The Rolling Stones - Bound for California

Dylan, Sonny, Cher Lead Pop Music Poll
**Stones' Concerts Packed**

The Rolling Stones are rolling through their most successful American tour to date, drawing huge mobs of fans and concert crowds from New England to California. The tour began Oct. 29 in Montreal and will wind up in early December with a concert in Oakland Dec. 4, an afternoon show in San Diego Dec. 5 and a night performance in Los Angeles later that evening.

A typical performance occurred in Rochester, N.Y., where two persons were injured and police finally moved through the screaming crowd to halt the show after the Stones had finished seven of their 11 scheduled numbers. A police detail of more than 30 uniformed officers and plainclothes detectives teamed with 30 uniformed guards and ushers to quell the disturbance.

With 16 concerts already concluded, here is the remainder of their schedule:

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<th>Date</th>
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<tr>
<td>Nov. 25</td>
<td>Pittsburgh, Pa.</td>
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<td>Nov. 26</td>
<td>Detroit, Mich.</td>
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<td>Nov. 27</td>
<td>Dayton, Ohio (1)</td>
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<td>Nov. 28</td>
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<td>Nov. 30</td>
<td>Denver, Colo.</td>
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<td>Dec. 1</td>
<td>Vancouver, B.C.</td>
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<td>Dec. 3</td>
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<td>Dec. 4</td>
<td>Oakland</td>
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<td>Dec. 5</td>
<td>Los Angeles (afternoon)</td>
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**BEAT Pop Music Awards Poll**

**CATEGORY V: OUTSTANDING RECORDS OF 1965**

<table>
<thead>
<tr>
<th>Male Vocalist</th>
<th>Female Vocalist</th>
<th>Vocal Group</th>
<th>Record Producer</th>
<th>Instrumental Group</th>
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<tr>
<td>Sonny Bono</td>
<td>Cilla Black</td>
<td>Animals</td>
<td>Herb Alpert</td>
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<td>Donovon</td>
<td>Petula Clark</td>
<td>Beach Boys</td>
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<td>Donny</td>
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<td>Beatles</td>
<td>Herb Alpert</td>
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<td>Donlan</td>
<td>Brenda Holliday</td>
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<td>Barry McGuire</td>
<td>Dusty Springfield</td>
<td>Beatles</td>
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<td>Roger Miller</td>
<td>Connie Stevens</td>
<td>Beatles</td>
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<td>Gene Pitney</td>
<td>Tina Turner</td>
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<td>Barry McGuire</td>
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<td>Janie Baez</td>
<td>Tina Turner</td>
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<td>Cher</td>
<td>Tina Turner</td>
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<td>Petula Clark</td>
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<td>Barbara Lewis</td>
<td>Tina Turner</td>
<td>Beatles</td>
<td>Sonny Bono</td>
<td>Herb Alpert</td>
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**Vocal Record—45’s**

- Baby Don't Go
- Dying in the Chapel
- Help
- Time of Your Life
- Satisfaction

**Instrumental Record—45’s**

- The In Crowd
- Taste of Money
- Who’d I Be
- Cast Your Fate to the Wind

**Vocal Album**

- Beach Boys Today
- All of Me
- Help
- It’s the Same Old Song

**Institutional Album**

- Beatles Sound Book
- Hollies Strings
- My Girl
- Whipped Cream & Other Delights

**Recognition**

The BEAT is originating the Pop Music Awards to provide recognition to those who have contributed most to the recording industry during 1965—selected by the public.

More than 50,000 votes were received in the primary balloting to select the finalists. The photos to the left include all the finalists in one category—Outstanding Male Vocalist of 1965.

Sonny and Cher demonstrated their popularity by sweeping to the finals in every category in which they were entered—both individually and as a duet. This included Outstanding Male Vocalist, Outstanding New Male Vocalist, Outstanding New Female Vocalist and Outstanding Duo. Their records made the finals in both the 45.r.p.m. singles and albums competition and in addition Sonny was acclaimed as one of the year’s outstanding composers.

Their overall showing was matched only by Bob Dylan, who also rode an avalanche of votes to the finals in every category for which he was eligible. This included Outstanding Male Vocalist, Outstanding New Male Vocalist (Dylan has been world-famous as a singer for years, but became a sensation in the pop field only this year) and Outstanding Composer. Three of the top ten singles of 1965 were penned by Dylan, and his own vocal offerings were among the top ten records in both the singles and albums competition.

With voters indicating their top ten preferences, both Dylan and Cher are covered in this issue of the BEAT.
"Real" Teen Revolt—Byrds

By Bob Feingold

The Byrds' sound is uniquely beautiful and their success is evident not only in the sale of their records but also in the rapidity with which their "sound" is being copied.

And, although the Byrds dislike the label "folk-rock," they are considered by many in the music field to be the founders of the folk-rock message and one of contemporary music's most important influences. There have been countless articles written about the Byrds, so many in fact that the average fan could probably tell you more about them than they could themselves. Yet, an air of mystery surrounds these freckle-faced young men.

In keeping with The Beat's policy to bring its readers content rather than fiction and real life situations rather than make-believe, we asked the Byrds to answer some of our questions and give us their concept of the so-called "Teenage Revolution." A subject in which we are all very interested and, in some way, involved.

Q: What is your concept of the "Teenage Revolution?"

DAVID CROSBY: "It definitely is a revolution and it definitely involves the teenagers and a great many more people than the teenagers.

"Over half of the people in the country are under 25. The country isn't being run as they know and feel it should be. The discrepancies are too obvious. The wrongness and the corruption disturbs and upsets them.

"And the uncertainty of the nuclear thing, which is something we've lived with since we were born. They definitely want to change this and a lot of other things."

Q: What are they interested in changing?

DAVID: "They're interested, as far as I've been able to discern, in the possibility of love as opposed to war. They're interested in trying to learn, trying to grow and they're resentful of the situation they've been handed as their lot."

Q: Do you think that the vast majority of young people know what the problems are?

DAVID: "I think that, naturally, only a small percentage of them are intellectually aware of that. However, they are emotionally disturbed with the feeling of the times."

Q: Do you think that message songs help to make them more aware?

DAVID: "Message songs imply an area which I doubt adds very much. I think people get a great deal of truth out of Dylan's word collages but I doubt if they get much truth at all out of the surface or very shallow copies of Dylan and Dylan's work."

Q: What do you think about the "Teenage Revolution?"

CHRIS: "It's really happening. We run across a lot of very bright kids these days. For example, not as many kids watch TV anymore—that's good."

Q: When does this start?

CHRIS: "As young as 11 or 10. They're asking more questions. They're much sharper."

Q: And is music the main source of information?

CHRIS: "Well, not just music but everything that goes on around them. Their eyes are much more open to things."

Q: Do you think the "protest" songs are an important factor?

CHRIS: "I don't know if it would have a song to do it. There are some good protest songs and there are some which are not so very subtle. They come right out and say, 'This is bad' without saying 'how' or 'why.'"

Q: Are there too many "protest" songs?

