MONKIEE LIFE STORIES
MICK SWITCHES GIRLS
REAL Meaning Of
'Strawberry Fields'
Switch On Fashions
KINGSTONS BREAK UP!
The Kingston Trio, a favorite among college audiences since 1957, will break up as a group on June 1. The Trio signed a five-year contract with Decca Records last year and will honor that contract by continuing to record for the next four years. However, when the Trio winds up their stint at San Francisco's hungry i on June 1, they will make no more personal appearances.

The reason for the split is quite simple — working as a group has become "restricting artistically." John Stewart, who replaced Dave Guard in 1961, is the only member of the Trio who has definite plans for the future. He will start a group of his own.

Bob Shane and Nick Reynolds, who have been part of the Kingston Trio since its conception, have no immediate plans for their futures.

The Kingston Trio's biggest hit was, of course, their famous "Tom Dooley," which hit the nation's charts in 1938. Since then, they've cut 72 albums — the first eight of which were gold record winners. They were something of a show business tradition. They're great and we're sure everyone will be sorry to see them break up.

WATTS ADDS CARTOONS TO HIS CREDITS

Charlie Watts, the soft-spoken Rolling Stone, has more artistic talent than most people give him credit for. In addition to drumming for the Stones, the versatile Mr. Watts provided the cartoon illustrations and captions which are on the back of the new Stoneman album, "Between The Buttons."

This latest project adds a new dimension to Charlie's literary career, which began in England with the publication of two books written by him. The first book, "Ode To A Highflying Bird," is a touching treatise on a subject close to Charlie's heart, the late Charlie "Bird" Parker.

Picturing the "Bird" as a real cartoon bird bursting forth from an egg in a nest, the story traces the career of Bird Parker from the moment he cracked his egg in Kansas City to his unhappy demise in New York City.

"Watts' effort, his second book, is titled "The Zoo Of Flags." The 48 page book contains color drawings of animals from countries all over the world.

Steve Marriott of the Small Faces allegedly taking over with Chrissie Shrimpton where Mick Jagger left off... how excited the Monkees were at gaining the top spot on the British charts and how simply hilarious it is that Brian Epstein is grooming The Who to be "Britain's answer to the Monkees."

They have to be kidding! But apparently they're not as the pilot for The Who's television show is set to go... how really great Robby and Billy are and how horrible it will be if the Righteous Brothers decide to stick exclusively to the lucrative adult night club circuit... the Yardbirds trying to bridge that gap but postponing their U.S. tour until May... Dusty joining Johnny in the Casino Royale... Wyman stepping solidly in to the producing bag with Hamilton and the Movement... Bill Cosby signing up to 800 autographs a night at the Flamingo and completely destroying the hotel's help by being 1000 nice... the staff didn't believe genuinely nice stars existed... what it really takes to be a rock 'n roll star... why Diana Ross insists upon wearing the wig that hides half her face... whether "dream" is really "drink."... Ted Bluechel and his five pet rats and the cachuch he had to give rid of because of them... the Cynkelle getting fatter... the Springfield saying it like it is... when Tom Jones is going to get his own television show in America... whatever happened to the Syndicate Of Sound... whether or not the rum that Jagger wishes to go solo are true or merely a topic rumor... how happy the Turtles were to finally record something they really dug and how nice that it paid off... Boys and Hart probably getting tired of talking about nothing but Monkees... those in the know who say that the Beatles will leave Epstein for Bernstein the second their contract runs out... the phoniness of some teen magazines and wondering if the teens see through it.

Wilson recording the Stones' theme song... "night" being a four letter word while "time" is apparently a five-letter word and marveling at how some TV executives figure... moustaches being very "in" since the Beatles, Russ Gigante, Sal Valentino, John Philips, etc. all sport them... what a sad joke the Mama's and Papa's new album title is... the Blue Ma- goos ain't getting nothin' yet except a hit record... the accident Davy Jones had with the studio gate and the fact that he's not overjoyed at the idea of having a picture of his apartment building printed in a magazine since he now gets a steady stream of fans pounding on his door at ridiculous hours... Paul McCartney being the only Arab at the party — according to Mick Jagger... whether or not Brian Wilson is really a genius... the decision to re-cut "No Fair At All" being a bad one — we think... the rumors hitting everywhere like Paul and Jane have definitely called it quits.

RAIDERS WIN FIRST GOLDIE

Paul Revere and the Raiders have won a gold record for their million-selling album, "Just Like Us." Although the group has had numerous hits, this is the first time they've won a gold record.

The Raiders are regulars on "Where The Action Is" and make frequent guest appearances on the nation's top variety shows. They are constantly touring the U.S., and in 1966, at the request of the U.S. government, the Raiders made a tour of the number of troop camps throughout the country and also appeared in Santo Domingo, capital of the Dominican Republic.

GARY LEWIS TO MARRY

Mr. and Mrs. Jerry Lewis have announced the engagement of their son, Gary Lewis, to Sara Jane Suzuki, 22, of Manila.

Gary is, of course, the leader of the Playboys and is currently serving in the Army. His fiancee is the daughter of Captain and Mrs. Andres Suzuki. Her father is chief pilot of Manila Harbor and president of the Philippine Airlines Pilot Association.

Sara is now in the United States living with Gary's parents in their Bel Air, California home. No date has yet been set for the wedding.

New Guitarist For Standells

After auditioning 163 new applicants, the Standells have selected John Fleck to replace their former bass guitarist, Dave Burke, who is exchanging show business life for Army life.

John Fleck was a former member of Love and is able to play an assortment of instruments including bass guitar, trumpet, flugelhorn and harmonica.

Other members of the Standells are Larry Tamblyn, Dick Dodd and Howie Valentine. The group is currently featured in "Riot On Sunset Strip," which, ironically enough, is also the title of their latest single!

people are talking about...
**MEETING 'EM MONKEE BY MONKEE**

**MICKY DOLENZ** was born in Los Angeles, California on March 8, 1945, the son of an actor, the late George Dolenz. Micky first entered show business at the grand old age of ten when he became television's "Circus Boy." His stint as the young Circus traveler with the pet-elephant, Bimbo, lasted for three years. When the show folded, Micky returned to public school in the San Fernando Valley.

After graduating from Grant High School, Micky entered Valley College but transferred in his second semester to Los Angeles Trade Tech. His stay at Trade Tech did not last too long, however, as Micky left school to become the lead singer in a rock group called the Missing Links.

Between his jobs with the Missing Links, Micky went back to occasional acting, appearing in such television shows as "Peyton Place" and "Mr. Novak." When Micky could find neither acting nor singing jobs, he worked as a mechanic.

