ARE BEATLES MORE POPULAR THAN JESUS?

'Burn The Beatles' — Ku Klux Klan
'Misinterpreted' — Author of Article
'Stay Out of Pennsylvania' — Sen. Fleming
'Perhaps They Are' — The Rev. Pritchard
John Goes Solo For New Film

With the Beatles stymied at the stormiest, most closely watched point in their careers, John Lennon quietly announced he is going on his own—at least temporarily.

The BEAT has learned that John, the brash focal point of the Beatles, plans to act in a movie—without the other Beatles—for the first time since the origin of the group.

A spokesman insists, however, that Lennon's single act will not involve a permanent split among the group. Lennon will be back with the other Beatles for the next group movie in January.

And, of course, it does not affect recording sessions of the Beatles' U.S. tour in August.

The Beatles are believed to have been disenchanted with the rigors of their singing routine for some time. Those close to the Beatles say the boys want to start doing more things individually.

Two Animals Leave Group

The BEAT has learned that at least two and maybe three members of the original Animals will be leaving the group. Both Hilton Valentine and Chas Chandler have said they will now concentrate on record production.

Drummer Barry Jenkins is expected to continue working with Eric Burdon, but the future of jazz organist Dave Rowberry is still unknown.

Eureka—a Solution!

The BEAT is proud to announce "The Great Compromise."

Acting as a voluntary mediator in the dispute which has strained relations with ours closest ally and turned brother against brother and daughter against mother in America, The BEAT has successfully negotiated a reciprocal agreement with the Beatles.

After exhaustive negotiations they have agreed—in return for similar concessions on our part—that they will not attempt to interfere with our rights to freedom of speech or freedom of religion.

Nor will the Beatles try to force any Americans to praise England, provided we don't ask them to praise America.

Most important of all, perhaps, the Beatles have unanimously agreed not to ban any American radio stations.

Thus, now that this really vital crisis has been settled, the world can return to less pressing problems such as Viet Nam, disarmament and starvation.
Letters

TO
THE
EDITOR

Stones ‘On Your Own’

Dear BEAT:
I would like to congratulate Linda Casson on her fine example of the most immature letter ever published. (Letters To The Editor, July 30, 1966, “Down On Stones.”)
She definitely shows clear-cut symptoms of a defense reaction. She must defend the Beatles against a few charges by picking on the Stones.
I also believe that she has put her size 10 foot into her size 12 mouth by saying that the Beatles’ album cover was not half as offensive as some things Brian Jones has done.
Some of the things Brian has done (not to mention some of the things John Lennon has done!) are not half as offensive to me, and probably many Stone and Beatle fans, as this ridiculous statement made by Miss Casson, who does not seem to know what offends and what does not.
Well, Lipa. I have just one thing to say to you if you feel you must pick on someone—in the words of Ringo—“Go pick on your own nose!”
A Linda Casson fan forever,

Sue Willoughby

Stone-Side OK

Dear BEAT:
This letter is in reference to the article, “Beatle Fans Defecting to Stone-Side of Fence!?” which appeared in the July 30 edition of The BEAT.
The reporter who wrote the article seemed quite dismayed that people were “turning their backs on the Beatles.” She went on to say that some were even “defecting to the Stone-side of the fence.”
Well, what’s wrong with that? People have the right to change their minds if they want to do so. Maybe some people are tired of the beatle sound; maybe they are looking for something new. No star can expect to stay popular forever. The Beatles themselves realize this.
Sure, the Beatles are great entertainers. I’m not disputing that. But maybe there are other groups who deserve to become just as popular as they have been. The Beatles’ fans have been very good to them for a long time. Maybe it’s someone else’s turn now.

April Vargas

Beatle Controversy No. II

Dear BEAT:
Myself, my husband and my two teenage daughters are all Beatles fans. We’ve gone to the last two concerts they had here and have tickets for this year’s concert. We surely hope this thing won’t be blown up out of proportion and prevent them from coming here this year.
It’s all a mistake I’m sure... and I think the most important thing your paper can do is to continue repeating that repporter Maureen Cleve in London said her quote from John was taken out of context. She said that John was only making a comment on the sad state of the world today. I know that even our own newspapers in America say that church attendance is down, and this is really no different than what John Lennon said.

Mrs. Gable

Eileen McMain

Dear BEAT:
The way John Lennon puts things is sort of weird... it’s like sarcasm. Sometimes you can’t take him really seriously. He may have been expressing a little bit of sarcasm at society because not many people really go to church. Although they really believe in their religion they don’t practice it that much. They support the Beatles wholeheartedly but they don’t really support their church.

Dan Minnema

Dear BEAT:
I feel John Lennon is just being sarcastic and I wouldn’t hold it against him. And even if he weren’t, I feel that everybody has the right to believe the way they want to about religion.

Mary Hudseth

Dear BEAT:
I just read your article about “Obscenity in Popular Music” in your July 30 issue. I also read the article in Time Magazine which I thought was ridiculous.
Before I read the article, I found nothing wrong with “Day Tripper,” “She Loves You,” “Rain,” “Satisfaction,” “Downtown,” or any other songs that were mentioned.
Now all of a sudden, these songs are bad, obscene, smutty or any other adjective these people want to tag on. This hidden meaning as offensive business is childish.
A lot of adults are always trying to find things wrong with our taste. First, they put down the groups, now they’re finding things “wrong” with the songs.
I’d like to see one of these so called “critics” analyze songs like “Yesterday,” “Let It Be,” “Girl In Lederhosen,” etc...
Perhaps we should ban Mother Goose because of the “sex adven
tures of Glen Porgy. Or how about this sweet little rhyme I found in my sister’s Mother Goose book?
“Cry, baby, cry, Put your finger in your eye, And tell your mother it isn’t L.”
Compared to that, what is wrong with a “Day Tripper?”

Wendy Nelson

Dear BEAT:
Teenagers, take a stand! Are you a “Clean” or a “Dirty?” I didn’t even know the “Clean and Dirty” existed until I read Time Magazine’s ridiculous expose of the “really-look-at-you-and-you’ll-find-it” obscenity in pop music.
Before the article in Time appeared nobody gave a second thought to a possible “suggestive” lyric. Now that Time has made an issue out of it, there’ll be some people who will carefully scrutinize the music they listen to, looking for the “dirty” that just isn’t there. Yes, it seems that Time Magazine has invented a new “game”—how many people are going to play?

Pam Ellison

Dear BEAT:
The way John Lennon’s statement on the state of Christianity was taken was wrong. I believe the man was saying, in a sense, that he doesn’t like people to be worshipped in that manner. To follow them, yes, but not to worship them to the point that they just go way out of bounds.
The Beatles have done nothing in their private or public lives that is anything but clean. I’m an adult and I’ve lived half of my life and even now I enjoy—and hope to continue enjoying—the Beatles in my home. I hope that every American mother will take what John Lennon said, describe it to her children, and break it down to what he meant and not what people are trying to read into it.

Cheryl Crawford

Dear BEAT:
You talk a lot of rubbish about the ‘Beatles’ status. If you were a true Beatle fan you would know that the Beatles are the most innocent of bands. I don’t think you should say they don’t have any life. The Beatles are not just a music band. They are my brothers and sisters and I love them all.

Paula Walker

Dear BEAT:
When you think about it, anyone condemning a record for its obscene lyrics would already have to know all the truth.

Tom Lehrer

Dear BEAT:
When the article in Time was published I was surprised. I thought it was good for the most part, I laughed at it.

Now... let’s pretend that we’re one of the “dirties” mentioned in the magazine, one of the persons whose express purpose in life is to read obscenity into everything we see and hear.
For instance: Mother Goose’s story of “Jack and Jill” is most cer-
tainly about a boy and a girl who go on an LSD trip and consequent-
ly lose their minds. “Puff The Magic Dragon” is about a boy’s illu-
dinated love for a dog, while “Little Boy Blue” is about a dog of drugs, and “Universal Soldier” is about a homicidal maniac who runs around killing everybody he can get his hands on.
Of course, that stretching it a bit—but isn’t Time doing the same thing?

Poppie Chase

Dear BEAT:
I read the article in Time, “Rock and Roll Lifestyles,” and I wonder why the author blame the author for keeping his name out of it. If I had written it I wouldn’t anyone to know my name either. It seemed to me be he or she knew a lot about rain day. When I was young I was a straight and straight shooters, and as Mr. X said “as any jankie knows...”
I also have to wonder about people who can listen to “Strangers In The Night” and end up thinking about a homosexual pick up.
The author goes on to talk about unwed mothers, a man who finds out that his girl is a prostitute, and Mick Jagger trying to make some girl. These things happen everyday, and we are supposed to believe that they happen on the corner. They don’t happen and just sing and write songs about sunshine and rainbows? I’m surprised this guy didn’t pick “Mary Had A Little Lamb” apart.

J.W.T.

Dear BEAT:
I object to the quote under George Harrison’s picture on page one of the July 30 issue of your magazine. Even if he did say it, this certainly isn’t the time, after the horse has been taken out of the stable, for any more people away from the concert August 1 by printing it.
For some unknown reason, there seems to be a “hate the Beatles” movement afoot and I for one, am opposed to it. I hope their America tour will be successful and a happy ven-
ture for them, or we may never see them again.

Mrs. Roger Hayes
The Hollies Dump Haydock: Oppose Time Off For Birth

What is this, the year of musical chick pop groups? Apparently it is, and the Hollies didn't want to be left behind so they canned their bass guitarist, Eric Haydock. Usually, the bow-out among groups is graceful with all sides admitting a "mutual decision." However, the Hollies have gone a step beyond this with Eric and the remaining Hollies each giving contrapuntal views on the split.

Eric claims "it was a raw deal and I am consulting my lawyers. It all hinges on the fact that I wanted a few days off in November when my wife is expecting a baby."

Graham Nash, speaking for the Hollies, emphasized that musically the Hollies had no gripe against Eric but that he was extremely unreliable. Nash stated that a replacement for Eric had to be called in for their Swedish tour and also for the recording session at which the Hollies' latest hit, "Bus Stop," was cut.

In answer to Graham's charges, Eric declared: "It's true that I've missed a few dates through illness but on each occasion I have produced the back-up band. Whichever side you choose to believe, the fact remains that Eric is out of the Hollies and has been permanently replaced by 23 year old Bern Cartver, former member of the Dolphins, and the bass guitarist who took Eric's place in Sweden.

Three Million Haul

However, the Stones managed to gross a neat three million on this tour so the dent in their pocketbooks is expected to recover nicely. Keith, on the other hand, may never recover from the shock of actually passing his driving test and possessing his own driver's license! It's been a long time coming (with Keith continuing to fail the tough British exam) but this time around he made it and can now do his own driving rather than relying on his chauffeur.

Despite the fantastic amount of money made by the Stones on this tour, there were moments when they, no doubt, wished they'd have stayed in England. First off, you know about the New York hotel problem and the pending suit the Stones have filed against them. But did you know that only after they played their New York Forrest Hills date their equipment was stolen?

What made the Stones especially furious was the fact that their Dulcimer, Brian's favorite and the only electronic Dulcimer in the world, was among the stolen equipment. All equipment was custom made and the Stones had only two days in which to replace it. Needless to say, the Vox people worked night and day and succeeded in getting new equipment for the Stones.

Rascals First At Hawaii Fair

The Young Rascals, finishing up a ten day visit to California, are preparing for their historic recording tour of the United States, sold out all 12,000 seats in San Francisco's Cow Palace in less than a week.

"The ticket gross for the instant sell-out exceeds $1,000,000. For the Stones' 29-city U.S. tour the group is expected to earn at least $3,000,000.

Rascals First At Hawaii Fair

The Young Rascals, finishing up a ten day visit to California, are preparing to head for Hawaii where they will be the first American group to headline the Honolulu Teen Fair on August 24.

They hope to spend the next four days in Hawaii just relaxing on the beach but it's doubtful whether their Hawaiian vacation will last! It's also doubtful that the Rascals are capable of merely "resting."