CHRIS: "Yes, there are. It's becoming very commercial. They're just writing songs to attack something without any reasons."

Q: With the variety in popular music, do you think people are becoming more sensitive to sound?

GENE CLARKE: "I think so. I really do. I think that people are becoming much more sensitive to music because music in the pop field is much more sensitive."

Q: With this increased sensitivity do you think the Teenage Revolution is an extension of this?

GENE: "It's a reality instead of afad. It's real and it counts."

Q: And when do they find this out?

GENE: "Whenever they are capable of comprehending what it could possibly mean."

Q: What do you think about Herman's statement that the "Byrds are second hand Rolling Stones?"

MIKE CLARKE: "I don't know any Herman. Who's he?"

Well, they're back! The Rolling Stones arrived Stateside for a six-week tour to a fervor of adulation which has probably never been equalled.

When they landed in New York they were greeted by a 100 ft. illuminated picture of themselves atop Times Square! All of their concerts have been sold-out for months and extra security and first-aid stations have been set up to protect the Stones and care for their fainting fans who are apt to swoon at every note.

This time around the Stones have hired their own plane and for their New York stay they booked two entire floors of the Warwick Hotel. A far cry from their days of playing to half-filled auditoriums and smart-mouth eccentrics, isn't it?

Herman's Third

Plans are now in the works for Herman to begin his third film early in 1966. If his managers approve, Herman will star in "Mrs. Brown, You've Got A Lovely Daughter" for MGM. The plot will be based on the song which will leave the scriptwriters with plenty of leeway to come up with some wild ideas.

Anyway if all goes well the movie will be shot both in England and Hollywood. Herman's turning into quite an actor, isn't he? And he didn't do half-bad at the host of "Hullabaloo!" either. I guess there's just no stopping Herman now.

The Yardbirds sure go all out to be different. You know, like recording Gregorian chants and things like that. Well, now they're trying to top even themselves by appearing in a pop satire review!

Huge Risk

They realize that they're taking a big chance because the audience will be coming to see a pop show and not a show full of sketches and skits as well as songs. But knowing the Yardbirds, they'll no doubt be hilarious and win over the entire audience.

QUICK ONES: An English pop paper has come up with a picture of Mick Jagger on stage which looks exactly like Herman—honest! Dusty Springfield is their favorite dance is The Jerk but "the kids in England can't do it." Are you ready for this? Bob Dylan just may appear in a movie with Marlon Brando. It ought to be a much picture—the way the two of them mumble we won't be able to understand a word of it. Of Dylan, Joan Baez says she is temporarily off him because: "I'm fed up with his antics. Probably vice-versa too. Although the Beatles and Herman have long since vacated that Benedict Canyon house they may still continue to stream past it. Dave Clark's next movie set to roll in January. Mick Jagger, Keith Richard and Andrew Oldham have formed an independent production company, We Three Productions.

Paul Doesn't Mind

Paul McCartney says it doesn't bother him at all when another artist cuts one of his songs. "I'm always pleased when somebody has a hit with one of our songs—it's almost as good as us doing it."

ON THE BEAT reported a few columns back that Paul disliked protest songs. Well, now he has gone so far as to predict what will replace them. "We think that comedy numbers are the next thing after protest songs." And so according to Paul and John have written several "funny songs."

All I can say is that if possibly The Bird Of Paradise Fly Up Your Nose is any indication of things to come, Paul's prediction will be coming true in the not too distant future.

The Beatles have just completed taping a 50 minute show which included 89 other performers, which must be some kind of record. The Beatles even got Peter Sellers to come on the show and sing "Hard Day's Night" which has got to be the funniest thing ever. Snapped around and found out who The Wonder Who Are. You guessed it—they're really the Four Seasons. Nice trick boys, you now have two records in the charts instead of one.
BEAT PHOTOGRAPHER, Robert W. Young, captures the Rolling Stones as they wait patiently (?) for their plane to carry them on to the next stop on their American tour. Mick Jagger, Keith Richards, Brian Jones and Bill Wyman are all present and accounted for — but what happened to Charlie Watts?

Yeah, Well Rolling Stones...

Tea Bags And Sweatshirts

By Tammy Hitchcock

Yeah, well we’re Stoned again this week. Oops, that didn’t come out sounding just right, did it? What I meant to say is that we have the Stones all anchored onto our Yeah, Well Hot Seat this week.

Quite a few of his fans have been wondering why Keith never makes any on-stage announcements. He assures us that it’s not because he’s lazy or has perpetual laryngitis or anything as disastrous as that.

It’s just that “I have to change guitars, alter volume and tone controls, plug into fuzz-boxes and all sorts of things.”

Yeah, well I have your whole problem solved for you, Keith. From now on I will accompany you on all of your personal appearances and while you introduce I’ll plug your tone control into your fuzz-box for you!

The End

Bill has now gone into the talent discovery bag. One of his latest discoveries is a group called The End. Yeah, well Bill, I have a real hot tip for you.

There’s this girl who has the most fantastic voice and the way she looks is unbelievable. I mean, everyone just stares and then when I start singing they all race for the exits.

Fact is, half of them don’t even wait for me to sing — they practically kill themselves getting out the minute I come in. I really can’t understand why. There’s nothing wrong with an orange and red shirt, green and white checked skirt, textured hose and black knee-boots — is there, Bill?

The Stones owe an American disc jockey $5 ‘cause they bet him “Satisfaction” wouldn’t reach number one in the nation. Yeah, well that jock shouldn’t feel too bad.

Stones’ Debts

The Stones owe me one flower through tea bag which prematurely bloomed through a rubber band which once held my hair up but which now holds Bill’s sock up, a half a stick of bubble gum, a “Rolling Stones, Now” album which Mick sat on, a picture of Keith which Charlie tastefully decorated with googles, go-tee, blacked-out teeth and warts, one fountain pen which George Harrison touched, and one slightly used Kleenex. “Course, I’m not about to ask for all those valuables back. Mainly because I owe them one roll of undeveloped film which I dropped into a sink full of soap suds, one copy of their British “Out Of Our Heads” album which I sat myself on, one guitar strap which I broke, and an apple which possessed one healthy and hungry worm in it.

I owe to Charlie one half-finishing painting on which I spilled my liquid eyeshadow and then tried unsuccessfully to wipe off with some old striped rag. And to Brian I owe — one striped shirt.

The last time the Stones were in town Charlie was leggirg around this black hat. I asked him if he was going to wear it and he said: “No, I’m going to sit on it.” Yeah, well you don’t have to do that, Charlie — I’ve already done the honors!

Like A Date, Brian

Brian is forever wearing sweatshirts which people give him. Like he wears this one which says “Radio Syd” and other one which has “Rudolf Rossmann Sport” on the front.

Yeah, well I can hardly wait until I see you again, Brian. I’ve had a sweatshirt made for you too. It says “Tammy Hitchcock Wants A Date.”

You all know that the Stones like to record at the RCA Studios. And Mick tells us why: “Mainly because of a bloke called Dave Hassanger. He’s the Sound Engineer there and he knows exactly what we’re trying to do, he doesn’t mess about getting exact settings on the dials.”

