

America's Largest Teen NEWSpaper

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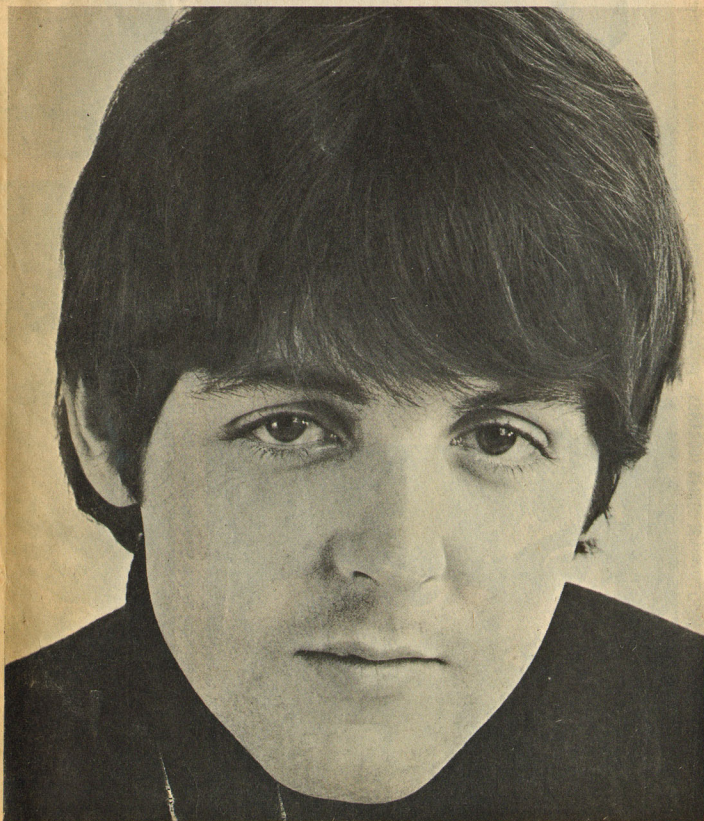
KRLA

*Edition*

# BEAT

MFP

JUNE 4, 1966



## Beatle Single Is Minus The Sitar

By Tony Barrow

The first products of The Beatles' marathon series of April and May recording sessions will appear on June 6 and in the UK on June 10. The titles are "Paperback Writer" and "Rain."

The first thing likely to surprise everyone who hears "Paperback Writer" is that the group's instrumental sounds are limited to their regular line-up of two guitars, bass guitar and drums. Most people had expected to hear all sorts of weird and wonderful innovations including, perhaps, George Harrison playing sitar. But for those special new sounds, we must wait until August or September—the earliest planned release date for the album which the boys have been working on since Easter. Only seven album tracks have been completed to date. Some additional material has yet to be written.

Back to "Paperback Writer"—it's a fast-moving with a drumbeat which drives hard. The lyrics tell the story of a man who has written a novel and is trying to have it published. He's composing "Dear Sir or Madam" letters to book

publishers pleading with them to read the 1,000 page work.

"Paperback Writer" opens up with a three-pronged vocal attack featuring John, Paul and George. Then Paul takes over the solo vocal side of things to be joined again by the other two for the chorus segments. Towards the end, there are some terrific guitar figures and a reverberating echo effect on the boys' voices.

Even if this deck doesn't boast an assortment of off-beat instrumental sounds it's certainly packed with technical specialties which took The Beatles and their recording manager, George Martin, plenty of thought to work out.

Mostly I find I need to hear any new Beatles' record five or six times before the tune sticks in my mind. Not so with "Paperback Writer." It has an instantly infectious tune, dominated by the much-repeated and multi-voiced title phrase.