They return to the mainland on August 29 and will begin recording in New York City on September 12. Colleges throughout the U.S. will be held by the Rascals from September 16-30 and October is the month set aside for Gene, Eddie's return to the Beatles and Felix's first visit to Europe.

Other than that the Rascals don't have a thing to do except laze on the beach and gaze at the hula girls!

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Two Stories

Phoenix, Arizona is plenty mad over the Dave Clark Punches Dick Gray story which appeared in The BEAT. It seems that Dave's version of the story differs with what the Phoenix paper Alice also used. It wasn't there, I don't know who is right but I do know that this marks the first time the DCS has gone really controversial.

It's going to be interesting to see if the world is ready for Fire And Ice. They're a new group who feature, among others, a Negro female singer who is completely bald and a "very pretty girl" who is absolutely flat-chested and wears negliges when she sings. However, we're assured "they're the kind you can't see through." A fact which the boys will appreciate, I'm sure!

Sonny's Out Of Solo Bag

To the great lament of music lovers, Sonny Bono has announced that he is leaving the solo business to concentrate on movies and record production.

However, Sonny assures us that he will still occasionally sing with Cher. But Sonny's bag is really turning to the movie screen now that he's had a taste of the big screen business with "Good Times."

"If you want longevity in this business," states Sonny, "you've got to make a move. No one's just stayed a singer and made it."

Sonny estimates that making "Good Times," the duo's first feature film, has cost the couple "over $250,000 in bookings." The movie took longer than expected to make and ran $550,000 over the original budget.

Along with the movie and Cher's success as a single artist, the version of "Allie" has already sold over 200,000 copies, the Bono's also have quite a thing going in the clothing business. Cher designs, Sonny manages their fans spend small fortunes buying Sonny & Cher originals.

Not bad for a guy who used to exist on cheese and crackers and wore short hair and suits, is it?

Cher Wins The Battle

Cher is emerging as the winner in the battle of the "Allie" versions. She's already been named to sing the title over the credits of the British movie, "Allie," when it opens Stateside in the fall. Now, it appears that Cher's single is setting sales records, which is especially difficult since "Allie" is the most recorded song since "Shadow Of Your Smile." Everyone from Jack Jones to Cher has recorded it but from all the sales reports it is Cher who is destined to have the biggest hit with the Burt Bacharach penning "Allie."
**Letters**

**Bald Dylan**

**Dear BEAT:**

After reading the Well-Wisher's letter, I hurriedly hurried home, found my record bag, took out my warped record, whipped a sopping paper towel out of my drawer, and set to work. My M.J. (My Life in a Minute) s.f. (Sound Film) discovered I had the wrong folded album cover. I had unwittingly (but rather charmingly, don't you think?) labeled Bob Dylan. He'll never be quite the same again.

After I had similarly ruined several album covers, it finally struck me as enlightening that I had no yesterday or today or tomorrow for that matter. (I have been doomed.) I cautiously wended my way to the nearest store, trampling several persons. While the nasty store-keeper (or was it just my stump?) had his back turned, I snatched a copy of "Yesterday and Today," then, with siren whistling and an elephant in the cash register, thumbed a ride home with the local patrolman.

However, I cautiously skirted the Parent Trap and gleefully dashed into my bed- lam - oops - bedroom. I re-entered the whole discographers process. This time, however, much to my surprise (just think, I didn't uncover anything but a soggy blanket piece of cardboard.) I went to the bathroom. Ah me, what could I do? I snatched another album, that's what!

The moral of this woe-filled, well-fed (it eats scraps) tale of woe is: Do not, under penalty of life, buy album covers and you can plainly discern a figure beneath the picture presumably occupying the space of the Beatles' new album cover. (Amen)

Jillian McIntyre

**P.A.T.A. Fan**

Dear BEAT:

I just wanted to write and tell you how much I like your "People Are Talking About" column. I got a really short hair cut the other day, and there are the things mentioned there: they are too busy trying to figure out what the items in the column mean!

The placement of the column in the July 30 issue was very appropriate for one item, "Why no one should ever sleep better place under than Chuck Boyd's pictures of the concert!"

Now, if I may, I would like to add my own suggestions for the column. PEOPLE ARE TALKING ABOUT. I do want to check on the Lomax show... The way Donna Van always seems to be in court in Lomax... The reason a certain column (hint: the initials are P.A.T.A.) has no byline... Barry Fisher (?) on the drums.

I do hereby promise to rush down to the news stands in two weeks and buy my next copy of The BEAT, because I want to see the next "People Are Talking About. Column. I really do hope this is one of the new columns in the new BEAT.

I hope your success continues with the new production of Cats and Dogs. Linda Welker

**Dylan's Hat**

**Dear BEAT:**

After scanning your July 16 issue I must inquire how it is so obvious that Bob Dylan's "Lor- pond Skin Pick Box Hat" is about a hut. How clearly must one speak before people will grope what's really happening?

-Linda K. Space Lady

**Fogy 'Love'**

**Dear BEAT:**

This letter is concerning the song "Love" on the Beatles' new album, made, "Somewhere My Love." Why do all the Pop stations play it over and over? It is so slyly written that it is a fogy-like thing. I think it should be played on old people's stations--not the pop stations.

Cynthia Patton

**Dave Clark Controversy**

**Dear BEAT:**

I am afraid you were misinformed by Dave Clark as to what happened during and after the DC-5 concert in Phoenix. He also did not explain what led to the event. While the local groups, such as the Fabu- lous and the Davinaires, all failed to get seats to take pictures—you but had to go immediately back to your seat.

During the intermission before the DC-5 came on a small crowd began to gather in front of the front row seats. The police allowed them to stay until time went on the crowd grew. It was obvious that the show the ropes broke and the crowd went up to the stage—but it wasn't any worse than any of our other concerts.

When they played "That's Hard!" Dick Gray came storming out and told Dave Clark to get off the stage, and Dave replied, "I ain't finished yet," and continued to play. I couldn't see if he was kicked or not, but Dick Gray—hit Dave Clark—and did not return to the stage (this clumsed the dropping of the last two numbers.)

Also, Mr. Gray did not apologize to Dave and the group. He made a short statement as to what happened but said that he felt, "if anyone anywhere was hurt, let him come forward." Dave Clark, on the DC-5's side. I think Mr. Gray was wrong. But so was Dave Clark in his story to The BEAT. And two wrongs don't make a right. They just make Phoenix look bad and maybe stop others from appearing here.

Becky Carron Phoenix

**Dear BEAT:**

I have just read the article "Dave Clark Takes Punch At Phoenix Disc Jockey," and I can assure you my mouth is still hanging open in disbelief. Obviously, the entire article was from Mr. Clark's point of view, but does he think the audience was blind? Or maybe he thought Phoenix would never see the article in The BEAT. In either case, he was wrong.

First off, I never did hear any borderless broadcast apology, but I did hear the radio station make a statement that they did not feel they owed the Dave Clark Five an apology. The broadcast said the Dave Clark Five owed the audience and apology for not giving the radio station an opportunity to calm the crowd. This they would not do. Consequently, the disc jockey went back on stage, placed his hand on the turntable and said, "If he didn't kick Clark" and told him to stop the show.

After singing stopped in mid-number Dave Clark and Mike Smith rushed backstage after the disc jockey and the swinging began.

Indeed it was unfortunate that the incident did happen, and perhaps the Beatles will have more publicity for the DC-5 and if this junk is what they want for publicity let them have it.

Cindy Stecker Phoenix

* in people are talking about...*
Ray Charles Holds Inmates 'Captive'

LORTON, Va. — It is not often that a performer has a captive audience of 2,000 even before the curtain goes up. But that's what was waiting for Ray Charles and his band when he played to an "invitation only" audience at the Eleventh Annual Lorton Jazz Festival at the Lorton Reformatory in Lorton, Virginia.

Ray's appearance, arranged by the Catholic Chaplains of the Washington, D.C. Department of Corrections, followed an auspicious list of entertainers who have performed in the past for the inmates. Last year Frank Sinatra, Ella Fitzgerald and Count Basie appeared on the same bill.

Appearing with Ray at the benefit performance were the Raylettes, the Shirley Horn Trio, Charlie Rouse, "The ESPO" and "The Soulfuls."

The jazz festival was held on the institution's athletic field. A simple platform fitted with a canopy served as a stage. Bleachers were added to the regular stands to accommodate the audience and the dugouts were used as home base for the entertainers.

The first festival was held 11 years ago. What started out as a spontaneous performance by Sarah Vaughn has grown into this annual event. An inmate clerk, who was a jazz buff, wrote to Sarah and asked for her autograph. Instead of mailing it, she showed up in person at the reformatory and brought a comb with her. So impressive was the reaction of the prisoners, many serving long-term and life sentences, that the Catholic Chaplain took it upon themselves to produce and direct the benefit show on an annual basis.

Charles interrupted his schedule of one-nighters to fly to Washington for the special performance. Since kicking off his personal appearance tour, Charles has grossed over $500,000 in what have been almost uniformly standing-room-only audiences in major arenas in 52 cities from coast to coast.

Father Shehey, Director of Catholic Chaplains who coordinated the event, called Charles' hour and forty-five minute performance one of the most stirring and enthusiastically received in Lorton's History.

Nancy Sinatra: Coup Of Year

Nancy Sinatra has just been signed for three Ed Sullivan Show dates next season at $10,000 per appearance. Sullivan has shelled out that price before but the twist is that Nancy will receive a twelve minute segment introducing her new album. And that is unusual!

Sullivan is notoriously well-known for giving his guests extremely limited segments. A performer is lucky if he manages to be in front of the camera a full five minutes.

So, handing Nancy 12 minutes is indeed an honor for the daughter of the Chairman of the Board.

McCallum Demands New Deal

David McCallum, one of the men from U.N.C.L.E., has asked MGM for a new deal. McCallum originally signed with MGM three years ago for theatrical films.

But until he joined Robert Vaughn in the U.N.C.L.E. television series, he wasn't worth a whole lot to the studio. Now, however, he's quite valuable and that's why he was asking for the new contract.

Representatives for McCallum are asking for a brand new contract with "clarification" of terms of the original deal. Reportedly, McCallum is also seeking more money for his services in movies as well as more money for the series and a bigger say in the selection of features.

Neither MGM nor McCallum's co-star, Robert Vaughn, have released any statements on McCallum's move. But if McCallum is asking for more than the studio or Vaughn think he's worth, you can bet your "Revolver" MGM and Vaughn will be saying plenty.

Herman: Low Guarantee But Piles Of The Green

Never let it be said that Herman and his management are not smart people. The figures for the last six dates on their American tour are in and they clearly show Herman pulling in the green stuff.

In Tulsa, the Hermits brought in a $29,000 gross; Little Rock showed a gross of $57,000; Dallas was a sell-out with a $41,000 gross and a $20,000 guarantee for the group; Corpus Christi turned up a gross of $25,000 and in Jackson, Mississippi, 3,000 fans were turned away at the gate with a $41,000 gross and $23,000 for the Hermits.

The unique part of the Herman's Hermits tour is that they are working on a considerably lower guarantee than most of the other big British groups but are consistently going into percentages based on ticket sales. The result is that they earn as much money as they play to packed houses.

This '66 summer season has been rather hard on some promoters who have signed big name artists with huge guarantees only to have them cancel and head for empty houses. This, of course, means that the promoter has paid out top prices for the group but has failed to recoup at the gate. In other words, he's lost a pile.

Herman, on the other hand, does not demand a large guarantee. He relies on his drawing power by taking a certain percentage of the gate. Therefore, if he fails to draw he loses and not the promoter.

But Herman's drawing power is such that he doesn't often lose. Last year he broke twelve records and earned over two million dollars in the U.S. This year, with a multi-million dollar MGM movie contract in his pocket, an unbroken string of hits and a highly successful Stateside tour, Herman and his Hermits have already passed the two million mark.

Single For Beach Boys

Early sales figures indicate that the Beach Boys' new single, "God Only Knows," might be one of the biggest pop records taken from any Beach Boys album.

