rich in a society where everybody's rich."

She too looks for maturity and growth in her songs, and states that she won't be writing about the cold war between the generations forever.

These people demand a commitment from the listener. It is not so much a sensual commitment, as it is an intellectual commitment, an emotional commitment that says you're willing to take in what they're putting down. It's their own way and as Buffy Sainte-Marie, one of the foremost poets anywhere said, it can't be our way too. But we can listen, we can learn and we can feel.



TIM HARDIN



JUDY COLLINS



JANIS IAN



TIM BUCKLEY



GEORGIE FAME: Pop Singer With A Jazz Orientation

By Tony Leigh

George Fame is not very well known in America — his appeal has been sporadic at best. In 1964, with the British wave his recording of "Yea, Yea" hit the American charts. But since that time he has not been able to sustain his English following in this country. Now, back on the top of the charts with "Ballad of Bonnie and Clyde" George Fame is concentrating on cultivating America.

Our knowledge of this very talented artist is unfortunately quite sketchy. Although many Americans know his present hit, and others recall "Yea, Yea," most do not know of Fame's work as a rhythm and blues singer, his love for jazz or his instrumental leanings.

"I wasn't really oriented in jazz. I more or less progressed to jazz. I guess I was in rock and roll.

"I did a concert with Count Basie in Europe when he came over with Tony Bennett. I had always admired Basie and when Bennett couldn't make a couple of dates I said, 'please Mr. Basie let me play with your band' and he did.

Big Bands

"I like playing with big bands. I like the sound. I have recorded an album with a big band in England — with some of the best jazz musicians around. It started out as just a hobby — this singing with a big band, but I hope it will come to something more." Fame himself is a fine musician, specializing in the organ. "I

started playing when I bought my first organ in Christmas 1962. That's one of the first electronic instruments. One the 'B' side of "Bonnie and Clyde" is an instrumental that I wrote."

Although those hearing George Fame for the first time singing "Bonnie and Clyde" may think this is Fame's style, nothing could be further from the truth. His style is jazz and rhythm and blues.

"I started out singing rhythm and blues. That's why I had the 'ivy league' look at the start of the Beatles' thing. The only place I would work was at clubs that catered to the American GIs. And at that time they liked to see ivy league clothes. I also played at American Air Force bases.

"It was the English kids who first really appreciated the rhythm and blues sound. They made it more popular in this country too. Then a lot of the spade guys started realizing their kind of music was commercial, and a lot of them lost their sound. They sold out. Everything began sounding mass produced."

Musical Synthesis

With his love of jazz and his interest in R&B George is a perfect example of what could be called the synthesis of pop music. The clear cut decisions that once dictated every record now seem to be disappearing as styles and genres overlap.

"It would be a good deal better for everyone concerned if all the styles of music did come together. R&B, jazz all the progressive forms can be fused together.

"When I started out, people would say to me 'you can't sing R&B because you're not black', but I didn't care. You have to go into different things. Look at Charles Lloyd. A lot of people in jazz don't like what he's doing because they say he's too mass oriented. But a lot of people are listening to what Lloyd is doing that would never listen to jazz. The minute they hear that word, they refuse to listen.

"Not everybody who is listening to Charles Lloyd can understand what he is doing, but even though they may not understand musically, they can get the atmosphere.

"I am very interested in putting words to jazz instrumental. A friend of mine is doing that with me. My first hit, 'Yea, Yea,' was originally an instrumental and John Hendrix put the words to it. I'm now in the process of putting words to a couple of Charles Lloyd things. I hope to have an album of them out soon."

The time certainly seems to be right for an album of that type. The record buying public no longer seems to pigeonhole into categories. A pop star could come out with jazz interpretations in 1968. Could that have happened in 1964? Fame is not the same person that sang on Hullabaloo in New York. Nor is he solely the singer of "Bonnie and Clyde" — it would appear that he is definitely a part of the best trends in popular music today. The trends that are lifting the caliber of music far above the Herman Hermit's syndrome.



"When I started out, people would say to me 'you can't sing R&B because you're not black' but I didn't care. You have to go into different things."

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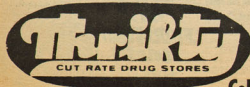
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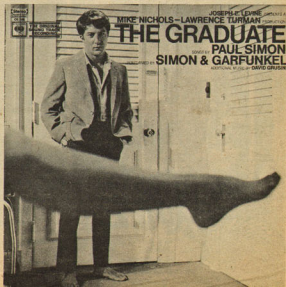
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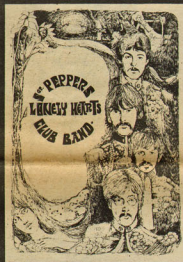
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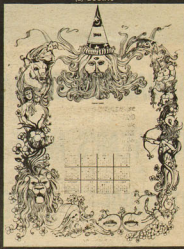
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Beautiful birthday, beautiful
George Harrison.