The second side, "Rain," is a much less complex number which gives the vocal spotlight to John Lennon. Paul and George join him occasionally and contribute a se-

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'ONLY LOVERS LEFT ALIVE'

BEAT Photo: Robert Young

## Stones Roll Ahead Of Beatles By Nine Hundred Thousand

The five Rolling Stones, who have taken to gathering money and leaving the moss behind, have officially stripped the Beatles of their monopoly of the young money-making set by receiving one million dollars for their motion picture debut! The Stones' figure is \$950,000 higher than that received by the Beatles for their first film, "A Hard Day's Night."

The vehicle selected for the Stones' long-awaited debut on the motion picture screen is the current controversial (would the Stones have it any other way?) English novel, "Only Lovers Left Alive." The story was chosen by

the Stones' business manager, Allen Klein, and revolves around an imaginary takeover of England by the country's violent and rebellious teenagers.

The first news of the Stones' film debut came directly from the Stones themselves. At a press conference at the Beverly Rodeo Hotel on December 8, Mick Jagger revealed that their first movie was "Back, Behind and In Front."

He admitted that the title was tentative, that it was scheduled to have begun filming in mid-April, would take seven or eight weeks to complete and would be shot entirely in Europe.

All five Stones emphatically stated that the movie would have a definite plot and would not be a

hastily thrown together piece of garbage released for monetary reasons only.

"If we merely wanted to make money," said Keith, "We would have made one of those pop films two years ago."

"It won't be a vehicle for singing," declared Mick. "We have to sing but we want it to be something with a story."

Asked if the Stones were going to play themselves in the film, Charlie answered for himself by saying: "Certainly not. I shall be acting!"

The Stones were most explicit about what they wanted and didn't want in their first film, but other than that they gave no hint as to

(Continued on Page Four)

## Paul McCartney With 48 Per Cent

By Shirley Poston

The Beatles Survey compiled by April Orcutt of Tustin, Calif. and printed in Shirley Poston's "For Girls Only" column shows Paul to be the most popular Beatle.

He received almost 50% of the votes, followed by George with less than 25%, then John and finally Ringo.

"Yesterday" proved to be the most popular Beatle song with "Mr. Moonlight" the least popular and "Help" showed up as more popular than "Hard Day's Night."

From comments received over 80% of the readers who responded feel the Beatles will last "forever."

Following are the questions and answers along with many of the comments received.

The opinions found in the parentheses are those of April's and not necessarily either Shirley's or *The BEAT*'S.

1. Who is your favorite Beatle and why?

PAUL = 48%. Reasons: cute - friendly - sweet - enjoys life - sense of humor - has that "something" - bouncy - his looks at John - sad and sexy voice - witty - big, droopy eyes.

GEORGE = 24%. Reasons: mysterious - good looking - polite - takes music seriously - accent - lonely eyes - tall, thin, sexy body - thick, tousled mop - big feet.

JOHN = 21%. Reasons: Handsome - warm - fascinating - wit -

sexy - clever - mature - humorous - can feel it from head to toe when you look at him.

RINGO = 7%. Reasons: cute, especially his nose - funny - serious - sad blue eyes - neat smile - lifts our spirits.

2. What is your favorite Beatle song?

Winners were (1) "Yesterday," (2) "And I Love Her," (3) "Michelle," (4) "She Loves You," (5) "We Can Work It Out."

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## Them Coming To America Thanks To BEAT Readers

You did it, fans. You convinced the U.S. Immigration Authorities that you really want to see Them in this country.

A few issues ago *The BEAT* reported then that the Irish singing group had planned a tour of the U.S. and then had to cancel it because they couldn't get work permits from the authorities, so their American representatives had come to *The BEAT* asking for help.

We asked you to send in everything that had ever been printed about Them in any publication to prove to the authorities that they are a big group over here and that there is a demand for them.

Well, you came through. You flooded us with not only clippings but petitions and letters.

The authorities were impressed and this week we got a call from Washington saying that work permits had been issued for the group which will allow them to do television as well as live appearances.

All they lack now is visas—permits to enter the country—and there should be no problem there. The work permits were the major problem.