Like the other Monkees, Micky, of course, saw that now-famous ad in Variety, applied, and was chosen to be one of television's Monkees. "It's the first year now I'm doing exactly what I want to do," says Micky but for his years-from-now future Micky has plenty of ambitions. He's like to go back to school, perhaps be a teacher. He'd like to direct, produce, direct and act in his own shows. He's thought about being an architectural draftsman or an electronic engineer.

As a hobby, Micky lists photography and as for his tastes in girls— he likes girls with long hair and girls with short hair. His taste in clothes runs to double-breasted suit coats, casual and dressy. He drives a Pontiac and his Motown.

Micky played guitar before he ever joined the Monkees but the powers that be decided that Micky was the group's drummer— so he took up drumming and tends to be quite restless.

**MIKE NESMITH** was born in Dallas, Texas on December 30, 1942. He was never too popular in school, due, Mike thinks, to the fact that he loved pulling pranks. Although he didn't graduate from high school, Mike entered San Antonio College which is where he met his wife, Phyllis.

Mike got a guitar for Christmas when he was 19 and immediately set about learning how to play. He couldn't read music, but he wrote his own material. While in college, Mike began making personal appearances, first as a countrywestern singer and guitarist and later as a performer of "today's sound." After college, Mike left Texas for Southern California where he teamed up with John Astin and a bass player and the trio played gigs around the area. They added a drummer and became a rock group but it was very short-lived as the draft board came into the action and split up the group.

Mike joined the Air Force but as soon as his time was up he returned to the Southern California music scene at the Lederbrot's and Troubadour as a solo folk act.

Roughly a year ago, his friends urged him to answer the Variety ad. "I don't know why they chose me," says Mike, "but I'm glad they did because I am really enjoying everything that's happening to me."

Mike stands at six-foot one, weighs 150 pounds, has dark brown hair and eyes and is constantly seen wearing a wool hat on screen but not off. He enjoys stripping down cars, hotrodding and riding skateboards. He has a small son named Christian.

**DAVE JONES** was born on December 30, 1945 in Manchester, England. His father was a railroad worker and while certainly not destitute the Jones family was on the poor side. Dovy's favorite game as a child was playing doctor and because his father didn't have enough money to buy many toys, Dovy made his own.

Davy remembers going to church with his family but not liking it much "because I had to sit still. He wanted to join the church choir but was rejected because everyone thought he had a terrible voice! To make up for the choir rejection, Davy would go to the hospitals and sing to the patients.

He was definitely sports-minded and when he was 13 he played on all three school football teams. Davy's favorite game was playing center and because his father didn't have enough money to buy many toys, Davy made his own.

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Davy's mother died when he was 14 and it was during that same year that he left home with his father's blessing to become a jockey.

During his training at the Newmarket Racetrack, Davy acted between his riding jobs. His first racing job was at the Freehold track at the beginning of his junior year.

Although he had played French horn in the school bands, Davy did not really go professional until he hit Greenwich Village. He performed as a singer-songwriter in one of the West End spots in the Village and eventually landed a job accompanying the Phoenix Singers.

Davy was in Los Angeles only two months (playing local clubs) when he read the ad, applied and was made a Monkee.

**PETER TORK** was born in Washington, D.C. on February 13, 1942 and raised in Connecticut. His father, H. J. Torkelson, is now an Associate Professor of Economics at the University of Connecticut. Peter's father was a First Lieutenant in the Army and was stationed in Berlin, which is where Peter spent the early part of his life.

Upon the family's return to America, they settled in Madison, Wisconsin. Since children start to school in Germany when they're five, Peter was always younger than his classmates when he returned to school in the U.S. This caused Peter to be unhappy in school and unable to make many friends because of his age.

Peter became interested in drama during high school but never played a leading role in a school play because he was too small. He worked on the campus humor magazine with his brother, Nick, but didn't become interested in popular music until he entered Carleton College with the goal of becoming an English professor. His first try at college life failed and Peter spent the next year working in a thread factory. Peter tried college again after the thread factory but flunked out at the beginning of his junior year.

Although he had played French horn in the school bands, Peter did not really go professional until he hit Greenwich Village. As a singer-songwriter in one of the West End spots in the Village and eventually landed a job accompanying the Phoenix Singers.

Peter was in Los Angeles only two months (playing local clubs) when he read the ad, applied and was made a Monkee.
SHOOTING THE MONKEES

Is Like Riding A Roller Coaster

... “SURE YOU LOOK like Tarzan.”

... “OH, YEAH!”

... “OH, NO!”

... “THE BETTER TO eat you with, my dear.”

... BUT there are no Monkees here.”

... “I AM TOO Super Frog!”
Getting Down To M.O.N.K.E.E.E Business

Opens Exclusive Engagement CREST THEATRE—February 15

It’s all about a typical everyday American family consisting of a mother, two man-eating piranhas, several Venus fly-traps, her baby son, age 25, his luscious baby sitter and Dad, who of course just hangs around the house.

Robert Morse-Barbara Harris
Hugh Griffith-Jonathan Winters

Directed by Ray Stark
Written by Stanley Adobe
Produced by Frederick Quine
Starring: Ann Reinking, Paul Newman

Gross

Beat Photo: Chuck Boyd
Tailoring For The Monkees

By Rochelle Reed

Outfitting the Monkees is a big business! Davy, Mike, Peter and Micky own 250 pairs of pants for screen wear alone, and the sewing machines are whirring every day.

Since they began filming, the Monkees have collected some 1800 sets of clothes, and that's just a start — so says Gene Ashman, who assumes the mammoth, but fascinating task of clothing all four guys.

An expert in the field, Gene has clothed major movie stars for over 16 years, but that doesn't make him uncool — Gene knows a groovy outfit when he sees it. Or designs it, as the case may be.

Gene and a Hollywood clothier, Lenny Able, collaborated on the design of the double button shirts which have become almost a trademark for the group, and Lenny sewed them up.

Plasterin' front

Lenny wound up making numerous sets of the shirts, which have a "Plasterin' front" and not double breasted front, Gene explained. The guys own them in four different colors — burgundy, Navy blue, gold and cream.

With the shirts, the Monkees generally wear Herringbone or Gambler's Stripe (larger than pin stripe) pants and, of course, boots. Their trousers, tapered and fitted especially for each Monkee, are cut about two inches higher than the usual hip-hugger design but give the appearance of being the real thing.

The Monkees are seldom forced to go through tiring fittings. Early in their careers, they were measured by the studio tailor shop and the shop presents each habit duster with exact figures from which he cuts the clothes. The Monkees themselves drop by only if special tailoring is needed.

Gene describes Monkee clothes as the "Mod-Western look." An appropriate tag, it sums up the slightly English clothes Davy wears, the Western garb favored by Mike and the in-between styles worn by Micky and Peter.