Mick — It’s Me

Yeah, well listen, Mick, it’s not really Dave at all — it’s me. You know why “Get Off My Cloud” came out so well? It’s ‘cause I helped Dave! I put my purse down right on top of the dials. That way he couldn’t mess with the dials — he couldn’t even move ’em!

Keith was talking about the difference between a European audience and an American or English audience. “Here they are mostly girls — which is just fine with me.”

Yeah, well it’s not just fine with me! All you girls had better stop chasing Keith. You should all be thoroughly ashamed of yourselves. I mean, how utterly UNLADYLIKE!

And besides, I’m chasing Keith myself and all you girls keep getting in my way!
Stones Reign Supreme

The Rolling Stones have done it — knocked Ken Dodd's "Tears" from that number one spot! Dodd reigned for six straight weeks, gaining the chart-topping position by knocking off the Stones' "Satisfaction."

So, now the Stones have repayed Dodd by capturing top spot with "Get Off My Cloud," dropping "Tears" down to number three.

British Top 10

1. GET OFF MY CLOUD
   2. YESTERDAY MAN
   3. TEARS
   4. GOOD NEWS WEEK
   5. HERE IT COMES AGAIN
   6. YESTERDAY
   7. IT'S MY LIFE
   8. STILL I'M SAD
   9. ALMOST THERE
   10. EVIL HEARTED YOU

The Fortunes and "Here It Comes Again" moved up one place this week falling in at number five. And Matt Monro's "Yesterday" did likewise coming in at number six.

The Animals took another big jump — all the way up from number 14 to number 7 with "It's My Life." Looks like their chart life is pretty good right about now!

The Yardbirds find themselves this week in a rather unique but certainly enjoyable position. Both sides of their record are in the top ten — "Still I'm Sad" is up from 12 to 8 while the flip, "Evil Hearted You," plopped down in the number 10 spot.

The Australian Seekers are literally fying up the British charts with their new one, "The Carnival Is Over." The record debuted last week at number 27 and this week is all the way up to number 11.

Another flyer this week is Len Barry's "1-2-3." The record debuted last week and this week moved himself from 28 to number 16. A double country hit for Len who is wisely paying our countries across the ocean a visit to further bolster his chart status.

This week's highest debuters are The Who, the guys who play up the pop art craze to the hilt. Their "My Generation" came in this week at number 18 — a nice debuting position for any record.

Fortunes Got Their Trouble

The Fortunes, who's first hit in America was "You've Got Your Troubles," have got their troubles.

They need an image. It seems most of their fans can't tell them apart and they have no definite distinguishing mark.

"We don't expect a wild image," said Barry Pritchard, "I suppose if we started doing all beat numbers and leaping about we'd get an image. But, we wouldn't sacrifice a good stage act to get an image."

What kind of image do they want? "Any image that makes money," quipped Barry.
The Shindigger Signs Off

Howdy hi, Shindiggers. Welcome to our very last get together here at "Shindig."

I'm sitting here alone in the audience section of the set, thinking about all of the good times we have had together here at Shindig.

The stage is dark now, and the dancers have all gone home. The "Shindig" band has put their instruments away, and all that can be heard now is the lonely sound of silence.

If these darkened walls have any memories at all, I know that the ghosts of the good times past are here with us tonight. In fact, I can almost hear the echoing voices now.

I can hear the Beatles as they were presented by "Shindig" in "Around the Beatles." I can still feel the excitement I felt the night the Rolling Stones introduced "Satisfaction" for the first time on "Shindig."

I hear the wild screams of the girls the night that Jerry and the Pacemakers were here. In fact, two of those little girls were so excited that they had to be taken to a hospital.

Last TV Appearance

I remember the night that Sam Cooke was on the show; it was one of the last television shows he appeared on before his untimely death.

I can still hear the thunderous applause the night that Ray Charles was here. I remember the excitement of the opening medley as all of the guests sang one of Ray's songs, and then there were trumpets and a drum roll and then Ray himself sang "Georgia." He was the only performer ever to get a standing ovation—from both the audience and the "Shindig" cast and crew—on "Shindig."

I can hear Sonny and Cher singing the night that "Shindig' first became a network show, telecast all across the country, and I remember the fun we had when the Dave Clark Five were guests on the show.

I can hear all of the laughter ringing out around me from all of the practical jokes we have all played on one another. Kirby with his wild sense of humor, and Bobby Sherman with his even wilder sense of humor. I remember the Halloween show when Bobby Sherman broke up all the rehearsals as he came bounding out in a long, red-haired wig yelling "Sonny... Sonny where are you?!?"

I think of all the people who have gotten their start right here on "Shindig," and all of the other shows which got their start because of "Shindig." I think most of all of that jolly, good-natured, and brilliant man who started it all—Jack Good. Without Jack, there would have been no "Shindig" and television—and a lot of people—would have missed out on a great deal of fine entertainment and a great deal of happiness.

We all owe a debt of gratitude to Jack.

I can still hear Glen Campbell and Jerry Naylor as they sang a duet for me backstage during the taping of one of the shows, and I remember the day that Dick and Dee Dee were on the show, and had the entire cast and crew in absolute stitches all through rehearsals.

I remember the great fun we all had at the parties that the Welling tons threw for everyone at "Shindig," and the fun that everyone had on the "Shindig" tours that traveled across country.

I can still hear the Righteous Brothers singing one of their great, soulful numbers and just breaking up the show with excitement. And I can't forget all of the hard work—the "blood, sweat and tears"—of all the people in the cast and crew of "Shindig" for the last year and a half. They've all been just the greatest.

The Other Side

And you. I can't stop thinking about you, the people at home on the other side of the television set. We all hope that you have had as much fun and enjoyment watching the show, as we have had presenting it to you.

"Shindig" is going off the air now and what used to be will be no more. But we would still like to hear any opinions you may want to express. If you have anything you would like to say about "Shindig," please write to me—The Shindigger—in care of The BEAT, or address your letters and cards to ABC TV, 4151 Prospect Ave., Los Angeles, Calif. 90027.

For myself and for everyone on "Shindig," I would like to thank you for your support and appreciation of "Shindig" and for the last time ever ask you to maintain your soul, Shindiggers; and remember: no matter what anybody says—ROCK ON!!!!!
VISITOR FINDS LANGUAGE BARRIER

British Speak English, Not American

Dear BEAT: 
Regarding your recent articles on what one may expect when traveling in Britain, I think it is only fair to warn readers that one major problem they will face is that of the language barrier. My own first trip to England was nearly a disaster because of this, and the second trip was only slightly better.

As Art Buchwald once said, "English is a vast, beautiful but improbable language that resembles American about as closely as Spanish resembles Italian. Just enough to throw you off." He's right, too.

Everyone knows that jam sandwiches are jam batties, and a cuppa refers to a cup of tea, but how many know that a coat belongs in the front cupboard (closet)? Everybody knows that one takes the lift to get to the fourth floor but how many people know what the "closet" (water closet or w.c.) is.