Thanks to you, *BEAT* readers, Them should be arriving in New York within the month for a nationwide tour that will bring them to the West Coast in just a few short weeks.

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*The BEAT* is published weekly by BEAT Publications, Inc., editorial and advertising offices at 6200 Sunset Blvd., Suite 204, Hollywood, California 90028. U.S. terms in Hollywood, San Francisco, New York, Chicago and Nashville, overseas correspondents in London, Liverpool and Manchester. Annual subscription price, \$3 per year. Single copy price, 15 cents. Subscription price U.S. and possessions, \$5 per year. Canadian foreign rates, \$8 per year. Second class postage prepaid at Los Angeles, California.





## The Tokens Want To Appeal To Middle Aged Women!

By Carol Deck

The Tokens are a multi-talented group of guys from Brooklyn who don't really need to put out records.

They first burst forth a few years back with a song they wrote, produced and recorded called "Tonight I Fell In Love," which established them as an up and coming rock group.

Then they surprised everyone by making the transition to folk and recording the smash hit, "The Lion Sleeps Tonight." But that was some time ago. Ask them what they've been doing since and they'll tell you they've put out a number of fairly successful records and a larger number of very successful commercials for radio and television.

If you think you haven't heard much from them lately, you're wrong. You've probably heard them practically every day.

### Busy Men

They've formed their own company, Bright Tunes Production Co., and through it they write, produce and perform commercials, their own records and many of the records by The Chiffons.

The radio commercials they've produced include "Ford Mustang," "Ford Galaxie," "Score Hair Cream," "Dentyne Chewing Gum," "Adams Sour Gum," "Ideal Toys," "Scott Paper," "Clairrol," and "The Dodge Rebellion."

And on top of all this they are currently working on an adult night club act with the help of Kirby Stone of the Kirby Stone Four.

And, of course, they have just released a new single, "The Greatest Moments in A Girl's Life,"

as a follow-up to "I Hear Trumpets Blow."

These five guys — Jay Siegel, Hank Medress, Phil Margo, Stephen "Brute" Friedland and Mitch Margo — are very serious, very talented musicians who are not afraid to try many different fields of entertaining.

Ask them what their goals are and they'll frankly tell you they want to be the best group in the world.

"We want to be known as a great club act," says Mitch. "We want to win Academy Awards and Grammys."

"We just want to be admired as professional entertainers," says Hank, who is currently sporting a beard.

### A Hairy Subject

Hair is the key topic with the Tokens. They have short hair and are proud of it, but they don't put down groups who let their hair grow.

"They have the right to long hair," explains Mitch. "But we just couldn't see it for ourselves."

"We're hoping," says Bruce, "that when this long hair thing blows over people will remember that we had short hair all along."

"We want to appeal to middle age women and divorcees," adds Hank.

They were on the West Coast recently to film a number of television shows and, like every visitor to California, they wanted to see Disneyland.

"It seems to be what every where else isn't," said Mitch. "It's in a close proximity to Europe," added Jay.

The Tokens have been and are a very busy group, trying to keep up with all the various facets of their career.

Jay sums it all up with, "we've been together six years and we're friends."

That alone is amazing, but on top of all they've done in those six years they are truly unbelievable, and a truly unbelievably nice group of guys too.

## Beatle Single—A Weather Forecast

(Continued from Page 1)

ries of ear-catching falsetto effects. "Rain" has as its theme the idea that whatever the weather is like somebody is ready to mourn—if the sun shines too strongly we rush into the shade and if it rains we want the sun back again.

At the end of May, The Beatles filmed on location around London a series of television clips for "Paperback Writer" and "Rain." These will be made in colour and in black and white and are designed for TV screening on a world-wide scale.

Otherwise John, Paul, George and Ringo are finding plenty of activities to fill their days. They've been spending some time seeing top journalists from German news-papers prior to their late-June dates in Hamburg, Munich and Essen. John's place down in Weybridge, Surrey, has become the group's favorite meeting place for the moment. There all four boys gather to write or rehearse new album numbers before each new recording session. Quite frequently they give themselves a break from more serious work and shoot off some zany home movies in John's vast garden.