Different Styles

Though the Monkees' clothes usually look identical on television, closer examination reveals they are cut differently for each member of the group. While Davy wears his modified English style suits, Mike's may be three button, Peter's one button and Micky's double-breasted.

"We wanted something not strictly Carnaby Street," Gene explained, adding that many Carnaby costumes are "absolute plagiarisms of old period costumes."

The main idea, he went on, is to "complement the Monkees rather than make them unique." In other words, Screen Gems wants the Monkees easily identifiable to everyone, and not freaks or clothes horses. They also want each Monkee to be an individual, and wear clothes fitting his personality.

Future Monkee shows will hold changes and additions to the Monkee wardrobe. New shirts have just been completed, and are a distinct departure from the double button style. The basic front design this time is a V-shape, designed to make the shoulders appear wide and then narrow down at the waist.
What It's Like Cutting The Monkees

By Eda

"We've had many, many funny experiences with the Monkees in the studio, beginning with the first session we ever had with them. We met them at the studio for the first time after we'd written the first three songs for the pilot, which hadn't been made yet. The guys had just been picked—in fact, we sat through about 97 interviews when they were picking the guys."

The young man speaking was Bobby Hart—one half of the successful Boyce-Hart songwriting team that has become internationally famous for their work with the Monkees as writers and producers.

Seated in a conference room down the hall from their Hollywood offices, the boys were reminiscing about some of their early experiences with the phenomenal young quartet. Bobby continued:

"Bad Quartet"

"We finally met the four of them in the studio and they decided they were going to try to sing our song, the Monkee theme—except that we hadn't rehearsed it. I don't think they ever saw the song until that time. They weren't really that enthused. It sounded like a bad barbershop quartet at that time!"

"They hadn't been together too much and they were just getting to know each other, so they were nervous too," Tommy injected. "Right," agreed Bobby. "It was a new thing for all of us. We were kind of nervous that right too and we sounded like bad barbers!" concluded Tommy.

"And then we all got into a wrestling match on the floor," Bobby remembered. "It was kind of a disaster—it lasted about an hour and then we all gave in!"

Tommy took over the story here and explained that: "Recording with the boys is very interesting; we look forward to it. They're sort of relaxed now, so when we go to a recording session, it's not like a regular recording session where everybody's uptight and real nervous. We just get very, very relaxed and we always have fun."

"Micky's a comedian and he cracks a lot of jokes and does a lot of imitations—like Jonathan Winters and stuff like that. They're all funny—Peter and Mike and Davy."

Both Tommy and Bobby agreed that one of their funniest experiences was cutting the "Gonna Buy Me A Dog" track on the first album. Tommy remembered:

"Most of that song was like a skit, all this talking—it was Davy and Micky just sort of ad-libbing because they really dig each other, and they just started ad-libbing throughout that song. Davy started saying things back to Micky, and Micky kept saying things back to Davy during the song, and it was so funny that we decided that we should leave it in. That's the way they were on television and that's the way they are; they're very funny."

Bobby added: "If you've heard that cut on the album—well, every song that we recorded with them started out that way. They have fun with everything they do."

"At this point, Tommy and Bobby decided to sing their version of the tune for me, and in an attempt to find the right note (K minor, I think!), Bobby suddenly got up from the table and very quietly walked over to the corner of the room and stood on his head, humming the note of C, and looking much like an inverted human pitch fork! The Monkees are not the only comedians in this group!"

"They're On"

Once he managed to return himself to an upright position, Bobby continued to speak about his four zany friends: "They're funny constantly; they're on all the time, just as long as there is anyone around to watch, they're on! From the first time we met them until now, they've always been on. It's like continual unbelievable funny things, one after another. They're always doing something funny."

Tommy and Bobby have spent some time on tour with The Monkees, and Tommy recalled one funny incident which occurred on the road recently. "We went with them to Phoenix and after the show, there were about 15,000 people there running and screaming. Bobby and I were in a limousine trying to get out of the crowd, and about 40 of them jumped on top of the limousine. They were sitting on top of the car, and the guy was driving down the street and there were girls' feet and arms hanging off the top and we were going about 30 miles an hour; there were people hanging all over the top and they were crushing the top in—they pulled out the aerial and broke the air conditioning and the radio—and we rolled down the window and said, 'Hey girls—we're going on the freeway in a minute and you'd better jump off!' And we were riding right down the middle of town and there were 30 girls all over the car! They were just hanging on and it was a very wild thing but they finally jumped off and nobody was hurt."

"Hysterical Girls"

Bobby picked up from there:

"There were always girls backstage who fainted, and they were carried out on stretchers and ambulances—some of them were hysterical and some of them just wanted to meet the Monkees. But many times I saw, mostly Micky—sometimes Davy, and sometimes one of the others—go over and put his arm around a girl who was particularly overcome and comfort her. Micky's very good with the kids—if there were a choice, he'd go out into the crowd and associate with the kids rather than running."

Tommy and Bobby both feel that the images which the public has of the four Monkees are actually quite close to what they are as human beings; they really are warm, generous, funny, loving guys "when they are at home." Most importantly, both boys agree that the Monkees are four of the best friends they have—and four of the grooviest guys anywhere."

"WRESTLING on the floor."

"WE MET THEM after we'd written the first three songs."

"MICKY'S A comedian."

"THEIR FAVORITE constant."

"THERE WERE always girls backstage."

"THEY'RE FUNNY constantly."
Top 40 Requests

1. PENNY LANE/STRAWBERRY FILDS FOREVER ...Beatles
2. HAPPY TOGETHER ...Turtles
3. SHE ...Monkees
4. RUBY TUESDAY ...Rolling Stones
5. I HAD TOO MUCH TO DREAM LAST NIGHT ...Electric Prunes
6. SIT DOWN I THINK I LOVE YOU ...Mojito Man
7. UPS AND DOWNS ...Paul Revere and Raiders
8. GEORGY GIRL ...Seekers
9. PRETTY BALLERINA ...Left Banke
10. MISTER FARMER ...Seeds
11. FOR WHAT IT'S WORTH ...Buffalo Springfield
12. SNOOPY VS. THE RED BARON ...Royal Guardsmen
13. NO FAIR AT ALL ...Association
14. LITTLE BLACK EGG ...Night Crawlers
15. KIND OF A DRAG ...Buckingham
16. WE AIN'T GOT NOTHING YET ...Blues Magoos
17. EPISTLE TO DIPPY ...Donovan
18. THE BEAT GOES ON ...Sonny and Cher
19. 98.6 ...Keith
20. DARLING, BE HOME SOON ...Lavin' Spoonful
21. LOVE IS HERE AND NOW YOU'RE GONE ...Supremes
22. I'M A BELIEVER ...Monkees
23. MUSIC TO WATCH GIRLS BY ...Bob Crewe Generation
24. YOU GOT TO ME ...Neil Diamond
25. SO YOU WANT TO BE A ROCK AND ROLL STAR ...Birds
26. GIVE ME SOME LOVING ...Spencer Davis Group
27. TELL IT LIKE IT IS ...Aaron Neville
28. HELLO HELLO ...Sophia's Caramel
29. WEDDING BELL BLUES ...Laura Nyro
30. IT MAY BE WINTER OUTSIDE ...Felice Taylor
31. THEN YOU CAN SAY GOODBYE ...Cassinos
32. LONELY TOO LONG ...Young Rascals
33. GREEN GREEN GRASS OF HOME ...Tom Jones
34. BABY, I NEED YOUR LOVING ...Johnny Rivers
35. KNIGHT IN RUSTY ARMOR ...Peter and Gordon
36. NIKI HOEKY ...P.J. Proby
37. I'VE PASSED THIS WAY BEFORE ...Jimmy Rushing
38. STANDING IN THE SHADOWS OF LOVE ...Four Tops
39. LET'S FALL IN LOVE ...Peaches and Herb
40. DON'T DO IT ...Mickey Dolenz