One spends a rainy afternoon at the cinema or seeing a film—or even "at the flics." That may sound very "antique," but then you must remember that in many English towns, you ring up the operator on the phone and she will connect you with the number you want. (Remember the old "Lassie" TV show—same type of phone system, only they still have it in many places.)

Foods don't vary too much. Cookie is biscuit, a steak is a sirloin roast, crackers are (ugh) digestives, bacon is gammon or streaky. What we call Canadian bacon is what they call bacon, corn is maize and hamburger is mince meat (their most well-known type of what we call hamburgers are called "wimpseys," and believe me—that's exactly what they are.

When shopping, or referring to things around the house, a wall plug is a multiple outlet adaptor, a sink is a basin, a clothes pin is a clothes peg, not much difficulty there. Remember also, that a limousine is a saloon, cheesecloth is butter muslin (or matron cloth) a van, suspenders (for slacks, etc.) and braces, braces (for your teeth) are bands.

One does not stand in line, one stands in a queue, and one "queues up." A model is a mannequin, a magazine stand is a kiosk, gasoline is petrol, one wears plaits, not braids and one gets a ladder, not a run in her nylons.

This is just spoken English. The written language is even "crazier." Color is colour, realize is realise, defense is defence, pill is pill, curb is kerb, traveled is travelled, skillful is skilful, maneuver is manoeuvre, anesthesia is anaesthesia, plow is plough, draft is draught, stories (on a building) are storys, program is programme etc., etc.

As for pronunciation—well, that varies in every county and has to be learned from experience. Most words with "ew" are pronounced as in "you"—that's universal. But words like grass differ from grass to grasses.

As Art Buchwald concluded his article—"there'll always be an England."

Name withheld by request

HOWARD HAWKS PRESENTS RED LINE 7000

WHERE ENGINES MELT AND YOUNG BLOOD BOILS!

...where girls can go only for men who think fast, love fast, ...The Speed Breed!

Beatle Voices
Now On TV

Did you know that the Beatles are on television here every Saturday morning?

Well, the voices of two of them at least.

King Features has a new television show on now called "The Beatles' Series." It's a cartoon feature produced in London using the voices of the real George Harrison and Ringo Starr as well as authentic British accents.

The show features the Beatles in short cartoon features in wild escapades all over the world. Even their fans are in the show. The fab four have been seen being chased by adoring fans everywhere from Africa to Arizona. And each cartoon includes at least one Beatles song.

TECHNICOLOR
Co-starring JAMES CAAN, DEVON, HIRE, HOLT, CRAWFORD, HILL, WARD, ALDEN

Directed and Produced by HOWARD HAWKS Screenplay by GEORGE KIRGO
Music Scored and Conducted by NELSON RIDDLE

OPENING WED., (NOV. 24) AT THEATRES AND DRIVE-INS ALL OVER TOWN

Name withheld by request
Life + Laughs = Dusty Springfield

By Louise Criscione
Dusty Springfield's voice came over the house phone: "Why don't you come up to my manager's room? I'll be up in a few minutes. You see, I sent my clothes out to be cleaned and they're only coming back in dripples and drabbles! So, as soon as I get a proper outfit I'll be up."

I had no sooner settled down to a cup of coffee when footsteps were heard running down the hall and Dusty burst into the room apologizing for being late. She was wearing a bright green print dress, a most proper outfit, and one which looked great with her blonde hair.

"I've been having so much trouble with my clothes. You see, in England we don't have color television so all my clothes are light colors which don't look well on color TV. It comes out looking all white and it drives the television people mad." Dusty bubbled.

It was then that our BEAT photographer suggested that we all go poolside to take some pictures. Dusty wrinkled her nose, gave the photographer a funny look and then said: "Okay, I'll be back in a second." And with that she raced out of the room and down the hall again.

She was back in a second, this time dressed in white capris and a black and white striped top—looking very, very American.

Once poolside we began the interview. Of course, Dusty has had several huge hits here in America but lately she has encountered her share of trouble in getting onto the charts.

"I don't know why. It's just one of those things," Dusty said. "It's completely the opposite in England but here I don't know what went wrong." She thought on it for a while and then added: "It might be that I'm not here enough."

"Soul" Sound

Whenever people write about Dusty's music they invariably use the word "soul" to describe her sound. But what is it—this elusive quality they call soul?

"Ouch" Susan

By Susan Frisch
Can you please give me the birthdays of Sonny and Cher.
Carol Renovich
Their birthdays are: Sonny, February 16, Cher, May 20.
Where can I write to the Byrds and be sure of getting their autographs? Not a fun club please.
Fran Bruehl
Write to the Byrds at 9000 Sunset Blvd., #407, Hollywood, Calif.
Are Peter Asher and Millie Small engaged? Do any of Bob Dylan's affairs end in marriage? Tam-Tam Moon, Ms. John, "Am I Me Babe, and Love Minus Zero on them?
Mickey Smith

First of all, NO, Peter and Millie aren't dating. Quite a few of Dylan's albums have those recordings on them.
Has Bob Dylan been in town lately? Why hasn't he been on Shindig, Hullabaloo, etc.

Bob Dylan has not been in town since the beginning of September. What kind of makeup does Joan Baez use, and was it true that she was in a car accident with another girl friend?
Jane Asher
The "real" Jane uses Max Factor makeup base and M.F. cake eyeshadow. No, she wasn't in any car accident.
Where did Sonny and Cher meet?
Peggy Clifford
Sonny and Cher met while at a recording session. They were background singers.

Do you give me an address where Cher will get a personal letter? This is very important, and I must be sure she gets it.
Carole Nelson
Write to Cher and label it PERSONAL at 7715 Sunset Blvd., Hollywood, Calif.

"Like This" says Dusty—helping BEAT photographer, Robert Custer, focus his picture of darling Dusty.

"What's So Funny?" Only BEAT reporter, Louise Criscione, and Dusty Springfield know and neither one of them will let us in on the joke. But from the looks of Louise, it sure must have been funny!
HELP!

I desperately need a story or essay for use as the basis for a motion picture. Please write to: Don, Imperial Pictures, 5250 Wood Avenue, South Gate, Calif. 90281.

HELP!

I would like to trade the L.P. "Introducing Herman's Hermits" for the Beatles L.P. "Something New." Also, I would like to trade the album, "Beach Boys Today" for Ian Whitcomb's first album (or the Marianne Faithful or "Glad All Over" by the DC 5. Anyone interested contact me. All L.P.'s are in good condition. Fernie Habush, 6220 Bluebell Ave., No. Hollywood, Calif.

HELP!

Anyone interested in helping start a Robert Vaughn Fan Club write Glenn Hawley, 6351 West 79th St., Los Angeles, Calif. 90045 or Marilyn Warne, 7507 Westlawn Ave., Los Angeles, Calif. 90045.

PITY THE POOR HULLABALOOGER! Dave Hull was taking a peaceful nap between records when he was pounced upon by a bloodthirsty gang of terrorists — known by many as Freddie and the Dreamers. Fortunately for Dave, he was able to convince them the guy they really wanted was Dick Biondi.