## On the BEAT

By Louise Criscione



Nosed around a little bit and discovered some of the dates for the next Stones' Stateside tour. Following their June 29 opener in Montreal, they head for Toronto on the same day, then to New York on July 2 for an appearance at the Forest Hills Tennis Stadium. Next date is Detroit on July 9, Chicago on the 10th, the Hollywood Bowl (a Stones' first) on July 25, San Francisco on the 26th and Honolulu on July 28.

Cities still negotiating for Stones concerts are Portland, Seattle, Washington, Vancouver and San Jose. When the tour winds up the Stones will spend several days in Hollywood at their RCA camping grounds to record the sound track for "Only Lovers Left Alive."

The Stones then head back to England and immediately begin filming the movie, hopefully finishing most of it before starting out on their British tour, which is scheduled to kick off on September 23.

The Lovin' Spoonful did so well on their first tour of England that they're set to pay a return visit in the fall. The group's manager, Daniel Moriarty, revealed the reason for their almost back-to-back British tours as being simply because "the boys enjoyed themselves so much" the last time.

Wayne Fontana is apparently not very happy over the success of his former group members, the Mindbenders. Says: "Really, we hated each others guts but when we split we were told not to cause friction. Keep it 'nicey nicey' they told us. But we're still friends—we're the best of enemies."

You understand all of that? Afraid, I don't, but that's what the man said.

The Dave Clark Five had their share of problems when they played Hong Kong. Seems that the Five were being chased by fans, so they barricaded themselves in the hotel room and called the riot police to — in fact to be informed that the riot police had to be booked two weeks in advance! As they all lived to tell about it, I suppose their fans finally gave up and left the guys alone—at least, most of them failed to get through the barricade.

Bob Dylan arrived in England last week to the dismay of the British press. They formally met Bob at a press conference and found him in such a funny mood that he refused to give one straight answer during the whole conference. Of course, some of the questions were so ridiculous that they didn't deserve any answer at all.

However, some of the questions made an attempt at seriousness but even they didn't get straight answers. One confused reporter asked Dylan why his last several singles (and especially "Rainy Day Women #12 & 35) bore titles which had nothing whatsoever to do with the lyrics.

To which Dylan replied: "It has significance. Have you ever been down in North Mexico? The reporter admitted that he hadn't so Dylan shot back: "Well, I can't explain it to you then!" He has to be the world's funniest comedian!!

Petula Clark is going to make an American movie. She's wanted to make one ever since "Downtown" but was searching for just the right movie, one which was "artistically worthwhile." Now she's found it—a light drama, "9th Floor Of The Plaza." Final plans will be made within the next month and until then the proposed film has no director and no cast—only Petula, which is probably all they need anyway.

The Animals extended their American tour several days in order to play their last date in Ohio with James Brown. Would've loved to have been there to see Eric Burdon and James Brown on the same stage. Must have been out of sight!

Finally saw a picture of Keith Richard's new house in Sussex, England. The huge Tudor-styled home sits a few hundred yards from a main road but is completely hidden from it and separated by a moat running all around the house, which serves to keep Keith in and his fans out. Keith's driveway is lined with fruit trees and the whole place is really beautiful and quite a change from his tiny flat, huh?



Keith Richard



John Sebastian

# Here Come The British!



By Louise Criscione

Better get ready, the second tidal wave of British recording artists is set to hit Stateside throughout the summer months. One after the other (and sometimes together) the English groups will be landing on American soil to the delight of their fans and the terror of their parents.

Leading the parade will be the Yardbirds—if they can get into the country, that is! Last time around the Yardbirds almost succeeded in getting themselves deported and were then told not to count on coming Stateside again. However, they hope things will be straightened out enough to allow them into the country for a mammoth show at Yankee Stadium on June 10.