Can you imagine a meeting of over 50,000 people sitting down and picking the records that they want to hear on KRLA? Well, this is what happens every week at KRLA, using a combination of methods to select a final list of records to be played on the air.

KRLA's music staff, headed by Dick Moreland, KRLA's Program Director, and Terry Keeke, KRLA's Music Director and former Cal State College student, sifts through over 50,000 requests per week taken on our phone lines selecting the most requested songs. KRLA's staff attends filming and rehearsal sessions premiering various artists. For example, Dick Moreland attended sessions for "The Monkees" months before the show went on the air to determine whether the group would be to the liking of the listening audience. The result being that Dick voted the Monkees a smash even before the record buying public had even heard of the group!

KRLA's survey of southern music sales covers record stores from Santa Barbara to San Diego indicating what records listeners are actually buying.

Then, after all of the weekly results have been compiled, the final programming decisions rest with Dick Moreland and Terry and the work behind these decisions has paid off. When a record is played on KRLA it's recognized as a mark of success.

The Standells
The new sound of the legendary
Tim Morgan
Hearts & Flowers thru Feb. 12
and again
Feb. 21-26
"Rock 'n Roll Gypsies"

Comedian Pat Paulsen
(See him on the Smothers Bros. Comedy Hour)

ICE HOUSE—GLENDALE
234 So. Brand Ave. Reservations: 245-5043

THE STANDELLS
"Riot On Sunset Strip" ends
Sun. Feb. 12
3 Shows Sunday nite
(Monday is a legal holiday)

Gazzarri's
Hollywood A Go Go
319 North La Cienega, L.A.
FEB. 14-19

The Monkees
8 p.m. till 2 a.m. Continuous Entertainment
For Reservations CALL 2-9498 Closed Mondays

The standells
It's like you're running a big city, a private world, with a do not disturb sign on every door...

HOTEL
NOW PLAYING!}

"Flight of the Phoenix"
(Starring ROBERT MCGANN)

PANTAGES
7026 Hollywood Blvd.
KRLA Welcomes Back The Wild One—Rebel Foster

By Jamie McClosky III

Welcome Home, Rebel! Yes—it’s true, the Rebel is back on 1110 and in answer to all your questions, here’s the low-down on the Wild One with the Rebel Yell.

He is six feet tall, has brownish-looking hair—it turns blonde in the summer!—weighs in at 160 pounds, has green eyes, and explains that: “I’m beautiful!”

Reb began his career in radio while he was in college in Texas. At one time, he had the only rock and roll radio program on the air in Fort Worth, Texas on the 9:00 to midnight show.

Since that time Reb has worked in radio stations all across the United States, and his ambition remains the same as it was when he began back in Fort Worth: “Just to please as many people as I can!”

On and off the air, Reb enjoys listening to all kinds of music, especially that which he prefers to call “contemporary music” which is his description of pop music today. His favorite artists are still the Beatles, and he very enthusiastically exclaims: “I’ve been a Beatles fan for years!” Right now he prefers the “Penny Lane” side of the new Beatles record, but insists that the other side is also a groover.

Definitely a member of the “laid back” set (whenever they are!). The Rebel explains: “I like the way people’s heads are right now—I’m with them 100% and I’m doing everything I can to help them out.”

Inside KRLA

By Eden

Once again KRLA was out in front and leading the pack by a mile as the old Sezzzabalooboo introduced the brand new Beatles single to the Southland first on his program. Our request Lined have been burning up 24 hours a day for both sides, and we’re still wondering if one side will come out ahead. Which is your favorite—“Penny Lane” or “Strawberry Fields Forever?” Let us know what you think.

Guests at the station in the last couple of weeks have included the Turtles who currently have one of the hottest records in the Land of 1110—“Happy Together” —which has been one of the most requested songs nearly every hour, being knocked down only by the Beatles.

The Buffalo Springfield—another local group currently riding high on the charts with their single “For What It’s Worth,” also paid us a visit and answered our request lines.

The Valentine Contest will be just about over as you read this column and we will have the results for you just as soon as possible. (Hope the winner isn’t another pizza this year!) Hope your Valentine’s Day is a real sweetheart.

Have a hot new rumor for you this week: it’s been whispered on the local fig-vene that Dick Moreland is actually alive, alive and living in a cantina in Argentina. We’ll check that one out for you.

Also, a brand new female trio—KRLA’s answer to the Supremes—is being formed. Group members under consideration include: Mrs. Miller (in screaming color!), and Maude Skidmore (who is just flat). Their first release will be a remake of the old standard, “Rock Around the Clock” b/w “Strangers in the Night.”

At this point we would like to announce our long enough to inform Bill Slater that if he doesn’t get his little old airplane up to the BEAT offices immediately we are going to defect to the local helicopter service! C’mon Bill—the sky might fall down before we get the ride!

ATTENTION!!

High Schools, Colleges, Universities and Clubs:

CASEY KASEM

MAY BE ABLE TO SERVE YOU!

Let Casey HELP You
Put On A Show Or Dance
Contact Casey at:
HO 2-7253

William Marshall, deputy director of Douglass House in Watts presents Mayor Yorty with tickets to the recent world premiere of Otto Preminger’s “Hurry Sundown” at Grauman’s Chinese Theatre. Total box office receipts go to Watts Writers’ Workshop at Douglass House, founded and directed by famed author Budd Schulberg—and Otto Preminger matches every $3.00 ticket purchase with an equal contribution. KRLA Radio has purchased twenty pairs of tickets.