Love 'ya Jim.

Wayne — What's the matter?
Johnny — You got a question?
Sue — My leg.

To Dorothy from Wonderful
me.

Happiest Ever, George Harrison,
luv.

The PAGE V are bitchen.

Happy birthday Mike Mago.

Newark loves WACK's Ray
Ross.

Happy belated India George.
Steve . . .

Mickey — My love on your
birthday—Cinde.

Soul Inc. Belong to the World!
—Pat.

Love Exists!—Pat.

Donovan, Dylan and Manfred —
I sleep, almost dead.
Bigdaddy teach you truth.
You wake me, help me live.
But "Theoneinthemiddle"?
He now Santa in red suit.
Boes he know Bigdaddy?
He must come to Moon with us!

—Diana

Stephen Shorter for prexy!

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Happy birthday Pete—Bonnie.

Graham Nash is love.

Happy St. Patrick's Day, Derfl!
—Barb.

"Love is Blue" by "Sight and
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Dee + Mark = Luv.

Pooh on Pegleg!

Happy Birthday Mark Lindsay.

Happy Birthday Mark, Jim,
Smitty, Micky, Dean, Jeremy,
Tom Murphy and me! Sue, Calif.

Happy Birthday George Harrison.
Peace and bliss be yours. —
Jen.

Watch out South Western Mich-
igan "Reality" is coming, says
Paul, their singer.

To Judy — GET WELL.

Richie Havens on Review

Tony Leigh

LOS ANGELES — For a long
time Richie Havens only belonged
to New York, now he will belong
to everyone. Havens opened on
the West Coast for the first time
at the Troubadour Cafe. He was
outstanding.

He began with Bob Dylan's "All
Along the Watchtower." It was al-
most unbelievable. Havens voice is
rich and strong, and he uses it as
one would an instrument, changing
the tone and pattern to heighten
the song.

He sits on a stool on the stage,
with a bongo player and another
guitarist. He himself plays guitar,
beautifully. With his entire body
rocking to the music, his foot tap-
ping strongly with the beat, his is

a total performance that com-
mands attention and respect.

Havens breezed into a New
York favorite, "High Flying Bird."
It was stupendous. The audience
which was primarily dominated by
Hollywood pop elite went wild.
The applause seemed like it just
wouldn't stop. Two people from
the Jimi Hendrix Experience were
there, Eric Burton was there, and
members of practically every other
Los Angeles group around. They
came and were completely con-
quered.

Havens combines all genres of
music. He is a totally unrestricted
artist who goes from jazz to blues
to folk to rock without anyone
noticing the transition. He is very
near brilliant for he forces you to

become involved in what he is
singing—in what he is trying to
say.

The highlight of the evening
came when Havens sang Bob Dy-
lan's "Just Like a Woman." The
beauty of that song was clearly felt
by everyone. When Dylan sings
"Just Like a Woman" you come
away hating the girl, when Havens
sings it, you come away loving her
and pitying her. He is able to con-
vey great humanity in his songs.
They relate to people without mal-
ice, without hatred.

He finished the set with a song
about war and about the inevit-
ability of war as about as people
stay the way they are. The audi-
ence loved him. He is an excep-
tional singer who should be heard.

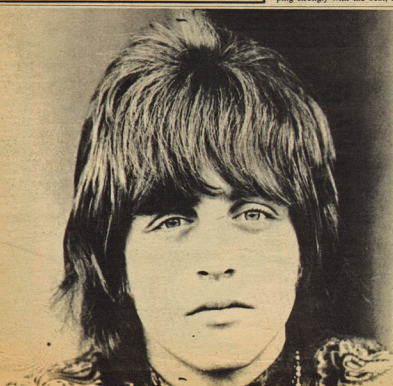
BEAT SHOWCASE LEE MICHAELS

Lee Michaels is a person to watch. Californian, Sagittarian, young,
musical, and imaginative. Michaels has been carving a name for him-
self among people who appreciate good new talent from San Francisco
to Los Angeles. In a short time he will be known among the music
followers on the East Coast too.

He is part of a sub-culture of the music world. A culture some-
times dubbed the underground, sometimes not. It is a world that belongs
to people like Van Dyke Parks, Billy James, Penny Nichols, Andy
Wickham and other people directly and indirectly involved in the
creation of good music.

He was reluctant to join a record label, he missed appointment
after appointment with A&M because he said he forgot. One day he
decided to remember and walked into their offices. A little while later
his first album was cut. It contains the songs of Michaels, songs that
he believes imitate no one.

He admires the Cream, listens attentively to the Beatles, and
respects the Byrds. Yet he insists upon remaining his own person. His
own singer. His own composer.



Monkees



Cancelled?