The Dave Clark Five kick off their fifth U.S. tour on June 12 with yet another appearance on "Ed Sullivan," followed by a cross-country string of personal appearances.

## Stoned In June

The first of the big Three, the Rolling Stones, invade the U.S. on June 29 for a tour scheduled to last 20 days. Dates already set, include Los Angeles, New York, San Francisco, Chicago and Detroit. As usually happens when the Stones reach L.A., they will utilize the RCA Studios in Hollywood for recording sessions.

Herman's Hermits and the Animals will be making a joint tour of the U.S., arriving shortly after the Stones. The double-headlined bill starts its run in Hawaii on July 1 and as of now winds up on August 8 (for a complete itinerary of the tour see last week's *BEAT*).

It should be interesting to see which tour will draw the biggest crowds and the most publicity—Herman/Animals or the Rolling Stones? Judging from past tours,

one would have to give the edge to the Stones, who seem to have a natural talent for making headlines, evoking riots and smashing attendance records. But Herman certainly hasn't done badly for himself either—on his last tour, he broke attendance records in twelve cities.

The Animals, on the other hand, have enjoyed neither wide publicity nor a long string of broken gate records. I can't imagine why the press hasn't paid more attention to Eric Burdon. He is one of the most controversial and outspoken entertainers today and can certainly provide some of the most interesting interviews ever read.

## Bent Minds In July

Arriving Stateside the same day as Herman and company will be the Mindbenders, those "Groovy Kind Of Love" guys. To begin their five week U.S. tour on July 1 with the majority of their dates set for colleges and state fairs. It's rather a novel concept in summertime tours but that's the way the Mindbenders obviously want it—so that's the way it's going to be. It stands to either set a new trend in tours or prove to be the biggest bomb of the summer. The month of July will provide the verdict.

While the Stones, DC5, Herman, the Animals and the Mindbenders are thinking of winding up their respective tours, the Hollies will be embarking upon their second major U.S. tour July 28.

When the Hollies landed in London last week from their just-completed U.S. tour (which was plagued with problems from the minute they set foot in the country until they boarded their London-bound jet at Los Angeles International Airport) they discov-

ered that they have been set to return Stateside for over a month.

The Hollies will remain in the U.S. until September 4 with their time spent here in concerts, ballroom appearances, club dates and television shows. We at *The BEAT* heard the Hollies news with decidedly mixed reactions. We've only just managed to get things back to normal around here—and now they're coming back!

## Beatles In August

Two short weeks after the Hollies arrive, the Beatles' plane will touch down in Chicago spilling out John, Paul, George and Ringo for their third American summer tour beginning August 12.

Cities to be hit by the Beatles this time around include Detroit, Washington, Philadelphia, Boston, Memphis, New York, San Francisco and Los Angeles.

September is the month set aside for your recuperation—but it's also the month you should again replenish your supply of cash for a quick trip to Las Vegas in October.

And just who is going to be in Vegas in October? Tom Jones—the office hero!! Tom is set for a four week stint at Caesar's Palace beginning the end of October (how's that for clarity?) If you can't possibly swing a Vegas trip in October, don't worry. Tom will play two more month-long engagements at Caesar's during the next year.

You may now consider yourself duly warned of what is in store for you this summer—a fantastic time! Never have so many top British groups played the States in so short a time span—it ought to drive your parents out of their minds!





# Like And Dislike About Americans



... "IS MY HEARING OFF, or are these reporters soft?"



BEAT Photo: Howard L. Bingham

... "AFTER ALL, they're paying the money."

By Gil McDougall

The Beatle press conference was going very well. It was already half over and both the press and the Beatles seemed pleased and in good humour. So far all of the reporters except one had stuck to asking sensible questions. The one exception seemed to have suicidal tendencies as all of his somewhat absurd questions were directed at John Lennon.