Valley Music Theatre

Sherman Enterprises presents...

--- ONE NIGHT ONLY ---

FEB 18

Canned Heat
Iron Butterfly
East Side Kids
Morning Glory

SRT. EVE. 8 P.M.

$2.50-$3.50 CALL NOW 883-9900

FEb. 21 – Mar. 5

Hoyt Axton

Gale Garnett

Mar. 7-19—Odetta
Mar. 21-26—Glenn Yarbrough

At Doug Weston’s

Reservations 276-6108

9081 Santa Monica Blvd.

L.A. Near Doheny
Leader Of Revolt Against Mother Love And Morality?

By Louise Criscone

Mick Jagger, head Rolling Stone,
can at times become the image of everything that causes parents to shudder in utter disbelief and shock at what they feel is a youth rebellion against mother love, morality, and all else which is held sacred.

"I'm not leading the revolt," says the pop singer who first made headlines under the dubious banner: "would you want your daugh-
ter to marry a Rolling Stone?" Dressed in a velvet jacket, deep-red shirt and gray pants, Mick warmed to the subject of old versus young - ‘70 style.

"If the family unit is breaking down, if there is more illegitimacy around," said Mick, "parents might consider whether they went wrong instead of blaming their children - or the lyrics of pop songs. As far as me, well, I guess I can stand the abuse."

It’s something which Jagger knows plenty about. He never attempted to don the mask of a clean-cut, God-fearing, yes ma’am ing individual which is so readily accepted by everyone over 30. Instead he remains his outspoken self, saying what exactly he felt in spite of the fact that his opinions were quite often given headline treatment and blown up all out of proportion. His hair has stayed long and preferably unkempt and his movements on stage have been termed "obscene" - though, in fact, they are not.

It has become a favorite pastime to read double-meanings into Jagger/Richard compositions. The Stones have barely appeared on a television show where at least one line of "Satisfaction" has not been edited out.

Mick calls the whole furor over double-meanings in pop songs "hypocritical." "You can find a dirty meaning in any song. The British don’t have any objections to ‘Let’s Spend The Night Together’ which simply means ‘why not spend the evening together,’ so why should the Americans,” challenged Mick.

"On the Sullivan show, they were only worried about the spon-

Informers that many American disc jockeys were banning "Let’s Spend The Night Together." Mick shook his famous head. "I can’t believe those disc jockeys would do so. Maybe some of those incredible 21-year-old all-Americans who call themselves disc jockeys would.

Ever since the Rolling Stones came into the pop light, those who relish making predictions have been busily telling the world that eventually Mick Jagger would leave the Rolling Stones to go solo. For the past three years, it hasn’t happened, but perhaps that eventually is just around the corner.

Jagger Move

"I can understand the Beatles," said Mick in reference to their decision to do no more personal appearances. "I don’t like working either. I’ve been in a group for three years and it’s time to make a move. The thing is to make the right move. That’s what’s on the Beatles’ minds - and mine."

"I never wanted to be an entertain er," admitted Jagger. "If you stay as an entertainer, you wind up doing night club dates, at least, in the United States. And that’s a horrible fate."

Mick would not elaborate on whether or not he’s made definite plans for his future but movies loom in his mind. "Though, as everyone knows, good film scripts are hard to find."

A self-made millionaire, Mick lives like one and thinks nothing of spending five or six thousand dollars a year on clothes. There is no financial pressure on Mick. He need not make a hasty decision. "I’ve got a songwriting contract worth more than a million dollars for the next three years. I also produce records, which the Beatles do not, and I can wait for the right things to come along. But touring again I think not."

Since many believe that all pop singers are idiots who never made it past the third grade, they’d be very surprised to discover that Mick Jagger, whether he wiggles obscenely on stage or not, is an intelligent, well-educated young man who attended the London School of Economics and who talks easily about the problems facing the youth of today.

Insight

He believes that the current crop of parents blame the pop groups and everyone else they can think of for the problems and attitudes of their children in a desperate attempt to avoid looking at themselves.

"They (parents) call the illegiti-
mancy figures shocking," said Mick, "but, frankly, how many parents do anything to prevent it?"

The use of drugs by teens is an-
other problem which Mick feels parents are avoiding. "They should say why our children take drugs? And then try to understand the reasons. Believe me, parents are worrying about the wrong things these days. They ought to be worrying about themselves and their problems and that might re-
solve some of their children’s problems."
On the BEAT

By Louise Criscione

First off, I'd like to remind you that starting with the next issue of BEAT we'll be running a classified section. It'll cost 20 cents a word for classified ads and 10 cents a word for personals. It ought to be a gas 'cause you can sell, swap, or find anything you like as well as send personal messages to your friends (or enemies) all over the world via The BEAT. I think I'll start it off by swapping Shirley's Beatle collection and selling it to the highest bidder!

Practically the whole staff drove to Las Vegas between last issue and this one (how's that for exact dates) to see Bill Cosby and the Righteous Brothers. Fantastic, beautiful, out of sight. What can you say about those two acts? A little hype—if you ever get the chance to see either Bill or the Righteous Brothers 'live' you'd better do it. The Righteous Brothers had the Blossoms singing background for them and, of course, they were their usual talented selves. Bill Cosby had only Bill Cosby backing him—but that, love, is all that's needed. He has to be the greatest natural comedian of all time.

Nazi Trouble

Brian Jones ran into a little trouble by posing in a Nazi uniform. It was strictly satirical, declares Brian. “With all that long hair in a Nazi uniform, couldn't people see that it was a satirical thing?” Apparently, they couldn't as those other than Stone fans worked themselves up into a real fever, calling Brian a Nazi sympathizer—which, by the way, he is not. Brian pointed out that right after his “Nazi picture” Peter O'Toole was photographed wearing a German uniform for a movie he's making and no one objected—but, of course, he's not a Rolling Stone. Which means a lot to some people. On the happy side, the Stones’ “Get Live If You Want It” has been certified as a million seller—making it five gold records for the Stones.

The Young Rascals are back on top again. It is a little while for them to come back with a really strong song to follow-up their “Good Lovin'” but it looks as if “Lonely Too Long” is going to do it for them. Of course, their new album, “Collections,” isn't hindering them either. They just finished playing two sell-out nights at Action City in New York where they set a house record by grossing $32,000.

Now on to some new groups—David McCullum recently introduced the Knack at a party thrown by Capitol Records. High school bands were invited as well as the working press—a great idea and a perfect opportunity for teens to meet entertainers. David posed for pictures with the editors as well as signing autographs for everyone. A charming man, not to mention a popular and talented performer.

Knock Of...

Capitol is putting big money behind the Knack and there is no doubt about the fact that they're good. They have an amazing amount of stage presence for such a young group and I wouldn't be at all surprised if they make it quite a big way.