The single, taken from the group's "Pet Sounds" album, and released last week by Capitol Records, picked up more than 250,000 orders for advance copies.

"God Only Knows" is the fourth single in a row to be taken from a Beach Boys album following the LP's release. Prior to this one, the group met success with "Barbara Ann, "California Girls," and "Help Me Rhonda," all from previous albums.

All of the three previous singles were in the Top 10 nationally and "Help Me Rhonda" hit the number one spot on every major survey. The four songs were all written by Beach Boys leader Brian Wilson.

FRANK SINATRA SPECIAL NO. 11

Frank Sinatra has been signed for a second giant Sinatra special. "Frank Sinatra: A Man and His Music - Part II" will be a new hour musical inspired by one of the most highly-acclaimed specials in recent years, "Frank Sinatra: A Man and His Music."

The new Sinatra special will be aired on the CBS network at 9 p.m. ET Dec. 31. Sinatra's daughter, Nancy, will be her father's guest on the show but otherwise the hour special will feature all new songs by Sinatra Sr.

WILD ONES LAUNCH MASSIVE CAMPAIGN

NEW YORK — One of the most extensive and elaborate tie-in campaigns ever made between a group and a major retailer was launched this week as the Wild Ones headed for the first of 44 promotions in Sears & Roebuck stores in cities all over the United States.

The group will be in Montgomery, Alabama, Dallas, Fort Worth, St. Louis, Kansas City, Fort Meyers, Shreveport, Austin, Tulsa, San Antonio, Lubbock, Wichita, Oklahoma, Los Angeles, Wisconsin, Savannah, Washington, D.C., Greenwood, Evansville, Chicago, Green Bay, Fort Wayne, Minneapolis, Milwaukee, Sandusky, Las Vegas, Harrisburg, Bakersfield, Salt Lake City, Ogden, El Monte, Baton Rouge, San Bernardino, Riverside, Tuscon, Pittsburgh, Fresno, Reno and Stockton.

In order to make the dates, Sears has provided the Wild Ones with a private, eight-passenger Lear Jet, limousine service from the moment they touch down at the local airport until they leave the city and deluxe accommodations when they have to stay overnight.

In each city, local Sears promotion staffers have arranged televisions, radio and newspaper interviews, in-store personal appearances and performances, parking lot hops, fashion shows, motorcades and tie-ins with all local events that coincide with the Wild Ones’ visits.

A single, "Come On Back" b/w "Here At Sears," is given away free to everyone who attends and is autographed by the group at in-store "signing sessions." The single was cut specifically for the Sears label and is available only when the Wild Ones make an appearance at a Sears store.

Greene And Stone To Wrestle Uncle Sam

Charlie Greene and Brian Stone, discoverers of Sonny & Cher, are already pop music millionaires. They're considering establishing a pirate radio station (similar to the British pirates) off the coast of New York. And now they're down in Mexico buying a music publishing business. Reason? To corner the "Mexican Ranchero" business. This is sure to rack it if, and when, Greene and Stone start their pirate radio station. The U.S. Government is almost positively to heartily dislike the idea of a pirate ship anchored off the coast, especially because of all the problems encountered by the British Government with their pirate ships.

Besides up-setting the Government, the pirate radio idea is extremely dangerous. Since it is outside the country's limit, no police protection is available to the ship and is probably the reason for the murder of Terry King aboard one of the British pirate ships only last month.
TROGGS MAD OVER ‘SLAP’

LONDON—Just leave it to Jonathan King. He can make any- one mad by merely opening his mouth. But he really accomplished quite a feat when he made the mid-mannered Troggs see red.

King, who enjoyed a huge American chart success with his “Everyone’s Gone To The Moon,” apparently stated that if you dig the Troggs’ follow-up to “Wild Thing,” “A Girl Like You,” (which is at the top of the British charts) you are “the very lowest common denominator in the pop audience.”

Naturally, the Troggs were incensed with King’s remark, not only because he put them down as musicians, but because he classified their fans as nothing short of morons. And that the Troggs refused to take silently.

Said Trogg Chris Britton: “Jonathan King is right. There’s no comparison. We’re from another world. We’re from another planet.”

The Mamas and Papas, the most non-conforming of the non-conforming groups, have pulled their wildest stunt yet. They’ve just turned down Ed Sullivan’s three-package deal for the upcoming season!

With the death of “Floyd Thaxton,” “Shindig,” “Hullabaloo” and “Ninth Street West” about the only top weekly show utilizing the talent of top acts is the once conservative “Ed Sullivan Show.” And Mr. Sullivan still remains ultra-conservative about booking a rock act for more than one appearance at a time.

However, after giving the matter careful consideration, the M’s and P’s decided that they didn’t want to work that hard so they mixed Sullivan’s offer and he still hasn’t gotten over it!

Although the Mamas and Papas have a mental block about too much work, they did jet to New York last week to appear at the Forest Hills Tennis Stadium. And they did manage to put the finishing touches on their second LP—a feat which made everyone quite happy.

In an age of contracts and money and act of God clauses, the Gold Record Percy’s First

Percy Sledge has received a Gold Record for his smash single, “When A Man Loves A Woman” which was certified as a million seller last week by the R.I.A.M.

The record was Percy’s first big hit and established him firmly in both the rock ‘n’ roll and in R&B fields. He is currently high on the charts with “Warm And Tender Love.”

MAMA’S AND PAPA’S TURN DOWN SULLIVAN

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Stations Ban Napoleon XIV

“They’re Coming To Take Me Away, Ha Haah!” is being taken away.

And record, the fastest selling novelty disc in many years, has been banned from airplay by many top 40 radio stations because it makes fun of the mentally unbalanced and is therefore offensive.

Several stations said listener response was so negative it forced the withdrawal. In other instances, station personnel disagreed with the subject matter of the disc.

The record — containing the rhythmic mumblings of a psychopath as he is being taken away by “nice young men in clean white coats” — is selling 30 to 50,000 copies a week, however.

And it is still listed in the top five best-selling records, even by radio stations that refuse to play it.

The BEAT also learned last week that Napoleon XIV, who recorded the best-selling disc, has a real name after all. He’s Jerry Samuels, a long-time record producer.

But at this stage, neither banning of the record by radio stations or revealing of Napoleon XIV’s real name looks like it will hurt sales of the record.

Yardbirds Pass U.S. Inspection

The Yardbirds, despite previous hang-ups with the Immigration Department, have obtained an okay to tour the United States throughout August and the early part of September.

Their two other visits to America have been plagued with nothing but trouble over work permits and the group was once almost deported. However, the Yardbirds now have a new manager, Simon Napier-Bell, and apparently he has been able to iron out any difficulties formerly existing between the Yardbirds and the Government.

As of press time, the Yardbirds’ schedule is Oklahoma City on August 19 and 20; Tucson on the 21; Los Angeles on the 22; Monterey on the 24; San Francisco on August 25; San Leandro on the 26; Santa Barbara on August 27; Pismo Beach on the 28; San Diego on August 29; and San Jose on August 30.

On September 1 the Yardbirds head for Santa Rosa, have a free traveling day and then appear in Salem, Oregon on September 3. Hawaii seems to be the new “in” place to play, so on September 4 the Yardbirds jet to the 50 state for an appearance in Honolulu.

New Jersey (Atlantic City)

SEPTEMBER

5 — Return to England

YARDBIRDS

AUGUST

18 — Tulsa, Oklahoma

19-20 — Oklahoma City, Okla.

21 — Tucson, Arizona

22 — Los Angeles, California

23 — Avalon, Catalina Island

24 — Monterey, California

25 — San Francisco, California

26 — San Leandro, California

27 — Santa Barbara, California

28 — Pismo Beach, California

29 — San Diego, California

30 — Los Angeles, California

SEPTEMBER

1 — Santa Rosa, California

3 — Salem, Oregon

4 — Honolulu, Hawaii

BEAU BRUMMELS

AUGUST

14-31 — VACATION

SEPTEMBER

2 — Hastings, Nebraska

3 — Green Bay, Wisconsin

4 — Medina, Ohio

6 — Lima, Ohio

7 — Vitals, California

24 — Springfield, Virginia

SUNRAYS

AUGUST

15-18 — Our Canada with Beach Boys

19 — Spokane, Washington

20 — Tour with Raiders

TURFTIL

AUGUST

19-24 — Miami Beach, Fla.

25 — Baltimore, Maryland

27 — Society party in San Francisco

29-31 — Tape Hollywood Palace

GARY LEWIS

AUGUST

18-20 — Elmirna, New York

21-27 — Steel Pier, Atlantic City

30-31 — Detroit, Michigan State Fair

PETULA CLARK

AUGUST 1-15

In the U.S. for TV shows and 30 concerts

KNICKERBOCKERS

AUGUST

17-27 — Seattle, Washington

PAUL REVERE & THE RAIDERS

AUGUST

20 — Asbury Park, New Jersey

21 — Wallingford, Conn.

22 — Manchester, New Hampshire

23 — Holyoke, Mass.

24 — Cleveland, Ohio

25 — Baltimore, Maryland

26 — Jacksonville, Fla.

27 — Tampa, Fla.

28 — Miami, Fla.

29 — Miami Beach, Fla.

30 — Lafayette, La.

31 — Oakland, Calif

EVERY BROTHERS

AUGUST

15-21 — Deerborn, Michigan

23 — Plainview, Texas

24 — Clovis, New Mexico

25 — Lubbock, Texas

26 — Odessa, Texas

27 — Amarillo, Texas

LOVE

AUGUST

18 — Fresno, California

27 — Longshoremen’s, San Francisco

29-30 — Same

SEPTEMBER

2-3 — Longshoreman’s, San Francisco

9 — Aspen, California

V OurS

AUGUST

24 — Connecticu

27 — Ohio

28 — Ohio

30 — Herman

SEPTEMBER

5-18 — Vacation

C amore

AUGUST

12-29 — Beattie tour

31 — Phoenix

SEPTEMBER

3 — Ohio

4 — Illinois

ROY HEAD

AUGUST

21-28 — Regal Theater, Chicago

SEPTEMBER

2-8 — Miami, Fla.

THEM

AUGUST

16-21 — Losers North, San Jose, California

23-28 — Same

SEPTEMBER

2-3 — Longshoreman’s, San Francisco

9 — Aspen, California

26 — Harbor Springs, Michigan

27 — Midland, Michigan

28 — Benton Harbor, Michigan

29 — Mendon, Mass.

30-Sept. 5 — Steel Pier, New Jersey (Atlantic City)
PICTURES in the NEWS

NOEL HARRISON will be one of the stars of the brand new "Girl From U.N.C.L.E." series in the Fall, but he can't seem to get out of this refrigerator long enough to begin filming the show! C'mon Noel—you can do it. Now get out of that ice box!

AFTER SEVERAL MONTHS of rumor that they would go to England on tour, it looks as though Sonny and Cher will finally make it around the end of this month. They have finally completed work on their first film—"Good Times"—and Cher has plans for some recording sessions while she is in London. Wonder if the little fellow in the picture with Sonny and Cher will be touring with them. Or perhaps he is part of the background singers for their next disc!

OTIS REDDING is another American artist who has been anxiously awaited by music fans in Great Britain, and the tour for which they had all been waiting is finally going to take place. Otis will tour England and Europe throughout the month of October.

GUESS WE'RE NOT the only ones who've been bugged by the air lines strike lately. Most recent victim is Dusty Springfield who has had to tentatively cancel her scheduled American visit for the month of September.
The BEAT's Teen Panel series has become one of the most widely discussed features in this or any publication for teenagers. We receive a large number of letters and, as a rule, nobody can be quite sure what to make of them. Our Teen Panel is a series of letters written by teenagers, and it is our hope that these letters will be of interest to other teenagers. The letters are written in a free and spontaneous style, and they are presented without any editing or censorship.

**Susan**—I don't believe such articles are trying to say we're all alike. What they're trying to point out is how society restrains our behavior. We're not individuals; we're all tied together in a social web. We must make our own decisions, and we must be responsible for them.