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MAIL TO: KRLA BEAT, 1401 S. Oak Knoll, Pasadena, Calif.
KRLA’s Johnny Hayes
Is Versatile Personality

Johnny was born 26 years ago on March 10 in Macon, Georgia. After completing his high school training, he spent some time in the Air Force and then went on to do his first job in radio as a disc jockey in another city in Georgia.

Johnny’s interest in radio had been stimulated by his first visit to a radio station with a friend. He found himself fascinated by the equipment and the whole idea of radio broadcasting, and it didn’t take him very long to decide that this was his chosen profession.

But there was one problem which he had to face: having been born in the South, Johnny had in his observation a distinct Southern drawl which definitely had to go if he was to be successful as a radio announcer.

So, he undertook to rid himself of his native “you all”—all by himself. It wasn’t easy, but Johnny listened to every radio announcer on every radio program which was broadcast in Georgia, and within a few years, he succeeded in completely losing his drawl and even managed to lower the range of his voice by several octaves.

Johnny is a member of the winning team of disc jockeys at KRLA for eight months. And speaking of his beginning with the station, Johnny says: “I only want to work for a winner—I don’t want to work for losers—and of course that eliminated everyone else in town. I’m not just saying that, because I have to believe in any station I go to work for—that’s very important—I have to believe in them, and I believe in KRLA. It’s a winner.”

Swing Shift

Johnny is the man upon whom all of the other disc jockeys at KRLA must rely at one time or another. Aside from his regular weekly chores on the Saturday Top-30 Tunes of the week, Johnny is the man who steps in and saves the day for every one of his fellow disc jockeys who is taken ill or making personal appearances. This is probably one of the most difficult tasks in radio— to successfully take over someone else’s program for a short period of time. But Johnny is one of the few men who can do this, and do it well!!

Johnny’s preferences in music generally depend on his particular mood of the moment. “Whatever I want to hear at the moment; like songs that say something to me. One day it might be classical and the next day it might be pop.”

His personal favorites in music are those that follow pretty much the same pattern, but he does have a special interest in Dylan’s work. Just what does he think of Dylan?

“Like him as hell’s all. He is interpreting life as he sees it, as he lives it, as it really is. You know, I just came to a realization not long ago. It’s so obvious that it almost seems ridiculous to mention it, but people who write of love and of pain and of hate have usually lived through it and experienced it themselves.”

Not Sure

As far as the protest movement in music is concerned, Johnny sums up his feelings on the matter by saying: “I’m not sure just what they’re protesting. I don’t know if they are really protest songs at all.”

There are many people who have tried to foet the future of pop music, though few seem to have been successful. Johnny makes no great presumptuous predictions here, but simply says: “I can’t look into the future. There are too many trends, and trends are always changing. I don’t really know what is coming.”

Optimism

Although Johnny won’t make any claims as being a gypsy or a fortune teller, he did leave us with one very optimist note looking into the future. Speaking about the current younger generation, he enthusiastically says:

“I think they’re great. Look— they are the promise of the future; our future! Come good or bad, they are going to see a lot of things, and have a lot of experiences, and the future depends on them. My future is in their hands!”

Regardless of who is holding the strings on Johnny’s future, it is undoubtedly going to be a bright one.
Adventures of Robin Boyd

By Shirley Pinston

CHAPTER THREE

"Hey, what's going on here," Robin Boyd chirped in amaze- ment, directing this question to George the Genie (of tea pot fame) who was still seated on the other side of the room.

George grinned handsomely, looking even more like George Harrison than usual. "You said you wanted to be a real bird so you could fly to England and all, didn't you?"

Robin giggled. "It must be the power of suggestion. All of a sudden I have the strongest craving for birdseed!"

George ambled to her side and picked her up with one hand. Then he held her in front of the mirror and she stopped giggling in one large hurry.

"George," she choked, looking at the odd object crumpled in George's palm. An odd object that oddly resembled a bird.

"Is that me?" she further choked.

George drew himself up proudly (he was given moments of megalomania) (even Genies are not totally perfect) (however, they are close).

"Robin"

"That it is!" he bragged. "And you're a robin, just like your name!"

Robin flapped her wings in disbelief. "Can I fly?" she quaked, flapping some more.

"You can learn," said George. Right now, he added devilishly, tossing her high in the air.

"George!" shrieked Robin, flapping furiously around the room. George laughed and put his hand on her. 

"You'll get the hang of it," he offered.

"George," purred Robin a moment later as she got the hang of it and soared about in graceful swoops. "This is fab!"

Back to Earth

George held out his hand.

"Come back to earth now.

"Pardon me," said Robin at the outstretched "runway," Robin zoomed in for her first happy landing.

It wasn't very. She missed the field completely.

"Can I fly anywhere I want?" Robin interrupted. "And can I fly as fast as I want?"

5,000 M.P.H.

George silenced her with an impatient glare. "Three. You may fly anywhere you please, at the sensible speed of no more than 5,000 miles per hour.

Robin teetered off the tea pot in ecstasy. But George snarled so she hopped right back up.

"It is important that you do not exceed this speed limit," he read on. "If you do, you will be apprehended by the Bird Patrol."

"Quite!" thundered George. 

"Four. You will be oblivious to the elements during any given flight or perch."

Robin stared poignantly.

Any Questions?

"You won't get cold, hot, wet, or blown away in a typhoon," he translated. "Are there any questions?"

Robin raised her hand (well, she tried) and George nodded, giving her the floor (well, the tea pot).

"When I fly places, how will I explain my absence when I return?" she asked, an intelligent gleam in her eye. She did say so herself (and, she did).

George searched through the book for a brief moment.

"That," he said, snapping it shut and putting it back in the pocket that wasn't there, "is your problem.

Robin shrugged. One couldn't have everything.

"Are my bird lessons finished?"

"She asked, knowing no one was listening outside the door.

"Almost," replied George. "There's just one more thing. You are going to wear your glasses from now on.

"No!" pleaded Robin.

"Yes," George said firmly. 

"You are blind as six bats without them.

Robin bristled. "How many times have you seen a bird wearing glasses?"

George laughed hysterically.

"Only once," he pointed.

Robin flew over to the mirror. Then she laughed hysterically. Perched on her nose (er...beak) were the world's tiniest pair of glasses (er...byrd glasses. Dark ones with square, wire-framed lens.

Turn Me Back

"George," she cried, flying over to him. "Turn me back into me so I can hug you!"

In an instant, she was herself again, but George was not. Anywhere to be seen, that is.

She searched the room frantically, suddenly afraid she'd dreamt it all.

"George!" she whispered hopefully, raising the lid of the tea pot as a last resort.

Then she let out a large whoosh of relief. George wasn't in the tea pot. But something was.

And as the tiny glasses sparkled and winked at her from their hiding place, Robin winked back.

(To Be Continued Next Week)

Kansas City Not For Sale

If you bought a copy of the Beatles' "Boys" and "Kansas City" in the last couple of weeks you now own a collector's item. Capitol Records released the single in the United States recently and then took it off the market almost immediately.