Another group to keep your eyes on is Don and the Goodtimes. Of course, they're now regulars on “Action” but if you really want to see what they're made of catch them “live.” You can't help but keep your eyes glued to little Don because it's hard to believe that he's really playing organ, dancing and clumping the tambourine all at the same time!
We'll Protest In Suits And Ties—Terry

(EDITOR'S NOTE: This is the third in a series of interviews with all members of the Association. Next issue—Ted.)

If Terry could, he'd have a ten second delay on his life, much like radio talk programs delay their telephone caller's words.

He'd use the time to check exactly what he said and did, because to Association singer Terry Kirkman, the all important thing in life is to "check your motivations.

Sneaking in just under the wire as a member of the celebrated "Generation 25 and Under," 25-year-old Terry parks his Mustang on the edge of today's main stream and only starts it up occasionally to offer comments and sometimes, action.

"I see kids who are becoming actionists on Sunset or in Berkeley," he says, "or at least, many of them think of themselves as actionists. But 50 percent is hanky panky. I don't see enough people checking their own motivations.

"A couple of years ago, about three or four, I went on a couple of CORE marches. But I was disappointed because the majority of people there were hanger-oners.

"I've often wondered—this is my big plan—what would happen if one day all Sunset Strip stopped and said, "All right, for the next six months, we won't present our- selves in any way that might be offensive. We'll protest in suits and ties."

He stopped momentarily to let the entire image sink in, nodding his head at the thought of it all. "In a sense, they are defending their purpose," he continued. "I've always wondered about the kid who walks around with 16,000 buttons stuck on him and really grabby dress. And I don't mean long hair!"

Terry, obviously, would have to be one of the last people to dislike long hair. Sideburns down his cheeks and hair in his eyes, he's hardly a candidate for the college look, though at one time he was indeed wrapped up in the student image.

"I majored in journalism in college, but I never had any intention of getting a degree. I still write, when I can get my mind free—usually prose and poetry."

After leaving college, the Association spent his first years of professional singing in coffee houses and wherever the folk and jazz crowd congregated, meeting and singing with people like Frank Zappa, who Terry describes as "a genius with a strange and valid perspective—I guess you might say Zappa is a rebel with a cause."

Zappa, hairy leader to the Frank Mothers of Invention, seems like an unlikely candidate for genius, coming from Terry, until you realize that Terry, it's the person that counts.

"The individual is in danger of being crushed by the mass. A person leaves school and is swallowed up by the corporate image. In fact, one of the most often asked questions to prospective employees is "What are your plans for retirement?"

"There's a big gap between the guy making it on his own efforts and the corporate man," he emphasizes. With several hit albums and two successful albums beneath his pillow, Terry doesn't consider himself as having "made it."

"But I've made it in the opportunity of making it," he explains. "If I do something now, it will be observed. Now I have a market, where I didn't a year ago."

Terry chose to bet his success on a group, rather than going solo, because "there are more possibilities, sound-wise. It's virtually impossible to be a single act. Your chances of success are limited."

Happy with the Association and his "one-sixth say-so," he finds that respect from fellow performers "means an awful lot to me. From a performance standpoint, if you're good enough for other performers to appreciate what you're doing, then you're really created something."

This "creating something," along with "checking motivations," is probably the major emphasis in Terry's life. But the creative element in a person often is accompanied by the inability to get along with anything or anyone. Terry, however, manages to be remarkably objective and a bit humorous towards himself and others.

"More often than not, I make myself laugh," says Terry, who always wears the comical look of a beagle who just woke up. "But I guess it's innocuous that really makes me laugh...a puppy or a baby...that feeling in people in general. It's the same thing that makes me cry or get angry."

"I've got a lot more control over my temper than I used to. Now I'm fairly even-tempered. But I'm given to sudden outbursts. I'll sit on something and let it bother me and then, whammo!"

Terry remains even-tempered around BEAT offices, enough for the staff to tease him about being a "teen idol." And how does he feel when he looks at himself in the mirror and sees what very well might be a Birdie image?

He considers it very carefully. He takes it seriously, I really do. I've got to check what I say and do," he says.

In other words, he uses that ten second delay to "check my motivations," then proceeds to make it, with the help of the Association, on his own merits.

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Go there.
“SHE’S THE ONE,” points out Chrissie, Mick’s long-time girlfriend. . . . MARIANNE FAITHFULL is the new Jagger girlfriend, though “marriage is a drag” according to Mick.

Mick Sheds Chrissie For Faithfull

By Tony Barrow

Ever since he confirmed publicly that he was no longer dating Chrissie Shrimpton it has been fairly common knowledge in London that MICK JAGGER spends plenty of time in the company of singeress MARIANNE FAITHFULL.

At the end of January, Mariannne, looking slimmer and lovelier than ever in knee-high boots and a French zip-front mini-dress, took off for the Italian Riviera to sing “The One Who Loves” in the San Remo Song Festival.

The following Thursday, Mick followed her, booked himself into a stylish suite at the Taormina Rocca del Capo Hotel just outside San Remo. When her song failed to make the Festival finals Mick was on hand to offer sympathy and in no time press boys were poised to write their romance reports.

“We have only been going out regularly for the last three months” Mick told them. “My friendship with Mariannne is an old one. She felt a bit lonely and phoned me to come over. I thought it was a good idea to come and keep her company.”

The couple were seen together in several of San Remo’s bars but Mariannne obviously was sad at her lack of success in the Festival, insisted upon saying as little as possible to those who tried to get near her.

Before returning to London, Mick and Mariannne rented a boat and went for a sail in the wintry winter sunshine.

“Our friendship is not likely to get serious,” declared Mick, “marriage is a drag.”

Mariannne, 20, is the mother of a 14-month-old son, Nicholas. She is separated from her husband, London art gallery man John Dunbar.


The group’s London representatives, Tito Burns, hopeful MA-MAS AND PAPA’S will underlie their lengthy British tour this summer . . . WALKER BROTHERS . . . new U.K. single is “Slay With My Baby”. . . In Britain the CBS label issues single, “Echoes,” by GENE CLARK, the Byrd who flew solo he found himself all along . . . CILLA BLACK started work on location in Birmingham as co-star with DAVID WARNER in the comedy movie “WORK . . . IS A Four Letter Word.” In colour, the picture is based on the highly successful 1965 West End play “Eh?”

Cilla has a non-singing role. Warner is the man who hit the headlines in the title role of the movie “Morgan, A Suitable Case For Treatment.”