**Caren**—I agree with Susan that sex is important, but I don't think it's as simple as she suggests. Society has tried to make it sacred in order to control it, and this probably has had some effect on the way we think about sex. However, I believe that sex should be a natural part of life. We must not be afraid to talk about it or to express our feelings about it.

**Jay**—Isn't that just as much of a generalization? There's no such thing as a moral code. Each church has its own code, and society has its own rules. These rules affect our behavior.

**Susan**—Well, every major philosophy in this country has one vital point in common. They all teach that the way we think about sex is immoral. That's the 'code' today's kids aren't living up to.

**Caren**—I don't think there's any more qualified to speak for today's kids than anyone else. They are the ones going anywhere at all if we don't start being specific. We could sit here and argue for ten years and never arrive at an answer. I think it would be of a lot more value if each of us told what our personal opinions are.

**Susan**—I don't think you're being fair to me. In my opinion, sex is not the ultimate goal in a relationship. It's just a part of it, but it's an important part.

**What Then?**

**Susan**—There's only one way to find out. You must talk to the people you want to get to know. That's the only way.

**Jay**—I can see why sex is important, but I also think it's important to be free to express our feelings about it. I believe in believing in substitutes. I think that it's important to be free to think about sex in a way that is not constricted by society's rules. I think that it's important to be free to choose our own partners, and I think that it's important to be free to choose our own paths in life. I think that it's important to be free to be who we are, and I think that it's important to be free to be free.

**Caren**—I don't think you're being fair to me. In my opinion, sex is not the ultimate goal in a relationship. It's just a part of it, but it's an important part.

**Don't Mix**

**Susan**—If the someone you fall in love with doesn't share your interests, it will be a mistake, and won't marry you because of it.

**Caren**—I rather doubt that I'll ever fall in love with a narrow person. I have enough trouble just being myself. In my opinion, this is the only way things will be.

**Susan**—I don't want to sound like I'm getting after you, so don't get mad. But I'm really interested in your point of view. I think that some people get involved in relationships because they don't want to be alone. They want to feel a part of something. They feel a part of something because they feel a part of something.

**Caren**—I think these girls are stupid, and it's hardly all right to bring an unbalanced human being into the world. Each person has a responsibility to himself. You don't have to take that kind of chance. I've never reached a point where I can say that about sex, but I can understand the arguments against it.

**Susan**—I can understand the arguments against it, but some people don't. I don't mean to say that sex is evil, but I do believe that it's important to be free to express our feelings about it. I believe that sex should be a natural part of life. We must not be afraid to talk about it or to express our feelings about it.

**Jay**—I feel that sex is a natural part of life. We must not be afraid to talk about it or to express our feelings about it. I believe that sex should be a natural part of life. We must not be afraid to talk about it or to express our feelings about it.

**Caren**—I'm not sure what to make of the arguments against it. I believe that sex should be a natural part of life. We must not be afraid to talk about it or to express our feelings about it. I believe that sex should be a natural part of life. We must not be afraid to talk about it or to express our feelings about it.

**Susan**—I have a suggestion. Why don't we ask The BEAT if we can get together again and discuss this problem? I think that we can learn a lot by doing anything things that generations before us didn't do. The only difference is that we have a lot more opportunities to do anything things than they did. I think that we can learn a lot by doing anything things that generations before us didn't do. The only difference is that we have a lot more opportunities to do anything things than they did.
By Louise Criscione

I’ve come to the conclusion that Johnny Rivers divides his life between Whiskey’s, cutting “live” albums and serving in the Army Reserves. Which isn’t an awfully bad way to spend your life, I suppose, since he always sells-out his Whiskey dates; his albums continually do well. And he doesn’t have any choice about the Army bit.

Johnny’s funny, though; you never know what to expect from him. On stage, he’s always rather formally attired. He seems to switch from his white to black tux but other than the color change there’s never any marked difference in his stage clothes.

Two Rivers

But the Johnny Rivers on stage in the immaculate white tux and the Johnny Rivers off stage are two different people. I’ve never seen him in a fur coat a la Sonny Bono but I did see him one night in an all white outfit which resembled those worn by Judy Ex-perts—except it didn’t have a belt.

The place was packed. The tiny tables were crammed with people, drinks and full chairs. So Johnny stood at the bar. No one bothered him. No napkins were thrust forward with the plea to “please sign it for me.” The regular patrons of the club are used to seeing performers wander in and out. It happens every night and now they don’t even look twice when someone like Brian Jones or Papa John or Mike Love strides in. But this is summer—our tourist season.

The night Johnny showed up several tables of tourists had managed to twist their way through the long hair, the short skirts and the hip-huggers. In their furs and heels and Madison Avenue suits they stood out like a crewcut Mick Jagger. Perhaps that’s why they were so busy noting the long-haired group on stage or the funny way we “natives” looked that they failed to observe Johnny stationed rather obscurely in the corner. Or maybe they saw him but were afraid to ask for his autograph. They were conspicuous enough as it was.

Whatever the reason, Johnny spent an evening in relative calm. Actually, he’s not very hard to miss. He sort of rivals Ringo in the height department but Ringo’s hair outweighs Johnny’s. It would be a big mistake to underestimate Johnny just because he doesn’t stand a mighty six feet. What he lacks in inches he more than makes up for in talent, determination and a certain amount of temper.

There’s a standing joke around the Hollywood area. Johnny always uses a stool when he performs and just as he goes to sit down on it someone is always heard to say: “Johnny’s doing his disappearing act again!” Everyone then enjoys a good laugh and I suspect that inwardly Johnny laughs too.

Hidden

It is true that if you’re unfortunate enough to be sitting in front of the dance floor, the minute Johnny sits down he disappears behind the wiggling heads of the dancers. But his voice is always there. And you can’t miss that. He’s clever in his choice of material. He continually sings songs which are recognizable to the audience, songs which they can sing along with.

If you’ve seen Johnny “live” and heard his Whiskey A’Go Go albums, you know there’s no faking. Those voices you hear in the background are really there. They haven’t been manufactured in a recording studio. They follow Johnny everywhere he goes. His performances are always sort of a Sing Along With Johnny and in today’s wild, weird, improvised scene it’s a nice change.

Johnny’s determined. About a lot of things. But he seems to be especially concerned in giving an audience it’s money’s worth. That’s why one night he walked off the stage because the sound system was way off and the audience couldn’t hear him unless they were sitting on top of the speakers.

So, Johnny just left. As simple as that. Without even a word to the audience, he pulled his guitar plug out of the amp and walked off stages. After words with the club’s owner and after the sound system had been repaired he came back. He’d missed an entire set because of the mikes difficulty—something which he obviously thought was cheating his audience because he incorporated two sets into one extra long one.

Two Hours

And only when the perspiration was making a million tiny rivers down his face and when the heat of the lights became unbearable did he reluctantly pack up his guitar and leave. He’d been on stage for almost two hours straight. A long time in anybody’s book.

The audience was his. They didn’t want him to leave. But then, they hardly ever let Johnny leave the stage without thunderous claps of protest and throaty shouts of “More, more.”

Yes, the way Johnny Rivers divides his life isn’t bad at all. Fact is, it’s quite good. Not to mention highly successful. And in the entertainment business, what else is there?
The Beatles Own Gold ‘Revolver’

The Beatles have done it again — earned a Gold Record for their “Revolver” album on the day of its release! This marks the tenth consecutive Beatle LP to receive a Gold Record on the day of release.

The “Revolver” album cover was designed by Klaus Voorman and does not have any meat or decapitated dolls anywhere in sight. Instead, it contains caricatures of Beatle caricatures and pictures, both full-length and head shots. Hidden in one corner of the cover is a picture of Voorman. The album cover has been described by a student of art as the newest development in the arts — “Beats Art” to be exact.

“Revolver” includes 11 Beatle-penned tunes, including the group’s current single, “Yellow Submarine” and “Eleanor Rigby.” The single is also expected to sell the necessary million dollars worth of copies to insure yet another Gold Record for the Beatles, who have made a habit out of collecting Golds.


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Open Letter To Mick Jagger

By Caroll Mason

Dear Mick,

I'll never forget the first time I saw you. I wonder if you remember that day, too.

It was your first concert in the Hollywood area. Thousands of us had jammed ourselves into the Long Beach Arena. Not the new, breezy modern building. The crummy, old, hot one. But nobody minded the hard seats or last year's air. Nothing could have dampened our enthusiasm because we were about to see, for the first time, the five-and-only Rolling Stones.

You'll never know what went on in that auditorium during the first part of the show, but you can imagine. We fidgeted and tried to listen to the other acts. We made the usual amount of desperate attempts to get back stage by pretending to be Keith's cousin or Charlie's aunt.

But most of all we wondered. What would you be like? We'd heard your records and seen your pictures and read so much about you. But would you be as great as everyone predicted? How could you be? After all, you were only people.

Then you walked out on that stage. You sang and your fellow Stones played. Like one person, and we were one with the music you made. And you destroyed our doubts by blowing our little minds.

That was the first day of a part of my lifetime that I call the Stone Age. Almost two years have passed since then, and they've been wonderful years. I've seen you several times since, in concerts and in dreams, and the Stone sound was the background music of everything I did.

But that was then and this is now.

I never dreamed I'd ever go from remembering the first time I saw you to hoping I'd be able to forget the last. I don't have to tell you what night it was. You know.

Where were you, Mick? Who had your name and voice and body and not your soul?

Who was that person who had to reach out for us because we couldn't, for some cold sudden reason, go to him?

Tell me why he pranced and danced and looked like a cheerleader when he moved and grooved before.

And where were the songs he used to sing and mean? The deep-throat blues, and wild maraca rhythms?

What was wrong? Something was, and I'm not the only one asking what. So is everyone else who loved you then.

Was that stranger tired? Too many songs? Too many hours? Too many nights of not knowing what day it is?

Was he bored? Too many places and faces and nothing left to give to strangers?

Or had he just stopped caring? Not about us—I never let myself think he ever did. About himself.

I hope not. I hope it's none of those things. I hope it was something that sounds worse but isn't because it doesn't last. A pain somewhere, a wound, physical or otherwise. A bad day. A night to match.

Let it be something—anything—that can and will heal. Let that be a tambourine he threw into the audience and not the towel.

I never had much of Mick Jagger. But I had more of myself because I had his magic. And I want both of us back.
Top 40 Requests

This Week               Title                                      Artist

1    YELLOW SUBMARINE                                Beatles
2    ELENORE RIGBY                                   Beatles
3    FORTUNE TELLER                                 Rolling Stones
4    SUNSHINE SUPERMAN                              Donavan
5    SUNNY                                           Bobby Hebb
6    UNDER MY THUMB                                 Rolling Stones
7    LET'S GET YOUR JOY BACK                        Beatles
8    THEY'RE COMING TO TAKE ME AWAY                  Napoleno XIV
9    SWEET PEAA                                      Tommy Roe
10   CHERISH                                        Association
11   LITTLE RED RIDING HOOD                           Cyrcle
12   SUMMER IN THE CITY                             Lovin' Spoonful
13   GOOD DAY SUNSHINE                               Beatles
14   SUNNY AFTERNOON                                Kinks
15   DIRTY WATER                                    Stendells
16   HUNGRY                                         Paul Revere and the Raiders
17   THIS DOOR SWINGS BOTH WAYS                     Herman's Hermits
18   JUST LIKE A WOMAN                              Bob Dylan

This Week               Title                                      Artist

21   SEVEN AND SEVEN IS                              Love
22   OVER, UNDER, SIDEWAYS, DOWN                     Yardbirds
23   SOMEWHERE MY LOVE                               Ray Conniff
24   HANKY PANKY                                     Tommy James and the Shondells
25   THE WORK SONG                                   Herb Alpert and the Tijuana Brass
26   GUANTANAMERA                                    Sandpipers
27   STRANGERS IN THE NIGHT                          Frank Sinatra
28   I SAW HER AGAIN                                 Mamas and Papas
29   WILD THING                                      Trogs
30   PAPER BACK WRITER/RAIN                          Beatles
31   CAN'T HURRY LOVE                                Supremes
32   TURN DOWN DAY                                   Cyrcle
33   MOTHER'S LITTLE HELPER/LADY JANE                Rolling Stones
34   SATISFIED WITH YOU                             Dave Clark 5
35   SUMMERTIME                                      Billy Stewart
36   DANGLING CONVERSATION/THREE BRIDES              Simon and Garfunkle
37   DISTANT SHORES                                  Chad and Jeremy
38   LAND OF 1000 DANCES                            Wilson Pickett
39   I COULDN'T LIVE WITHOUT YOUR LOVE              Petula Clark
40   BLOWING IN THE WIND                            Stevie Wonder

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- Ice House
- World On Wheels
- Independ. Theatres
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- Fashion Tops
- Mademoiselle

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Contact your local sword store for the latest updates.
Win A Life Size Yellow Submarine

With the Beatles top new record, "Yellow Submarine," surging its way to the top of the charts, KRLA BEAT makes possible for its readers the ultimate in one-ups-manship. Be the first kid on your block to actually own a life-size "honest to goodness really works" yellow submarine six feet long, four feet wide, weighing 108 pounds.