They discovered a clause in a contract that says they can't lift songs from past albums and re-release them while new releases are on the market.

Both "Boys" and "Kansas City" are past Beatle albums and the Beatles currently have "Yesterday" and "Act Naturally" on the charts.

So if you bought one of the few copies of the single that got out, hang on to it. There aren't many like it.

England Calls Ballads Slush

People in England have been calling this the summer season of slush because of records by Matt, Andy Williams and Ken Dodd.

"They call ballads square and slushy," Matt complains.

"But who cares if they think it's slush, and what does square mean anyway? If a ballad is a good song, okay, it's a good song. That doesn't mean it's square."

"You don't need a great beat bashing away all the time, do you? Even the groups don't need a beat all the time. Paul doesn't have a beat on 'Yesterday,' does he? "I like the Beatles very much, of course. But I don't like beat in general. I do like Eric Burton with the Animals, though. He's a good singer—he swings."

Kansas City
Rolling Stones Riled By Fan's Criticism

HINT OF THE WEEK

This isn't a beauty hint, but students at my school have found a great new pastime, called B.C.'s. That stands for Birthday Clubs, and we use the initials because the English system kind of square, which it isn't. What many of us did was write our birthdays on a big long list. Then birthdates were picked at random and separated into groups of twelve, with one birthday falling in each month.

Each group became a B.C., and all twelve get together once a month to celebrate one of the member's birthdays. Each member of a B.C. can bring a guest, and honestly, these parties are more fun than anything that's happened in our school's history.

The best part of the fun is getting to know new kids, not that there's anything wrong with the ones you pal around with all the time.

Anyway, it's just a ball, and I heartily recommend that everyone give it a try.

Elaine R.

If you have a question you'd like answered, or a hint you'd like to share, drop a line to Tips To Teens, clo The BEAT.

Beach Boys Good Judges of Talent

The Beach Boys are not only talented performers in their own right, they're also good judges of talent.

Carl Wilson met three guys at the Chatsworth Union High School and was impressed by their sound. He introduced them to his father, Murray Wilson, who manages the Beach Boys.

His father was also impressed. He arranged for the three guys and two others in their group to cut their first record which is reported to have gone "absolutely nowhere."

But they didn't give up and now the Sunnys, discovered by the Beach Boys, have a best seller in their second release, "I Live For the Sun."

HERB ALPERT AND THE TIJUNA BRASS are still riding high on the charts these days as premiers in New York City's Basin Street East. Above, Bill Dana congratulates Alpert after introducing the group in their first New York appearance.

If you're having trouble understanding the words to the Rolling Stones' "Get Off My Cloud" don't tell the Stones.

An Englishman by the name of David Jacobs criticized the song on England's "Juke Box Jury" because he said he couldn't hear the lyrics.

This was the reply from the Stones: "Perhaps he's a bit deaf," suggested Keith. "The first impression you get of our records is an exciting sound. We've never brought any vocal out much more than on 'Cloud.' It's a case of hunt the words. But you can hear them if you concentrate. Jacobs should stick to records like 'Tears.'"

Bill Wyman added that to suggest that you can't hear the lyrics because the recording company was at fault is nonsense.

"We do all our own recording," he said. "This was recorded in Los Angeles. I don't know all the words myself, but it makes no difference to the overall sound."

...Judge for Yourself

GET OFF MY CLOUD

By Mick Jagger & Keith Richard

I live in an apartment on the ninety-ninth floor of my block. And I sit at home looking out the window, imagining the world has stopped.

Then comes a man all dressed up like a Union Jack

And says I've won five pounds if I have his kind of detergent pack.

*Chorus

The telephone is ringing. I say "Hi, it's me, who is it on the line?"

A voice says "Hi, hello, how are you?" Well, I guess I'm doing fine.

He says "It's three a.m., there's too much noise, don't you people ever go to bed?"

Just cause you feel so good, do you have to drive me out of my head?"

*Chorus

I was sick and tired, fed up with this, and decided to take a drive downtown.

It was very quiet and peaceful, there was nobody not a soul around.

I laid myself out, I was so tired and I started to dream.

In the morning the parking tickets were just like a flag stuck on my wind-screen.

*Chorus

I says, Hey! You! Get off of my cloud. Hey! You! Get off of my cloud. Don't hang around cause two's a crowd.

On my cloud, baby. Hey! You! Get off of my cloud. Don't hang around cause two's a crowd.

On my cloud, baby.
For Girls Only: Column for Boys?

By Shirley Poston

Special message to all boys who are reading this: This is not a letter to you, or not (and I don't) -- I think I've finally dreamed up a way to get you to mind your own biswas. Well, perhaps I'm the only one. I have a column for the Beat, like we have (or would have if you'd start minding the aforementioned biswas), where you can ramble on about any boy to your heart's content. That way we could rave on about you to others (whatever that means).

I'm really serious. Just to prove it, I hereby announce that I'm taking over the column for Boys Only! After all, it's our only weekly brilliant column (which would be just the opposite of mine), maybe I can talk the boys into letting you do just that. Why, aren't you sitting there still reading my column? Why aren't you? Dream Of The Week

Onward to something interesting (for a change). Much thanks for your response to my “You Tell Me Your Dream and I'll Tell You Mine” (by the way, it is a song). The next sound you hear will be our first Fresh Dream Of The Week, courtesy of BEAT reader Sandra Carl of San Francisco.

“My favorite dream (one I make up myself, I mean) concerns Paul McCartney. Here’s what happens...”

“I’m in London and I’m in one of those weird phone booths, and it looks like I’m there to stay because I can’t get the door open to get out.”

“Well, I’m pounding on the door and shrieking for help when who should walk by but Paul! He immediately sees that I’m in trouble and tall that is, decides to help me out. “When he can’t open the door from the inside and I’m trying to get my hand in to get the lock off, he’s saying, ‘Oh, I can’t get it open.’

“Then I take over the phone with me and the door slams shut again. “Now neither of us can get out.”

(What a shame.) So all that Paul and I can do is we’re standing all over each other’s feet (tut, tut) is relax and get acquainted until someone lets us out.

“I’m beginning to think no one is ever going to get out. We’ve been in that phone booth since May 19, 1966.”

Bravo To Sandra

Sandra to Sandra for a real original. Reminds me of the time I daydreamed about the George Martin Harrison and I were locked in the Cow Palace all by ourselves.

Next time I’ll try a phone booth without music.

“I finally bought you this record for you this record fort...since all the time you kept borrowing mine!”

The Latest Thing for record collectors is the Disc Card, a novel container for both 45 r.p.m. and records, designed by artist Jan Green, a syndicated cartoonist. She has created a set of very cute as well as serviceable greeting card envelopes (such as the one above) which are ideal for gift records. No other gift-wrapping or card is necessary, and they also protect the records for storage. Already available at leading record shops throughout the West Coast.

Are you looking for a Happening? Well look no further, “cause it’s Happened! It’s all In “The Bag,” now!

Georgeous George Chukaris has signed the hosting honors on the “Wide World of Entertainment” which has already begun the third series. It will be just the new series which will be filling in for the recently deceased “Happening.” It’s nice to see George back again.