At ATV’s “London Palladium Show” MICK JAGGER introduced THE STONES’ current hit with the announcement: “And now here’s the dirty one!” Palladium TV people let him sing the original lyrics of “Let’s Spend The Evening Together” . . . Songstress SHANI WALLIS signed to play Nancy in the screen version of Lionel Bart’s musical “Oliver!”

Paul’s Penny And Lennon’s Strawberry—From The Inside

By Tony Barrow

It’s been six months since The Beatles brought out a single. Now as ultimate evidence for all those split-up rumour-builders here comes the group’s first new record for ‘67! There are no ‘A’ and ‘B’ sides so far as John, Paul, George and Ringo are concerned. Just two contrasting titles — “PENNY LANE” and “STRAWBERRY FIELDS FOREVER” which are linked with The Beatles’ Liverpool past.

So you want to know the secret of PENNY LANE? For a start. Maybe you imagined that Penny must be some fondly-remembered bird from Paul’s teary-boppin’ days. Yes, they’d believe that in Iowa—but not in Liverpool. Any Merseyseider could tell you about Penny Lane. It’s a wvich part of the suburban street to the south side of Liverpool’s city centre. It’s the meeting point of five different streets—and five thousand different residents who live in that thickly populated neighbourhood. On a Saturday morning at Penny Lane you might easily spot Paul’s poppy-selling nurse standing on the traffic island near the corner.

Or his bloke with a picture of the Queen tucked away in a waistcoat pocket.

“PENNY LANE,” sung by Paul and John contains (for the most part) Paul’s own ideas. It is a happy-go-lucky number with a busy street-scene atmosphere in the arrangement and the sort of simple, infectious tune you remember after a single spin of the record.

STRAWBERRY FIELDS? Yes, they really do exist but you couldn’t grow strawberries there in a decade of Beatle Birthdays! John did most of the composing work on this—so he’s the one who rules the record. He roused out the first basic lyrics last October when he was filming “How I Won The War” in Almeria, Spain. Liverpool street maps don’t mark out Strawberry Fields. That’s the name given to a dull-green expanse of grass and a bit of a pond located just down the street from John’s original home in Menlove Avenue, Woolton, Liverpool 25.

“STRAWBERRY FIELDS FOREVER,” playing for just five seconds more than four minutes, is the longest track ever recorded by The Beatles. As far as John’s vocal technique is concerned you might describe it as a further extension of the style he created for “Tomorrow Never Knows.” After something like 3-1/2 minutes—the final segment building into a fantastic barrage of percussion during which George and Paul play bongos and tambourine, Mal Evans plays tambourine and John thumps out the beat on the back of a wooden chair—the song fades away to nothing and you think the action’s over. This’ll fool a few deejays—suddenly everything starts happening again and the instrumental storm builds back to another crescendo.

“STRAWBERRY FIELDS FOREVER” was the first item they worked on when they went into the E.M.I. Recording Studios at the beginning of December. It took the best part of two weeks to complete. Two completed tapes were destroyed because the group agreed that the tempo was wrong. When they started work on the third version they took it a little faster and everything worked out right.

Who’s getting the run-around? First come the Beatles rumors, next come the official confirmation or denial and just as soon as that’s printed one of the Beatles starts talking. Result? One false circle.

First came the rumor that the Beatles would tour no more, then at press conferences all across the U.S. last summer the Beatles professed to know nothing of any such decision. Still later came the official decision that, indeed, the Beatles would make no more personal appearances but they would go abroad and make a third movie as well as record a new single and a new album.

The new single, of course, was released and the album is currently being cut. And Paul McCartney has announced that the Beatles will work together again “if we miss each other.”

Paul went on to add that: “I no longer believe in the image. I’m no longer one of the mop-tops.”

PAUL McCARTNEY:

‘I’M NO LONGER ONE OF FOUR MOP-TOPS’

(Editor’s Note: As we were going to press, The BEAT received a telegram from London announcing that the Beatles have just signed a new nine-year contract with EMI and Brian Epstein. However, there was no mention of whether they signed as a group or as individuals.)

Who is getting the run-around? First come the Beatles rumors, next come the official confirmation or denial and just as soon as that’s printed one of the Beatles starts talking. Result? One false circle.

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Paul went on to add that: “I no longer believe in the image. I’m no longer one of the mop-tops.”

Reason for the split is financial—only in reverse. Most groups break up because they haven’t made it. The Beatles are breaking up because they’ve made it too much and any further group effort will only go into taxes.

“We’ve all of us grown up in a way that hasn’t turned into a manly way,” admitted Paul. “It’s a childish way. That’s why we make mistakes. We’ve not grown up within the machine. We’ve been able to live very independent lives. Now we’re ready to go our own ways. We’ll work together if we miss each other. Then it’ll be hobby work. It’s good for us to go it alone.”

Since the Beatles departed the United States, they’ve worked together only in the recording studio. John, of course, made a movie; George went to India to learn sitar and Ringo put out the word that he’s interested in doing a movie. Paul has been on safari in Africa and has put together a movie he shot in France. “It’s all part of breaking up the Beatles,” revealed Paul.

And all that leaves their proposed third movie where? In the hobby room?
PAULREY VEAR AND RADISHES: PART II

(Editor's Note: This is the second and final segment of Paulrey Vear's and the Radishes' written work, exclusively for THE BEAT by Mark Lindsay of the Raiders.)

After a sleepless night during which the three had discussed the obvious merits of living in such a Great Society, they stifled yawn and began packing their horses for the day's journey.

"Hark!" said Paulrey, for the second time in this story. "Do you hear what I hear?" "'Nope!'" flatly stated Marc. "Me too!" said Black-Smith, who was busily digging white grubs from under a mossy log.

Threaded their way silently through the bushes, the three musketeers came upon two disgustingolly filthy hunters who, instead of discharging their bows and arrows into the herd of deer that were curiously watching, were plunking mightily upon them (the bows), producing the inimitable strains of "I Want To Hold Your Hand." 

"Ungh, Kemosabu," grunted Black-Smith, recognizing the dirty pair as none other than Philip-the-Tooth and Hark-in-the-Horn, "there is your string section, Master," and so saying, began munching on some mushrooms growing at the base of an old oak tree.

Paulrey quickly snowed the two recruits into believing he controlled the rotation of the earth, and gladly signing a lifetime contract in the blood of a turpia, the happy pair quickly picked up the horses which were fully loaded and smiling, and five strong, the new group which Paulrey instantly christened Paulrey Jer and the Radishes staggered off into the sunset.

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Adventures of Robin Boyd...

©1965 By Shirley Poston
Never let it be said that Robin Irene Boyd is the sort who comes unhinged easily.

When no one attended the Mockingbirds' opening at the Neville Club except the Mockingbirds, did she immediately fling herself into a corner and start sulking at the top of her lungs?