This two-man sub is pedal operated and can navigate under water at three to four knots. (You never know when the Los Angeles riverbed will flood again and if KRLA wants to try the freeway, this sub will be the envy of your neighbors).

Because Paramount's great new mid-Atlantic action thriller "Assault on a Queen" is all about how some crazy mixed up kids (Frank Sinatra, Virna Lisi, Tony Franciscos and Richard Conte) float a German sub off the bottom of the ocean and hijack the Queen Mary, we thought we'd make a contribution to ending juvenile delinquency in their name and the Beatles, of course. One thing is sure - a yellow submarine will really keep the kids off the streets.

See the contest block on this page for details or listen to KRLA for contest details. Contest closes August 31, 1966.

KRLA’S Official Statement
On The Beatle Controversy

If you remember your history, a group of British subjects came to America to avoid public censure of their religious beliefs. After many hardships, they won this religious freedom. Americans still enjoy this freedom. Therefore, we here at KRLA do not believe it is our right to question the religious beliefs of the Beatles or of any other talent. We are only interested in the quality of the entertainment they provide.

We will continue to play Beatles recordings.

Stan Freberg Joins KRLA

Freberg, Ltd., Stan Freberg’s iconoclastic advertising organization, has been hired by radio station KRLA.

Although several stations have attempted to negotiate for his services, this represents the first time that Freberg has agreed to serve as a consultant to an individual radio station.

KRLA’s acceptance as one of the nation’s top rock stations makes it an ideal target for Freberg’s barbed satire. This, apparently, does not worry the station.

KRLA Station Manager, John Barrett, said, “Our approach has always been tongue-in-cheek. We recognize that the audience is listening for one thing - fun!”

“Freberg,” Barrett said, “has given Carte Blanche to make these on-air campaigns more fun.”

Stan Freberg’s company has produced successful advertising campaigns for such diverse clients as General Motors, Salada Tea, Orange Julius, Chun King Chow Mein, Mars Candy, Prince Macaroni and the United Presbyterian Church.

Asked where KRLA would fit in, Mr. Freberg answered, “Somewhere between Orange Julius and the United Presbyterian Church.”

FINAL WEEK

GLENN YARBROUGH
ALSO
The Comedy of Jack Colvin and Yvonne Wilder
AT DOUG WESTON’S
Troubadour
9083 SANTA MONICA BLVD.
L.A. NEAR DOWNEY

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THEY STICK UP THE QUEEN MARY IN MID-ATLANTIC!

Six far-out fortune hunters re-float a sunken World War II sub and head for the heist of all time!

FRANK SINATRA AND VIRNA LISI
- ASSAULT ON A QUEEN

CASTING:

MICHAEL FRANK BOB CONTEST JOHN KJELLIN AND TONY FRANCISCOS

Screenplay by ROG SERLING - From the novel by JACK FINNEY. Produced by WILLIAM GURTZ. Directed by JACK DONOHUE. Music - RUD CLEMENSON. "TECHNOCOLOR" PANAVISION.

SPECIAL THANKS TO ALL OUR FRIENDS AND FRIENDS OF FRIENDS for contributing to THE BEAT’s Skin Care Involvement Program.

November 1966

Drum City - Guitar Town
3535 S. Bronson Way, Van Nuys
5631 Yucca St., Woodland Hills
6624 S. Barrington Blvd., L.A.
2 free "Crazy Shirt" tab covers, $1 gift certificate with $10 one-time or accumulated purchase. Member’s friends may purchase on his account.

USE YOUR FUTURE BONUS COUPON "D"

YELLOW SUBMARINE
YEAH, YEAH, YEAH!

KRLA BEAT
1401 S. Oak Knoll
Pasadena, Calif.

I agree with Frank Sinatra and Virna Lisi that every home should have a yellow submarine. If I win KRLA’s groovy yellow submarine, I promise to use it tenderly, loving care and to scrape the barnacles off its sensitive little hull regularly.

NAME:

ADDRESS:

CITY: ZIP:

TELEPHONE:

I estimate that there will be underwater types who enter KRLA’s yellow submarine contest.

(Writer will be selected on the basis of most accurate estimate of total number of contest entries. Contest closes Aug. 31, 1966. In case of tie, drawing will be held among those tied. Five runner-ups will receive raises of passes to see Paramount’s mid-ocean thriller, "Assault On A Queen" starring Frank Sinatra and Virna Lisi.

Danny Dassa
Cafe Danssa
2515 W. Pico, L.A. OR 8-9790
International Folk Café
OLD MEMORIES - For the price of one Sunday the
----------------------- just from the old folk café.

CONTRIBUTED ORGANIZATIONS - Gloves for Elders, Inc. - Skilled Crafters, Inc. - Valley Interfaith Council - Valley Lodge No. 763 - Valley United Methodist Church - United Women's Church - Women's Club, Inc.
BEAT SHOWCASE

(spottlighting new talent on the pop scene)

. . . SIR WALTER RALEIGH

Sir Walter Raleigh (really Dewey Martin) hails from Seattle, Wash., and until now has only appeared in that area. Before he began singing, he was a drummer for several stars, among them Roy Orbison. Sir Walter has recently released "I Don't Want To Cry."

. . . THE COOKIE FAIRIES

Take two teenage girls and mix well. Enter the Cookie Fairies. Take a box of cookies, leave it on the doorstep of their favorite drummer, who happens to be a Byrd, and he will say it's a present from his "friendly local cookie fairies." Hence the name. Carol Milhaj and Candie Callaway, grads of Santa Barbara High, may have the spark to ignite their success—Gene Clark is writing their material.

. . . THINGS TO COME

This Chicago-based group has kids coming from miles around to see them. Admittedly influenced by the Byrds and Yardbirds, they say their originality far surpasses influence by others. Group features George Heatherton, bass; Ken Ashley, lead singer; Keith St. Michaels, rhythm; Cliff Harrison, drums.

. . . SOMETHING WILD

Something Wild is currently working central California with a comical and wild R & B show. Their style has been described as "rockin' blues," since a little bit of everything is thrown into their act. Most of their material is original, written by members Kal, Bill and Bill. Left to right in the above picture, Bill H. Payne, piano-organ; Bill "Pretty Boy" Evans, lead guitar; Red Libben, drums; Kai X. Blue, lead vocalist; Joe Geppi, bass.

. . . GRAINS OF SAND

A devoted fan club which even sports a sister club in England keep the Grains of Sand in good spirits—even when drummer Willie shaved off his beard and no one recognized him. Actually, the Grains of Sand are new for the second time around, having decided to hit the pop scene with a new image—mainly shorter hair and suits. The group has been making television and club appearances, and will release their second single in the near future. The first was "That's When Happiness Began" c/w "She Needs Me."
Dylan: Is He Weird?

By Edun

Millions upon millions of words have been written about this man, and usually— they are words of great eloquence, sentences highly stylized in their phrasing, paragraphs which run off to the weird. But it has come to be an accepted fact that when you read something which has been written about Bob Dylan, it must, of necessity, be as weird as the man himself.

Question Number One—is Dylan really so very weird? Or is it really just the people who are writing about this twenty-four-year-old enigma from Hibbing, Minnesota?

Over and over again in the infrequent interviews which Dylan grants to various publications, he has insistently demanded that he is not the genius he is said to be; that his songs were never meant to be great. Dylan recently completed a very unusual world-wide concert tour which succeeded in creating more confusion and mixed reactions to the young American singer-poet-composer than anything else.

In his concert in Albert Hall in London, Dylan met once again with that audience of a birthday, satisfied audience—an occurrence to which he is not entirely unaccustomed. The audience, which seemed only to further alienate it. He informed them after only the first two or three numbers that he would never again perform in Great Britain.

Then, he continued his tirade by attacking some of the British musical trade papers which had recently attacked him. Having had his fill of revenge, he then went on to explain to the people, "What you're hearing is just songs. You're not being anything else but words and sound." Once again he denied the great value or "genius" of his songs. Then he concluded, "I'm sick of people asking, 'What does it mean?' It means nothing!"

Despite this emphatic outburst, people will continue to search for a deeper meaning in Dylan. There have been accusations hurled at him of late insinuating that his recent writing is composed of nothing but "drug songs."

But Dylan has repeatedly denied this charge, saying that he never has written, nor will he ever write, "drug songs." Yet, music critics have pinned the responsibility for the initiation of the current "psychadelic" trend in pop music squarely on Dylan's shoulders.

It is a nearly impossible task to reach an accurate definition of any human being. Speaking in terms of Bob Dylan—it is entirely inconceivable. But some conclusions, at least, can be reached about this fascinating young man.

Whether or not you label it "genius," Bob Dylan is obviously a talented and creative poet and composer. He has been compared to Dylan Thomas in his use of starting chains of imagery; but Bob denies any relation—in name, or otherwise—to the great British poet. His work is only his own.

Dylan is definitely responsible for the current trend of better, more intelligent lyrics in popular music—and for that, if for nothing else, we are all in his debt.

He has brought important changes in the moods and styles of contemporary music, and at least begun many of the traits which have taken shape in this field in the last year and a half.

His records are never musical masterpieces of sound—Dylan doesn't have a classically good voice. But they are always well arranged, well-planned, and always interesting. They are also frequently hits.

"Weird? Who is to say that Dylan is weird and we are not?"

On what basis do we classify Dylan as "weird?" We must first know what "weird" is, and since "weird" to each individual is usually only that which he isn't—we are all probably a little bit weird to the next guy.

At any rate, Dylan tells us that he isn't weird—and, maybe he really isn't! For right now, what he is is an entertainer of great magnitude; an innovator, a creator of new styles of writing and recording who has achieved a very widespread influence in the field of popular music. And, most important of all—he is a human being.

Beyond that, we can only say that he is... Bob Dylan.
Wilson Picketta Taught How’s & Why’s of R & R

"The end of 1,000 Dances" and "The Night the Lights Went Out," "If You Need Me" and "I Found A Love." Put them all together and what do you have? A young singer who never even knew the meaning of rock 'n' roll, until he was out of his teens. You have Wilson Pickett, a musical misfit who has mastered rock 'n' roll, rhythm and blues, spiritual singing and songwriting... all within a period of a few years.

If he wanted to, Wilson Pickett could probably master classical music. He has a flair for taking a song and giving it a twist of the unusual. And after four consecutive top sellers no one will argue with his method.

Wilson is as dedicated to rock 'n' roll as R&B today as he was dedicated to the spiritual singing he did most of his life.

Even with his belated start into his current type of singing, Wilson rose to one of the top men in the field. But not without a small amount of tutoring. Wilson was "discovered" by a Detroit-based group called the Falcons. The group immediately recognized his raw talent and soul - derived from years of dedicated gospel singing and供销 to teach their diamond in the rough the fundamentals of rock 'n' roll.

Wilson's exciting gospel type singing provides the basis for his current success in his relatively new field. When he sings a rock 'n' roll song he feels it, just as he felt the gospel songs he once sang.