The upcoming Sonny and Cher film for the 1965-1966 season has finally gotten itself a title. The flick will be tagged “I Got You Baby” after the couple’s hit song. Sounds to me like Sonny and Cher have got us, Babe!

Who’s “In The Bag” this week? A young man named Bob Dylan definitely is and so are some of his many songs.

About Donovan, Dylan says: “I especially liked his record of his own “I’ll Always Love You.” It was a good song and he sang it well. But he’s still very young and people might try to make him into something he isn’t. He’ll have to watch that.”

There has been so much controversy lately over the idea that Dylan was becoming too “commercial” that we decided to go right to the man himself for the final and unvarnished conclusion. Is there any possibility that there is an attempt being made to turn you into a pop idol of sorts? Would you like to go that way? I don’t think it’s anything that I’d like to do.

“I just write my songs and that’s that! Nobody can change me and by the same token they can’t change my songs. Of course I vary things once in a while, like with the different backing I had on ‘Subterraneans Homespun Blanket’ but that was entirely my own doing. Nobody talked me into it. Just because people don’t like swinging cats on that track, real hip musicians.

“Certainly my work as a writer has changed on the last couple of years. The big difference is that the songs I was writing last year weren’t the same as the songs I’ve written this year. But I’m trying to make my new songs more three-dimension- al. There’s more symbolism, and they’re written on more than one level. And I guess that’s affected my work as an artist, too.”

Are you really speaking for everyone of us when you say that? “I don’t know, really, I mean, someone who’s 17 can’t be any- one else’s voice, they can’t identify themselves with me, that’s okay -- but I can’t give a voice to people who have no voice, can I?”

Finally, Dylan has been labeled the “father of protest,” the originator of the current trend of “protest” or “message” songs. Just because he did it first doesn’t that mean he is responsible for this movement? Are there just too many of these so-called “protest songs” out there?

“Yes. Half of ’em don’t understand what they’re trying to say. I’m all for protest songs if they’re sincere, and I’m all for them all we can possible make songs.

Funny story about Halloween comes from a rising group of Livot- erpulians called the Liverpool Five. The quaint has been residing Stateside for some months now, however they haven’t yet been visited in the eastern part of Halloween when all of a sudden it snuck up on them.

In recounting the details of that eventful night to the BEAT, Jimmy- my said: “I just opened the door and saw these two black eyes— they’d rather fiery than switch-eyed— and some skeletons and witches and something that looked like ‘Tick or Treat’ lady. Finally the lady in the apartment next to us opened her door and handed the little two a bag of candies. I tried to give them something sweet as well, so I did.”

Yeah — I guess we should be kind of glad! And open your door and find a couple of skeletons standing there and demanding some good candies well — Happy Halloween, boys!

Keep your eyes wide open for a brand new album by Barry Mc- Guire, soon to be released. I had the pleasure of sitting in on the recording session for this new LP and it’s gonna be something else!

Stones’ Manager Back Again With Marianne Faithful!

Andrew Oldham, manager of the Rolling Stones, has once again taken over the management of Marianne Faithful’s career.

Andrew and his manager, Allen Klein, announced that Old- ham now has exclusive control of Faithful’s career. Oldham will release her latest single, which is a new British Decca label in the United States and the London label in England.

Oldham, currently in the United States for the Rolling Stone tour, is working on negotiations with several American companies for Faithful’s album, which has been recording in recent months due to the upcoming birth of her first child.

She has a single due for release immediately entitled “Go Away From My World.” The song was performed by her at the British Song Festival, was the title track of a top selling album in England and will be the title song of an upcoming American album.

Sonny & Cher On Most Ballots

(Continued from page 2)

Sonny and Cher were included on most ballots. It will be very interesting to see who wins the honors for top vocalist, top composer and top songwriters. Nominees must choose between them.

However, a number of others were mentioned with them in the primary voting, so there is no certainty that either will win in any given category.

This competitive battle will occur in the voting for Outstanding Group, pitting the Beatles and Rolling Stones against each other, and in the pick for the most popular favorites as the Byrds, Herman’s Hermits, Animals, Beach Boys, and all others.

With everyone eagerly awaiting the outcome, the decision is yours.
Performers Go Wild For Knickerbockers

It isn’t often that the world of entertainment becomes genuinely excited and enthusiastic about any of its own inhabitants, but it has done just that with a talented group of young men known as The Knickerbockers.

The capacity crowds which they have been drawing nightly at a Hollywood night club have included many well-known personalities, including Tom Jones, Tammy Sands, and Roy Head; the Righteous Brothers found their way to the club every night recently when they were in town, and Glen Campbell thinks that they are the greatest recording group in the world.

The cause of all the commotion is four, good-natured, talented young men who hail from the New York area and have decided to take California—and the world—by storm.

Individually they are Buddy Rendell—the unofficial leader and spokesman for the group—who was born on November 2, 1942.

“I’ve been playing saxophone since I was seven years old; I took two years of lessons then started playing professionally, and at that time I was on the Paul Whiteman show. I also sing and play a smattering of piano—very smatteringly—in the key of C!”

Acclaimed Performer

Buddy, the only rhythm guitarist, has been described as “the best rhythm guitarist in the world.” He is a master of the minor chord, and his playing is both melodic and harmonious. He also sings a mean lead vocal, and his stage presence is nothing short of mesmerizing.

Tour With Yardbirds

Manfred Mann is expanding. Manfred, a group of five at present, is looking for three more to add to the group.

Mike Vickers, lead guitarist, is taking a month’s leave of absence to write the music for a film called “The Sandwich Man” but will return and is expected to switch to playing alto sax.

Meanwhile the group is searching for a tenor sax player, a bass guitarist to take over for Tom McGueness who is going to lead guitar and a trumpeter.

Wants Jazz Group

The real Manfred explained what they are trying to do. “We want a really good modern jazz group within the group, and if we can get someone who doubles on drums then Mike Hugg can play vibes. We want someone like Ray Warleigh on alto, who can play jazz and doesn’t mind playing pop.”

New Manfred Group to Tour With Yardbirds

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Tour With Yardbirds

If they can find the extra musicians in time, the new line-up will be seen on the upcoming Manfred Mann-Yardbirds tour in England.

“The enlargement is primarily for the Yardbirds tour,” Manfred said.

The group has an album due to be released in England in December called “No Living Without Loving” but no word has been released on any upcoming American releases.

Mick Doesn’t Know Where He’s Headed

Where does a group go when it reaches the top? Mick Jagger of the Rolling Stones says the Stones don’t plan their next moves, they just let things happen.

“We just don’t know the direction we are moving in,” he said frankly. “I don’t think anyone knows. In fact, who can ever say how they are progressing? We’ve evolved a sort of policy of letting things happen to us.”

“We don’t plan the future or try to mould the group into patterns. We just sit back and let things happen on this way they will.”

“Musically, we’ve never had a set policy either. We just do the things we like best; we like a lot of new things, but we still do the old stuff as well.