Certainly not. She remained perfectly calm for at least seven minutes, and only then did she fling herself into a corner and start sulking at the top of her lungs.

Sobering Scoop
The Budge rushed to comfort her. "I adore thee, fleshy brain." Sobered up, she came out from behind her screens long enough to give her distraught sister a soothing scoop of the old Lodwigg. But it was no use.

"Where did we go wrong?" Robin blathered, blowing her nose on a crepe paper streamer.

"You might well as in ask," said The Budge. "Everyone knows about tonight. All they had to do was read the posters. And I happen to know they can read."

Robin is known for making some of the kids in my grade can read. But I bet they didn't show up because they couldn't!"

Robin re-blew. "Couldn't what?"

" Couldn't get out of the house. Some girls I know say their folks never let them go to anything but Bunting. The squares," she added contemptuously.

Robin and Budge exchanged sneaky glances, and after locking up the club, they whispered fiercely all the way home.

The next morning, which had the good sense to be a Saturday, the three of them set out, armed with an assortment of hurriedly and clumsily drawn (surely you haven't forgotten that no one is perfect) poster which read: NIGHTLY AT THE NEVILLE CLUB! TEENAGE CHARITY QUILTING BEE!

"Why don't we add B.O.D."

Robin said it as an afterthought. (After what I thought I'd rather not say.) "I merely meant bring your own bee, bring your own bee," she said hastily when The Budge gave her a P.T.A. glare.

After they had skulked through the town (graham and plastered the posters, they stopped at the drug- store's (for a coke, for a coke). At which time Robin had another after-thought.

"Budge," she snipped. "Do me a favor?"

"No," The Budge replied pleasantly. "Next question?"

Robin paid no attention, as usual. "Go home and gather the ragglies clothes you've been meaning to hurl out of your closet.

"I can't," The Budge replies pleasantly. "I'm wearing them."

"I'm serious!" Robin bellowed, lowering her voice when the ragglies clothes (for example, Shug's ice cream scoops in the direction of her jugular vein. "Get the stuff and come over to our house. You Ringo."

"I can't come over to our house," Ringo replied pleasantly. "I live here."

Hauling sturdy 12-year-old sits of off the wall (which had to be reinforced), Robin dragged her home by the mitten string and starling prowling through her own closet (using — you guessed it — the tractor she always kept handy for such purposes).

When The Budge arrived, she added her arm-load to the pile in the middle of the living room floor.

"We will now sing this cruto into neat squares," Robin ordered, passing out (yay!) scissors (boof).

"Have you dropped another one?" Budge inquired politely. "Known as being in the Marble Bag?"

"Nope."

"Nope," said Robin. "When I say quilting bee, I mean quilting bee!"

Whoppers usually didn't keep Robin up nights. However, being grazed by three lightning bolts in one day, in the dead of Saturday, did.

At seven o'clock that evening, the Neville Club was open for business. The Mockingbirds were on stage, busily praying for some of the same, when the door opened and they crept.

They being 103 (Robin is a fast counter) among other things sad-case-shod Pitchforkers, who entered in single file, deposited their admission quarters in the cigar box (nothing but class) and then broke ranks and stood silently about the room (a room to stand silent about if there ever was one).

After Robin had picked up her teeth, she staggered to the microphone and haltingly made the speech she'd been practicing for weeks. First she told the crowd about the plans they'd made for a future Youth Center (leaving out a few minor details, such as bribes to Old Buddy, etc.). Then she got around to a more recent brunch

"Our posters said this was going to be a quilting bee," she choked, staring nervously at the sea of expression faces. "I don't know what a quilting bee is exactly, but assuming it's something you do with pieces of cloth, we've prepared a large box of such materials. However, if you'd rather do something else, it could—er—probably be arranged."

Robin then took a deep breath and waited for something to happen. But nothing did. No one spoke. No one moved. They just returned her star.

Cymbal Crash
Suddenly there was a crash of cymbals and Ringo came to (probably about time) her feet. "Hey, you guys?" she yelled unceremoniously.

"Do you wanna quit bees or whatever it is you do with those thingies we spent all afternoon hacking up?"

103 heads shook a silent but fervent no.

"Well," thundered Ringo. "Do you wanna hear some music?"

103 hands nodded a silent but fervent yes.

And giving Robin an I'm-not-as-dumb-as-I-look look (an impossibility), Ringo hanged into the opening bars of the noisest number she could think of.

The Mockingbirds then went into action, playing everything they knew except their Beatle songs, which they'd sworn (I'll say) to save for an ultra-special occasion.

Finally, they stopped. Not from exhaustion, but from boredom. Because, during the performance, the crowd had fallen to talking lionless and stare wordlessly. And, when they did stop, the "audience," as on cue, did an about face, fell back into single file, and marched silently out the door.

Silent Sound
This was only the first of many such evenings. The same exact thing happened every night the Neville Club was open.

The 103 people showed up. In they filed, there stood and they went out, without having said a word or moved a muscle.

When or so of this, the girls stopped blithering after performances and cracked funny (you bet) jokes about being appropriately dressed (in black leather of early Be-atte fame) for the occasion, and threatened to change their name to The Embalmers.

But they were still just sick about the situation. Everything was going just as planned, except one. Nobody, including them, was having any am-day fun.

And they might never have had any fun if it hadn't been for the night when 103 filed in and 102 filed out.

(To Be Continued Next Issue)

GENE, DINO, FELIX AND EDDIE talk to their fans on the phone.

Rascals—Inside Looking Way Out
By Lisa Stewart
There is a crowded room filled with music, laughter and dancing—to all of everything it was. Three hundred people became fused together as all eyes and ears focus on a small stage. There is an Undercurrent of excitement, anticipation and hushed expectancy. Then suddenly the room explodes and the Rascals happen!

Hypnotic
Four perfectly combined and conditioned musicians produce a sound so overwhelmingly powerful that it is almost hypnotic in its intensity. Four heart and souls are torn apart and inside out, exposing everything that lies within them: the strength and drive, beauty and tenderness, love and hate, compassion and sensitivity, joy and sorrow. The music reaches out, surrounds, enfolds and compels you to become a part of it. Once inside there is no turning back. You cannot escape. This pulsating sounds, the frenetic quick-silver intention that invades every part of you. For the moment all that exists is a frightening collage of sight, sound, light and color. There is an irreverent innocence for the conventional music forms... a ceaseless, restless probing... and the subtle chemistry of bashful genius and youthful awareness.

European Success
Whether it is a soft ballad or an up-tempo rocker, the same excitement prevails. They are the new spokesmen for American music. But you don't have to speak English to understand what they are saying. That became apparent on a recent trip to Europe, where the reactions of foreign-language teenagers were so enthusiastic that another trip has been set for April.
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