Wilson, who now records for the Atlantic label, is as widely known for his songwriting as he is for his singing. And that's saying a lot.

Lennon's remarks wrote two of his more memorable compositions, "I Found A Love," and "If You Need Me," which has become a rock standard and has been re-

...WILSON PICKETT - LESSONS IN R & R

recorded by such outstanding artists as Solomon Burke, The Rolling Stones, Tom Jones and Bill Doggett.

Outsider Denies Film In Music

"Music doesn't have anything to do with morals, ethics, social issues," said Tom King, leader of the Outsiders, in answer to Time's allegations that today's popular music is obscene and smutty.

The article in the national magazine caused as much controversy as it did in 1956, with teens rushing to defend their music and parents de-

manding to know why rock groups and artists are "polluting" their children's minds.

King, the author of "Time Won't Let Me," denies that today's sing-

ers and songwriters are contaminating the American youth. "There is no 'growing up' with rock 'n' roll. The new rock 'n' roll songs are no dirtier than the imagination of the people who are condemning them."

"Because you hear a song that says 'Let's Get Stoned,' doesn't mean you're going to do it. If you want to get stoned, you're going to do it no matter what the song says."

Adults came directly into Tom's line of fire as he brought up an inter-
teresting point: "Waves Intro." Personally, I don't dig all the adult uproar. Did you ever think about all the adults that sit around countless hours watching murders, robberies and shootings on TV? They buy all their kids guns and introduce them to violence through television.

Is jealousy the only reason behind the condemnation of rock music? I think they're en-

vious of the younger generation," said Tom frankly. "The kids of to-

day have a blast with music and this music not only helps them express their feelings but also to enjoy themselves.

As far as the claim that rock is only the 'teens' way of escaping, Tom says: "Maybe it is, but don't adults try to escape, too? Trouble is they can't fake escape, they're beginning to see through the lies; they're starting to gain respect for their own beliefs, be one step closer to the truth."

"What really bugs me about this is the double standard between adults and kids is that in every one of them we're always looking upon as the villains, the generation that is going to the dogs. I have news for you, I don't know if we're going to the dogs or not - but we sure are doing all right."

"Maybe next time it would be better for adults to remedy the world situation instead of just picking on a few songs."

Jesus - 'OK, But...'

(Caution: from Page 1)

In Los Angeles, an angry mother and a number of teenagers beat the black torch by publicly de-

stroying Beatles' albums and records. A bonfire protesting Len-

non's statements also burned in San Francisco.

But while the radio boycott of the Beatles was spreading—espec-

ially in the Midwest and the South—Station WSC at Fort Knox, Kentucky, in the heart of the Bible Belt, started playing Beatles rec-

ords for the first time.

"Perhaps the Beatles could be more popular than Jesus," a WSAC editorial said. "Perhaps that is what is wrong with society. And if they are, dear friend, you made them so. You made them, not John Lennon and not the Beatles."

A few miles away, in Louisville, Station WAKY sided with the anti-Beatle forces. It pro-

vided ten seconds of silent prayer for it's listeners every hour, ex-

plaining that it replaced a Beatles' record.

Beatle Laws

But in Pennsylvania, an even sterner anti-Beatle movement is afoot.

State Senator Robert Fleming says he intends to file a resolution calling on talent agents in the state to refuse to book the British rock-

ing and to cancel engage-
ments already made.

Fleming said his resolution will also ask radio and television sta-

tions to stop playing Beatles' records and ask jocke box operators to remove them from their machines.

As expected, the most heated re-

sentment toward the Beatles occurred in the South and Mid-

west. And while there were a few isolated "Beatle Burning" on the West Coast, California teens, for the most part, still supported the Beatles and resented banning of their records.

Wolver's & Papa's Wax Unique LP

Exclusively to The BEAT from Lou Adler, executive producer for Dunhill Records, this week comes news of the brand new album to be released by the Mama's and the Papa's.

The album will be the second to be released by the popular four-

some, and will be entitled "Crash on Screamin' Singin' All Fall Down."

Although the final decision had not been made as we went to press, tentative plans for the album called for "a totally original, something which is almost never done.

Some of the selections included in the new LP will be "The Dancing Bear," sung by Denny, "That Kind Of Girl," "Once Was A Time," which will be sung scatella by the entire group without any

orchestration to accompany them; and "I Can't Wait!"

Cass and John will sing a duet on one cut of the LP, while Cass will be soloing on two others. John has written several new songs for the album, one of which will be a surprise number. The only thing we can tell you about this track now is that it will be one only mind-

ute in length -- but you will be surprised and pleased by what you will hear in those 50 seconds.

It is only just now that the world of pop has sufficiently recovered from the first onslaught by The Beatles for us to be able to "believe their eyes and ears." But this exciting new release from the talented quartet should send us all reeling right back into tucks of dis-

belief. Another sensational album from the Mama's and the Papa's.
'We Don't Think Kids Are Following Us For Our Hair'

The last year and a half in the world of popular music has seen an amazing surge of popularity in the area of rhythm and blues. Although this kind of music is actually the base for all of our contemporary music—rock 'n' roll and otherwise—it has never been so widely accepted and popularized in the pop area as it is now. Spearheading this movement are the "soul" artists; performers who sing songs of great feeling and motion. Usually they are rhythm and blues oriented, and frequently the performers are Negro—hence, the so-called "Negro Sound."

Two young men who have helped to translate the traditional R&B into more modern pop terminology are the Righteous Brothers, who have long been identified as the most outstanding examples of "blue-eyed soul."

First Hit

The first hit record for the Righteous Brothers was a hard-rocker entitled "Little Latin Lupe Lu." It had a certain bluesy, "soul-sound" feel to it, and it was quickly followed with a succession of similar, and equally successful hit singles.

Then suddenly, the Righteous Brothers found themselves occupying the chart tops once again, but this time with a much different sort of sound. The tune was "Lovin' Feeling," which has since become a pop standard, and it opened up a whole new area of R&B music. It was a soulful sound which was entirely acceptable in the pop vein, and it established a standard which was rapidly copied by a number of artists, both pop and R&B.

We asked Bobby Hatfield how he felt about the new dominance of R&B in the pop field, and he explained: "Rhythm and blues isn't dominating—but it's certainly taking over! It's a gas, 'cause that's always been our bag."

Soul Is...

We went on to discuss soul music, and Bobby explained that he really couldn't find an accurate definition for the term—if, indeed, there is one.

He likened the idea of "soul music" to the concept of love, explaining that both were undefinable, but that both contain an element of great emotional feeling. Bill Medley—or, "Willy," as Bobby calls him—agreed saying that "soul music is an emotional thing that you have to really feel."

Both boys have a quick smile and a great sense of humor, so when we questioned them about their "new hair-cuts" which have received so much publicity, Bobby just laughed and explained:

"When we got our hair cut, it's not supposed to be a whole new completely different bag! We just get our hair cut! We don't think that many kids are following us for our hair!"

"You don't sell any records with your hair—it's what you sing in songs. We don't try to create any new images—if we get our hair cut, that's just where it is!"

A Lot Of TV!

Looking to the future a little, we asked Bobby and Bill what plans they might have for television and for the movies in the coming weeks, and both immediately laughed and agreed:

"We both plan on watching a lot of television, and we'll probably go see quite a few more shows! Forget about getting any straight answers from these two, right?"

But Bobby came through and more seriously explained to The BEAT: "Actually, when we get back from our September tour, we're hoping to do a movie or a television special."

Both Bobby and Bill admit to being very interested in entering the field of motion pictures, and Bobby explained that a number of scripts have already been submitted to them for their approval, but they haven't completed reading any of them yet.

New LP

The boys have their own recording company now—"Righteous Productions"—and they have just completed producing one of their first artists. Both Bobby and Bill have continued their song writing, and several of their tunes are included on their latest LP, "Go Ahead and Cry."

In addition to their albums, they have also done a good bit of writing for artists, but as Bobby explained: "We don't write for any specific artists, but as we write there may be many artists whom we feel could do a good job on different tunes."

Some of you may have heard three or four different single releases from the Brothers Righteous in the last two months, and we asked the boys the reason for this.

Bobby explained that it was because they are still connected, in one way or another, with several different recording companies. Technically, they are on Verve (M.G.M.) Records now, and their latest single on that label is "Go Ahead and Cry."

This is the record with the magnificent—and very unusual—choral introduction which everyone has been talking about.

New Direction?

Both Bobby and Bill quickly put down the idea that this represents a new direction in their music, and Bill explained that it was used because the introduction called for it and they were unable to sound like an entire chorus all by themselves.

In the meantime, the Righteous Brothers continue to create their own great and distinctive brand of R&B—"soul music"—and about the only thing which can be said for this blue-eyed soulful duo is, "that's Righteous, Brother...."

OTHER CHANGES include a trip to the barber. But, Bobby says, "You don't sell any records with your hair—it's what you sing in songs."

NICE SUIT YA GOT THERE — Even Bill notices the change in tailor's they've gone through. Now it's only the very sharpest suits with the jazziest lapels and black bow ties for the popular Righteous Brothers.
Honest! This really happened! Of course, I’m sure it wasn’t the real George. (Sure I’m sure.) But I’ve stayed awake every night since, making up big whoopers about what would have happened if it had been him.

A lot of you have asked if I’m throwing away any more snails this year so I can meet George again. Well, don’t think it hasn’t occurred to me (though I’ve thought better of it. I’d be embarrassed to death after some of the stuff I’ve written about him. Besides, I might get carried away and take a large bite of him. As you (have the misfortune to) know, I’m not quite as sane and sensible as I was last year. (QUITE?) (QUITE?) (Doesn’t it just curdle you up when he sings “carve your number on my arm and mark my words I’ll get a call from me?”—GASP?) (His wall isn’t the only place I’d like to carve my number.)

Down, girl.

**Hurling Tantrums**

Besides, I’m too busy hurling tantrums so that one of you can meet your mad-blower. However, when I get to England this winter (dream on, do!), I plan to discuss a few things with George at great length. Ahem.

Here’s one for everyone who thinks they have problems. I got a letter from a girl whose parents decided to move to another state the day after she got her Beatles concert tickets in the mail. They’re leaving two days before the concert date. Her parents explain a loud roar you may have been hearing of late: Godfrey, wouldn’t that be you?

And here’s one I can’t quite figure out. A sort of personal note I asked the weirdest question in one of her letters. (Slight interruption: Sorry I haven’t sent your pix back—I will instantly.)

She said—and I quote—“why do you smoke?”

Since the subject has never come up in letters or the (tall-legged) column, I’m beginning to wonder if the question wasn’t a trick.

Considering the way I write, she probably meant to ask what. Ta-ra (as in ra-boom-di-ay.)

Mrs. Miller Is Now Chairman

Elva Miller, the music business’ newest phenomenon (?), has been doing so well for herself that she has now formed her own production company, Vibrato Productions.

A publicist, who has been making a small mint on her albums (people claim they don’t know if they’re buying the albums for the jocks or for real) will act as chairman of the board.

**Old Chinese Proverb?**

The Leaves, playing San Francisco’s Dragon A Go Go, found a modern-day proverb written inside the Chinese-owned club.

“All roads lead to the Dragon A Go Go. Blessed are those who know in this: the land of sunshine and whisky,” the inscription reads.

But it was written in Hebrew!

---

**Touring Viet Nam**

The Wild Affair is in Viet Nam on a goodwill tour, and those sounds you hear floating across the tropical rain forests may not be coming from sniper gun fire— but from the strings of amplified guitars.

Clad in uncouth combat boots, loose fitting green fatigues and straw hats, the group is touring around the fringes of areas ripped by bloody fighting. Their demanding 17-day tour calls for two performances a day at air bases and field hospitals.

**Surprised**

The Wild Affair—one of the first American pop groups to visit the strife-torn country on a Government-sponsored tour—were as surprised as they were happy when they first learned their visit had cleared the proper channels.