“We always try to progress and improve, of course. That’s natural. But it is a completely unplanned campaign,” he added.

Now in the midst of their American tour, the Stones just keep climbing higher and higher, we like a lot of new things, but we still do the old stuff as well.

“We always try to progress and improve, of course. That’s natural. But it is a completely unplanned campaign,” he added.

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Mick Doesn’t Know Where He’s Headed

Where does a group go when it reaches the top? Mick Jagger of the Rolling Stones says the Stones don’t plan their next moves, they just let things happen.

“We just don’t know the direction we are moving in,” he said frankly. “I don’t think anyone knows. In fact, who can ever say how they are progressing? We’ve evolved a sort of policy of letting things happen to us.”

“We don’t plan the future or try to mould the group into patterns. We just sit back and let things happen on this way they will.”

“Musically, we’ve never had a set policy either. We just do the things we like best; we like a lot of new things, but we still do the old stuff as well.

“We always try to progress and improve, of course. That’s natural. But it is a completely unplanned campaign,” he added.

Now in the midst of their American tour, the Stones just keep climbing higher and higher, we like a lot of new things, but we still do the old stuff as well.

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Beau Brummels Blackballed?

By Louise Criscione

The Beau Brummels' press agent says that they "penetrate." And so they did—they penetrated right into The BEAT offices the other night. They had driven over directly from a television show and so the remains of make-up still lingered on the faces of Sal Valentinio and Ron Meagher.

The Brummels dropped into chairs thankful for the chance to sit still for awhile. Only they didn't—sit still, that is. Instead they smoked, sipped cokes, laughed and read BEAT. And talked about everything and anything.

Like their unusual name, "Well, we wanted something with beauty in it and the name, Beau Brummel, came up," explained Ron Elliot (prolific song writer in the extreme). "So, I did a little bit of research into it and just seemed to fit."

Brummel Image

The Beau Brummels then had a name and a distinctive sound. All that was lacking was an image. And, of course, that's what a press agent is for. So, without the boys' approval and probably without their liking it much, the Beau Brummels found themselves being tagged "the most English sounding American group."

"That's what we were told we were," Ron Meagher offered, "but we didn't have anything to do with it."

The group feels that the English tag neither helped nor hindered them. "The fans who accept us just accept us," said John Peter- son, the group's able drummer. Another way to acquire an image is through the way you dress. The Brummels' dress is distinctive—but not too far out. They say they try to dress differently without being sloppy.

"We have been dressing alike on stage but in the future we won't," said Sal Valentinio, the Brummels' vocal sound. "There were too many hassles. So, we'll wear what we want to but still looking sharp."

Blackballed?

Many artists have encountered the problem of getting a record high in the national charts while certain cities refuse to play the record. Not because of the lyrics or anything like that—but just because.

What about the Beau Brummels? "That happens a lot," said John. "Some cities will only play the top 30, others play the top 40. It just all depends on the play list," added Ron Meagher.

You all are aware, I'm sure, that there were once five Beau Brummels while now there are only four. The Irish member of the group has fled the scene. There were lots of reasons for his departure—he wanted to go back to Ireland, he wanted to get married. "But there was no fire," assures Sal.

Whenever a group member leaves there is always the possibility that the group as well as the solo man will suffer. The Brummels disagree among themselves as to whether their sound has been hurt.

Ron Meagher thinks it has: "Sure it has because we lost a guitar." But Sal disagrees: "No, it hasn't hurt. We've gotten better—well we seem to get better all the time."

Too-Guitarist

The Beau Brummels are branch- ing out into the cartoon field where they will appear on a segment of The Flinstones. The boys play themselves but actually the sound of the Brummels which you will hear on The Flinstones was all taken off a record. Still, I won dered what the boys thought of being made into cartoons.

"It's going to be goofy," enthused John. Ron Meagher thinks so too: "I like it because I get to play the guitar with my toes."

The Beau Brummels were formed while the boys were still attending college. Did taking music in school help the boys professionally?

"I learned a lot of theory," explained Ron Elliot. "It was all math. But I look at music as a feeling and not a bunch of numbers," Ron continued.

How the public categorizes a group's sound and how that group categorizes their sound are often two very different things. In the case of the Beau Brummels, the public has fit them neatly into the folk-rock bag. Beau Brummel folk- rock maybe, but folk-rock just the same.

A Combination

The Brummels themselves hesitate to categorize their music at all. They prefer to call it a "combination of a lot of things." "We don't play anything really difficult. We play melodically and rhythmically," said Ron Elliot.

"I think that's why the Stones have made it. They don't do anything really fantastic but they have good taste and good taste is more important than speed," continued Ron.

"We're a lot of things. It's well programmed and we try to keep the people interested," Ron said.

The Brummels are glad that the British groups hit our scene with such impact because it forced our American groups to stay on their toes and come up with better sounds in order to keep a toe-hold on our own charts.

Different Bag

"Before it was different, the whole bag was different," said Sal, hastily adding that "anyway, it's better now."

And so it is—because now we have the Beau Brummels.
KRLA Tunedex

This Week

1. 1-2-3
2. TURN, TURN, TURN
3. GET OFF MY CLOUD
4. STILL I'M SAD I'M A MAN
5. YOU'RE THE ONE
6. I HEAR A SYMPHONY
7. 5-YESTERDAY
8. A LOVE'S CONCERTO
9. A TASTE OF HONEY
10. MAKE IT EASY ON YOURSELF
11. LET'S HANG ON
12. KEEP ON DANCING
13. MAKE ME YOUR BABY
14. EVERYBODY LOVES A CLOWN
15. RESCUE ME
16. HANG ON SLOOPY
17. STEPPIN' OUT
18. I KNEW YOU WERE
19. PIECE OF PAPER
20. MYSTIC EYES
21. LET ME BE
22. GOLDFINGER
23. MY GIRL HAS GONE
24. MY HEART SINGS
25. YOU'VE GOTTEN TO KEEP YOUR LOVE AWAY
26. RISING SUN
27. EVERYTHING
28. SOMETHING ABOUT YOU
29. DON'T TALK TO STRANGERS
30. YOU'RE ABSOLUTELY RIGHT
31. RUN BABY SUN
32. OVER AND OVER
33. HANG ON SLOOPY
34. HALLOWEEN MARY
35. I CAN NEVER GO HOME ANYMORE
36. ENGLAND SWINGS
37. I FOUGHT THE LAW
38. HERE IT COMES AGAIN
39. REVOLUTION
40. THE LAST THING ON MY MIND

Artist

1. Len Barry
2. The Byrds
3. The Rolling Stones
4. The Yardsbirds
5. The Ventures
6. The Supremes
7. The Beatles
8. The Four Seasons
9. The Gentrys
10. The Beatles
11. Baby Lewis & The Puppets
12. The Beatles
13. The Kinks
14. Billy Joel
15. The Beach Boys
16. The Marvelettes
17. The Mamas & The Papas
18. The Animals
19. The Turtles
20. The Shadows
21. The Ventures
22. The Miracles
23. The Ventures
24. The Ventures
25. The Ventures
26. The Beach Boys
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