“It all happened so fast that we couldn’t believe we were really going,” said Denny Martin, newest member of the trio. “We talked to the GAC agency one day and the next day they called and told us we were going to Viet Nam. It was like a dream.”

If it was like a dream the Wild Affair had a sharp awakening when they were greeted by nine different inoculation needles as they prepared for the disease-infested jungles of Viet Nam.

**Bad Reflection**

But the yellow fever, cholera and other shots were only part of the whirlwind procedures the boys undertook. They were confronted with stacks of regulations and briefings and as a parting comment by Air Force brass they were cautioned, “Don’t do anything that would have a bad reflection on the United States.”

In fact, the boys were kept so busy touring through tour regulations they were left little time to consider the visit itself. A few days before they departed they were asked if they didn’t think the trip would be a bit on the dangerous side.

A startled Rod Birmingham stared quizzically at his fellow troubadours and finally answered, “You know...we hadn’t really thought about that, but I suppose it’ll be.”

**Run And Hide**

“Well at any rate,” laughed Chuck Morgan, “we will be totally prepared to make the best of it.”

Aside from an occasional joke, the trio is taking the tour very seriously. The trip was their own idea—“at the least we can do.”

Although the boys are all exempt from the draft, they are still concerned about the war in Viet Nam and especially about those who are fighting it. “I think tours of this sort help morale quite a bit,” said Denny. “I know if I were over there fighting, seeing American entertainment would make me feel better.”

**Curious**

Another reason they wanted to visit the trouble spot was to satisfy their own curiosity. “I think the reason there is so much criticism in the United States is because people don’t know what is really going on over there,” said Rod.

“When we’re over there,” he continued, “we are going to try to get an inside view of the war. We are going to talk to as many people as we can.”

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**Diary**

Denny, the historian of the group, is keeping a diary and taking pictures while in Viet Nam. The group’s experiences and observations while in Southeast Asia will be printed in an up-coming issue of THE BEAT.
Yardbirds From All Positions

By Louise Criscione

It really doesn't matter how you look at the Yardbirds. If you view them from overhead, the five shiny heads of freshly shampooed hair are the most obvious. The long, thin strands of blond which belong to Keith Relf catch the eye first. For many reasons. Light always attracts and Keith's hair is the lightest. But more than that, he is out of line. The one in the middle—the one nearest the audience. The lead singer. So, how could you miss noticing Keith Relf?

Jim McCarty you see next. He shares his brown hair color with Jeff Beck and Jimmy Page but you notice Jim because of the off-white of his severely beaten drum skins glaring up at you and his twirling drum sticks, perpetually in motion, make imaginary triangles through the thick air.

A Robot

Jeff Beck is an everpresent force. His rather unruly hair goes its own way despite all of Jeff's efforts to keep it in place. It's independent and listen's to no one. It matches Jeff perfectly for he is the same kind of independent. A rebel, maybe. But a rebel with a musical cause. And that makes him okay.

Jimmy Page is the newest Yardbird and that's probably what makes his dark head stand out. Curiosity you could call it. You peer down on his unfamiliar brown hair and wonder. Will he fit in? Will he be accepted by Yardbird fans? Will he last? He tosses his head in sort of open defiance and you decide that in the Yardbird line-up he is very much at home.

Chris Dreja's fair hair compliments Keith's stark whiteness and the others' deep darkness. He stands the far opposite of Jeff and his light hair is cropped close for a Yardbird. It behaves and so does Chris. Perhaps it's afraid to move out of place but now it seems to have lost that initial shyness just as Chris has overcome his urge to remain in the background.

Five Faces

If you look at the Yardbirds from underneath, their faces stand out immediately. All completely different and yet all possessing the concentrated look of professional musicians. Keith's thin and fragile face is often hidden from his audience. He's not a movie star. He doesn't consider his face important. It's his voice and his soul which deliver. So, as he stands in the middle of the stage with the microphone and harmonica hiding his face, his soul and his deep gutted feeling for the blues make everything else appear insignificant and worth nothing.

Jeff's face stands out above the audience. Every motion is shown there. Every chord brings a different expression to his face and every expressive gesture is a part of him. Ninety-nine percent of the time Jeff is not even aware that he has an audience. The only thing he feels is the electronic sound fighting its way out of his battered guitar.

Jim's face is one of constant change. Most of the time it is absorbed in his beat, the basis of the group he sits behind. But every so often it occurs to him that thousands of up-turned faces are noting his every move and then he breaks into an easy grin as he realizes the enjoyment the Yardbirds are giving to their audience in return for the claps of co-operation their audience is giving back to them.

The Boyish One

Chris' boyish face is nearly always shining and happy because Chris is nearly always aware of his audience. He smiles more frequently than the rest and throughout the night will occasionally pick an individual face to give his smile to. The only times he pushes the audience into the background of his mind is when he glances over to the rest of the group to make certain that everything is okay or when he steps back to adjust his amplifier. Then his face, too, becomes one of concentrated thought on the "sound" which he sings exclusively to the Yardbirds.

Jimmy is a musician in every sense of the word. Before joining the Yardbirds, Jimmy was a session musician with the reputation of being one of the best (if not the best) session men in England. His uppermost thoughts are of complete harmony between all the instruments on stage. This musical professionalism shows plainly through on his face and you can see right away that he's more than a performer—he's a performing musician.

If you look at the Yardbirds sideways, about the only things which stand out definitely are the shiny guitars and the glinting drums. Perhaps you'll notice a pair of flying maracas or a bongo resting securely between Keith's knees. From the side, individuals are merely tall shadows—only the instruments are visibly there.

To really appreciate the music of the Yardbirds, you'd have to pull the curtain down to hide Keith, Jim, Chris, and Jimmy. That way you won't be distracted and you can fully listen to what they make their instruments say. Otherwise, your eyes tend to wander to Keith's flushed face, to Jim's quick smile, to Jeff's flying fingers, to Chris' moving feet, to Jimmy's thumbing bass. You see and you feel but you don't honestly listen.

So, watch the Yardbirds from "Over, Under, Sideways, Down." But while you're looking and feeling don't forget to close your eyes and really listen. Because, you see, that's what the Yardbirds are all about. And if you fail to listen, you've missed their whole point.
The Adventures Of Robin Boa

©1965 By Shirley Penson

George, John, and Ringo (A.G.A.A.) (As In Genesis And Angel, Respectively) pitted into the waiting Rolls Royce and Robin (A.F.F.) (As In Furious) floundered in after them.

"Horridish," she moaned as the five of them sped down the driveway of the Bonzo residence. George poked her, cracking a smile. "Gerret off," he leered. "It's not all that bad."

Ringo snapped. "Then why can’t you clean up your own bloomin’ tea pot?" she snapped.

George glared. "I told you why! We don’t have time. The four of us are on a special assignment, and I can’t ask thee’ three visitors to stay in that mess."

John leaned over to say something about the tea pot not having been cleaned since they were in town last summer, but Robin scarcely heard him because her ears were standing straight up.

Assignment?

"Special assignment?" she echoed. (Should Robin ever find herself unemployed in later life, she can always get work as a parrot.)

George re-poked, cracking a rib this time. "Never you mind."

Ringo’s ears flattened. Oh well, she might as well extract the information from George. However, she would have to find a phone booth first.

Speaking in all four directions, Robin failed to discover one of the same, but she did succeed in discovering that she was once again up to her eyebrows in hot water. (Rather apropos for someone who’s about to go into the tea-potting business, don’t you think? (No, of course you don’t, or you’d be reading something sensible.)

"HELP!" she bellowed. "Not to be confused with the one I’ve seen 4,367½ times!"

What??

"WHAT??" jumped George, John, and Ringo. "Now," they added.

"That!" Robin cried, pointing to the car careening just behind them. "And that and that!" she re-cried, pointing to the two cars careening on either side of them. "Not to mention that!" she finished, pointing to the careening toward them.

George tried to leap to his feet and fell into the front seat instead. "Hit the brake, John!" he bellowed.

John reached down and belted the pedal with a right cross. The Rolls ground to a halt.

"Do something!" Robin roared as sixty-eight sturdy Beatlemania flung themselves out of their automobiles and pounced. "They think you’re them!"

However, her suggestion fell on deaf ears (and very nearly built itself). Hands were tangled in a panic’s georgous (abem) dark hair. Several girls had a firm grip on John’s sides. Pauley, who had been dragged half way out of the car, was undergoing a series of foot-chipping smooches. And Robin was almost hidden in a cloud of feathers. And what’s more, all four of them were grinning.

Ringo gasped. Those utter wonders! They were loving every minute of it. And they didn’t have sense enough to know that this touching scene continued for another of those moments, they might not live to talk (as in brag) about it.

Removing a stray foot from her mouth and chomping an unidentified fore-arm, Robin took a deep breath. Then, splitting out the flying wig she’d inhaled, she screamed at the only thing that came to mind. Which was “UP, UP AND AWAY!”

Robin, you see, had read far too many comic books when she was a child (a week ago Thursday.) While other kids her age were wasting their time on fingerprinting projects, Robin was painting the town with the Masked Mover (her fave) and other caped swingers.

Rose Rolls

She had only always figured that her car would come in handy one of these days, and she was right. The very instant she had gotten her arm up to the sworn screech, the Rolls Royce rose into the air and hovered at an altitude of approximately six thousand feet.

"Good," she breathed proudly. "Help you," she added, turning to (not to mention on) her four smirking companions.

"What is the matter with you twits?" she raged. "Are you trying to get us all dead?"

The foursome exchanged sneers. "It’s good practice," John explained. "And, as I always say, practice makes perfect."

"You should know," Robin snarled. "We wouldn’t have won if that thingy again (that’s a standing joke.) "Practice for what?"

Socket Out

When no one bothered to give her the courtesy of a reply (George did yank her arm clean out of the socket, but that’s another story), Robin curled her lip (using the rollers she always kept handy) and looked over the side of the car to make sure the aforementioned Beatlemania were gone.

They were gone all right. Out of their paws and into the nearest hospital.

Back To Earth

So, the coast being clear, she calmly ordered the Rolls to return to earth.

The next thing she knew, the car had disappeared and the four of them were standing in a strange (is not the word) place.

Ringo was squealed, as it always did when she got that I-Know-I’ve-never-been-here-before-But-I-Know-I’ve-been-here-before-HUH? feeling.

She looked around fearfully. Suddenly the place fell into place (repetition re-rules.) Of course! This was an old set from the “Help” (to be confused with the one I’ve seen 4,367½ times.) It was the famous Beatle apartment, to be exact. Or, to be even more specific, the famous Beatle, apartment after nuclear warfare had been waged therein.

In other words, at this point, even Satan’s work would be less confusing, the scene was not one but several mells of a has.

I Did That

Robin’s mouth dropped open. "How did we get here? Did I do it?"

George gave her a confused look (which she promptly returned because she already had one, thank you) (you’re welcome, you’re welcome)

"You know," she explained. "Like I made the Rolls rise.

George re-looked confused. "I didn’t know you had the power to do that.

"The Rolls Royce, you need," Robin frowned, wondering what he meant by that too stuff.

"My magnificent magic powers must be growing on me!" George, John, and Ringo mocked modestly. (Best not to read that sentence aloud unless there’s someone around to help unite your tongue.)

Robin’s ego deflated suddenly, causing her to take a most unpleasant spin about the ex-room and land in a large pile of empty cardboard cartoon.

"Go wave a wand," she thund- ered. "Over your on-day tea pot, for instance!"

Not Allowed

George pinched her angrily (which made it even madder.) "Rinie Boyd!" he hissed. "We aren’t allowed to use our powers for such things. And I think it’s the least you can do after all the trouble we’ve re-gotten you out of!"

(Have you noticed how George is starting to talk like the aforementioned Robin Irene Boyd?) (So has George, and the situation is causing a lot of trouble-turning.) (It is also keeping him awake nights.)

"You’re Right!"

Robin sat down wearily on a mountain of orange popscicle sticks. "I suppose you’re right," she agreed grudgingly. "Besides, it shouldn’t be all that much work to clean up a mere tea pot."

Then she stood up briskly. "Well, when are we going to get out of this upper area and proceed to our destination?"

"Huh?" they chommed.

Robin heaved a heavy sigh and proceeded to translate. "Would you be so kind as to tell me when we will arrive at said point?"

"Of course," soothing George, John, and Ringo. "Why do you believe about five minutes ago?"

They added.

(To Be Continued Next Week)
From The 'Perfect Society' Emerge The Temptations

By Elia

The Temptations are another of the fine Motown groups... but they are not just another group! Five talented and witty individuals involved in the creation of good music—whether it is rhythm and blues, pop, or country and western—and the communication of good will, would probably be a more accurate description of this successful quintet.

Paul had mentioned the Motown influence on pop and rhythm and blues, and this led us to a discussion of the much spoken of "Motown Sound." Once again we turned to Mel, who explained: "In my opinion, the Motown Sound is what I would call perfection, and we achieve it by striving toward perfection."

"I mean to say that we, the people at Motown, do our very best in our endeavors." This last statement, once pronounced, called forth an immediate reaction from the other four Temptations, who promptly jumped to their feet, hands on their hearts, facing Detroit.

The patriotic proceedings of the hour not only blend with the found ourselves discussing other sounds, including that particular sound with which the Motown Sound is identified.

Ois attempted to describe their sound for us: "I don't mean to sound vain or conceited, but I think it is good; it knocks me out. And a lot of people know our sound when they hear it due to that churchy sound.

Variety

One aspect of their music of which the Temptations can be justifiably proud is the variety and freshness which they maintain. They are always examining their music, and searching for ways in which to improve upon it, and this experimentation is one of their best features.

Mel explained this a little further as he told us some of their current experimenting: "It's good in this business to be able to show versatility—this is one of the Temptations' traits, I'd like to believe—and we're planning, some time in the future, to interject the instruments that we play into our act, and be musicians as well as singers.

Other things up-coming for the group? "In the immediate future, we'll have the pleasure of having our own show—a complete band and everything. We're going to do some of the bigger TV spots—including two Dean Martin shows this Fall, and we're hoping to do the 'Hollywood Palace,' and the 'Ed Sullivan Show' and all of the rest." There are also tentative plans and very high hopes that the boys will be able to follow one of their sister groups in the Motown family—the Supremes—into the Copa, in New York, within the next two years.

All of the Temptations have a tremendous amount of respect for Smokey Robinson, who has been a friend-mentor-co-worker to all of them, and has coached them since they first began at Motown.

Smokey

David recalled the interest which Smokey took in the group, rehearsing, then later working with them on their album, "The Temptations Sing Smokey." There was a sincere feeling of gratitude in his voice as he spoke of his talented friend, then—bringing out the familiar sense of humor he shares with the other four—he asked: "Let's give Smokey a hand," and once again the five Temptations rose to their feet in applause.

In the Fall, the Temptations will be making their second trip to Europe along with their appearances in clubs and on TV in this country. They are also looking forward to getting into acting, if possible, and further into writing and producing at Motown.

Before we concluded our interview, Mel decided to give one more speech on the family at Motown, and in his deepest voice he boomed: "It's a love, that has all the aspects of a perfect business machine, with the warmth that you get at home with your sisters and brothers. It's something that's not really tangible; you can't really put down the Motown feeling in words. It's something that you really have to come there and witness. And everybody is really sincerely sincere about how they feel about each other. It's what I call a Perfect Society.

The Shadows Of Knight

Shun Beatle Sound

The Shadows of Knight say they don't want to sound like the Beatles. You haven't just seen a misprint, or a slap against the Beatles or a quote from a group trying to get in solid with an 80-year-old audience. It's just that the Shadows of Knight are looking for their own sound; they feel that most groups today copy the Beatles—with, of course, a few satirical exaggerations—yet none can recapture the original excitement.

But if anybody can, the Shadows stand a good chance of creating a unique sound of their own.

The Beattle sound, in itself, is a masterpiece of musical innovation. It would take pure musical genius to parallel it. And this is where the musical knowledge and ingenuity of the Shadows of Knight comes in.

As a group the Shadows are five musically sophisticated young men who not only know music, but write it and speak with great intelligence.

The boys know not only about their own particular type of music, but of all types including classical and far-out jazz.

The music of the Shadows doesn't have its origin in Liverpool—but in the suburbs of Chicago.

The members of the group hail from the Windy City, and it was there that the Shadows got their first big break. They didn't have to wait long for it, either.

The Shadows all hail from Chicago's Northwest suburbs. In a quiet, reserved little night spot called the Cellar the group made its start.

That is, everything was calm and quiet before the Shadows took over. By the end of the summer of 1965 the section of town was happening place, and the side-walks in front of the Cellar were crowded with Shadow fans.

After more than a year of playing teen clubs, dances and hops, the group got its first big break. An executive from a record company saw the Shadows perform and asked them if they wanted to make a record.

You guessed it... they consented.

So their first hit, "Gloria," was born and released on the Dunwich label. It took Chicago—and the rest of the country—by storm. Local radio stations got more calls asking for that record than any other record in Chicago history.

The group followed with "Oh Yeah" and there was no question that they were going places.

The reason for the Shadows' instant success, undoubtedly, is their originality. The music of the Shadows of Knight—the individual members—is anything but stereotyped.

Jim Sohn, lead singer, is the explorer of the group, and answers to the title "the little hairy wild man." Warren is the group's perfectionist and handles the electronic equipment for the group.

Jerry is what is termed a "neatnik," and never appears without a coat and tie. His hair, always perfectly combed, sharply contrasts that of Joe, who is called the "sheep dog." Tom is extremely quiet and is the ladies man of the group.

Musically, the Shadows of Knight are just as individualistic. They would have to be to not want to sound like the Beatles.
Terry Slater Remembers 'The Good Days' of R&R

By Mike Tuck

The thin-faced Englishman across the table sat up straight in his chair and, except for a few hundred years and a touch of odd clothing, bore a strange resemblance to a Briton, perched in a room next to a pirate ship.

If I were a child of literature I would not have been easy to deal with. My father would have rebuked a glumly serious son of an unappreciative parent but I was the prawnke ship.

But his slanted face and long nose and pair of brown steers made him look more like a prime captain's material. His shiny hair was blown back from a leathery face that was molded in a perennial sniff as if to avoid the glaring sun that reflected from briny water.

His expression revealed all the relief and fatigue of a lean pirate captain who had just brought his frigate and his men safely away from a battering storm and a long chase by the Spanish Armada.

But back to reality. Back to Terry Slater. My imaginative bubble wobbled until the ship was a pirate quietly assured me the only ship he ever set foot on was an ocean liner from Liverpool to New York.

And, he declared, the closest he had ever come to a battle was when some entrap tireminded them in an attempt to reach his traveling mates, the Everly Brothers.

Terry Slater, the jolly bass guitar of the Everly, has an ac pence that is well known to collogi ans from the foggy isle.

As his initial windblown appearance had indicated he is what a literature professor would classify as a romantic, and he talks with wistful relish of bygone days when he and his mates were knocking about Hamburg.

"Ah... they were the good days," he in his typical British grammar.

"...they were the days before the Beatles and the Rolling Stones got their big starts, and they all played Hamburg. It was kind of the center of rock ‘n’ roll and even then it wasn’t a polished profession like it is today, it was still more exciting.

"Nobody had any money in their pockets back then but that’s part of what made it so much fun. The living was hard and rough. All we lived on was coke and hamburgers, but nobody seemed to care.

Terry Slater could still pass for one of the original colorful characters off a page from that era of rock ‘n’ roll history. He is with a world-renowned group now and he eats regular and money is the least of his worries. But you couldn’t tell it by just talking to him.

He insists he is quite happy now, however, even though he at times is confronted with thou sands of screaming people in plush auditoriums and has to make courtesy visits to such distasteful places as castles and fortresses.

The main reason for his happiness, he points out, is his close friendship and admiration for Phil and Don Everly.

"I’ve been good friends with Phil and Don for a long time—since about 1958 when they’re coming to England and my group would back him up,” he remembers.

"If it weren’t for the Everly’s, he allowed, “I wouldn’t be here today. They’re the ones that made it all right with the Government so I could come over here.”

But Terry hasn’t seen much of the United States as he has seen of the rest of the world since he permanently joined the Everly’s a year ago. They immediately went on a world tour and are about to go on another.

And almost everywhere he’s gone, he says, the reaction has been the same. Crowds and screaming.

"Ya’ know it’s strange," he mused, "but the Everly’s draw more crowds and better reactions in other countries than they do in the United States.

"It’s a gig in Canada, they were mobbed by not only teenagers but by grown men and women... One 43-year-old woman even fainted!"

At this point, Terry noted a paradox between American audiences and American artists. "I prefer American artists," he said, "over English artists, because they seem to try harder. They are more anxious to please their audiences.

"Yet, the American audiences seem to appreciate it less. In England, if an artist had a hit ten years ago the audience will remember him and appreciate him."

He reflected for a moment upon what he had just said and again his lean face brightened. And at last decided he more resembled the prawnke ship.
...A SCIENCE FICTION PEEK INSIDE THE HUMAN BRAIN

...THE ONE-INCH MODEL OF A SUBMARINE WHICH ESCaped THE BIRD

THE BEAT Goes To The Movies

FANTASTIC VOYAGE'

By Jim Hamblin
(The BEAT Movie Editor)

Briefly the story revolves around saving a scientist who came over from the other side, to divulge all his knowledge of how to prolong the time in which matter can be reduced in size to microscopic dimensions. In an attempt to save him, he suffers brain damage, and the only way to save him is to miniaturize a special submarine and put a crew inside his head to work on the problem.

The studio shot the story without any special effects, just actors, more than a year ago. Then they tried to see if they could successfully re-produce the inside of a blood vessel and blood itself, and all the other things an atom-sized crew might see.

The result is a startling new concept in film-making. The special effects, upon which the film is completely dependent, are flawless. Special new techniques were designed to carry off the spectacular trip, and the company (20th Century-Fox) dropped a bundle doing it. But any studio that would spend so much money on Cleopatra certainly would not mind $6,600,000 on a picture almost certain to win Academy Awards for its technical excellence.

There are some funny stories connected with making the film, according to Saul David, the producer. Part of the filming required a tiny 1-1/4 inch model of the submarine. It was carefully handcrafted and painted meticulously, then casually set down on a studio window sill to dry. And a blue-jean swept down, picked it up, and flew away with it! Several days were lost while craftsmen built another one.

The sets used for the lungs, the heart, the inner ear, and arteries, are painstakingly realistic, and about 5 million times bigger than the real thing. Experts from the UCLA Medical Center supervised construction.

Excellent cast includes Stephen Boyd, that lovely child Rachel Welch, as well as Arthur Kennedy, Arthur O'Connell, and Edmund O'Brien.

It is hard to call this simply a science fiction film. Who among us can say that tomorrow it may not all be a chilling and exciting reality?

AROUND AND WORTH SEEING:

ASSAULT ON A QUEEN: Sinatra is an unwilling partner in a daring plot to knock over the Queen Mary luxury liner. In last scene he hands survivors in raft a paddle, and notes well, "South America is thataway!" One of his best adventure flicks. (Paramount)

ALFIE: A sordid, very adult, not very cute movie about a confused but maybe happy man. Not for the young in years or the squeamish. Very much like a filmed version of the Keinholz art exhibit that upset Warren Dorn this year. Like us, you may never make up your mind about whether you like it. It is at the very least an interesting and often funny story. Best performance is by Paul McCartney's steady, Jane Asher. (Paramount)

BATTLE OF THE BULGE: A sweeping semi-type documentary of Hitler's last gasp. And with the possible exception of Paths Of Glory, the best war movie yet made. Stars Fonda, Dana Andrews, Robert Ryan, and 400 big mean tanks. (Warner Brothers)

WALK DON'T RUN: The smoothest of the old smoothies, Cary Grant, is still carrying bottles of milk around in his pajamas after all these years! Excellent comedy. (Columbia)
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