The reporter asked John one foolish question after another. Usually John made an attempt to answer, but it was obvious that his temper was becoming frayed at the edges and his answers were becoming very sarcastic indeed. Paul McCartney tried to help out by jumping in and answering some of the questions that the man directed at Lennon.

A reporter that the Beatles respected then stood up and asked John: "Are you writing a book at this time?" John grinned and answered: "No, not right at the moment, I'm talking to you."

"You"

Everybody laughed, and then the man with the suicidal tendencies stood up and said to Lennon: "What is it that you dislike most about America?" Quick as a wink John flashed back the answer: "YOU."

People like this, who apparently find it impossible to believe that Beatle fans could be interested in anything other than what kind of toothpaste the boys use, are very high on the four Liverpool lads list of dislikes.

During a press conference the press usually assumes that the Beatles are too busy answering queries to notice one individual reporter. The truth is that the four actually get a kick out of singling out the reporters that they consider to be intelligent enough to warrant a fair answer.

There are many things that the Beatles like about America and most of their problems during a tour are very minor. When you attend a Beatle concert you most probably go there and scream your lungs out. The Beatles consider this situation from two viewpoints.

**Without Screams**

In the first place they couldn't care less how much you scream or yell. They feel that if this indicates your enjoyment, then their visit to your town has been more than worthwhile. Paul was asked about the noise during a performance and he said: "The fans pay their money to come in and if they want to scream then that's their prerogative. We don't mind if they scream. Why should we? The only thing that counts is that they are having a good time for their money." Paul continued: "Any way five years ago we were playing without the screams, and friend, it wasn't half as nice. I mean the bread is important too y'know."

All of the other Beatles concurred with Paul, and John had something to say on the other view point of the fantastic noise that happens at all Beatle performances: "We can be heard if there is a decent mike system. Most of the people responsible for the concerts just don't want to spend the money necessary. In Atlanta they had a real good system. The fans screamed just as loudly, but they also heard us because of the superior equipment. We don't mind the screaming at all if it's what the fans want. After all they are paying the money, but it is possible for the kids to hear us and scream at us at the same time. Atlanta was great. Our best American concert yet."

The Beatles really get a kick out of seeing how loyal their fans are, but there are some things about the scene that they wouldn't be sorry to see go. Perhaps number one would be the objects fanatical fans

chuck at the stage. The boys don't mind you crowding around the stage (providing that nobody gets hurt as so often happened during the 1965 tour) but they really would appreciate it if you would stop throwing things at them. Those items that you chuck so lovingly could cause one of the group a permanent injury.

Mostly though the Beatles love America as much as America loves the Beatles—and that is really going some! Before starting their 1965 trip they were a little concerned about rumours that they were dead in the U.S. However, the way in which these false stories were quickly dispelled pleased them very much. It is doubtful that there will be a recurrence of the same situation. The Beatles have proved that they are here to stay and in 1966 the rumours will never get off the ground.

**Meeting El**

They all really enjoyed their stay in California. One big spot during their stay in Los Angeles was their meeting with Elvis Presley. All four got a kick out of that. Even though they were supposed to be resting up in L.A., Paul and George took time out to visit a recording session that the Byrds were doing. One funny part of the tour was that the Beatles met more fans than anyone had ever expected.

These are the kind of incidents that made the Beatles like America. Fans and stars alike, all were welcomed into the Beatles' house if it was at all possible. They enjoyed just meeting Americans because this was the best way possible to get to know America. And Americans enjoyed meeting the Beatles, even if they had to do it in a concert hall. It was as if four of the greatest friends of their life had just come to make their annual visit to town. And they were, and they did, and they will gain this year.

... (ss) to  
London  
(Kings Cross)  
ringay (West  
EST)  
1/2  
ditions



... "WELL, it's cold in London."



ROBERT POORE (left) receives help from Johnny Rivers and Little Richard in his American teenage time capsule scavenger hunt, which will preserve our teenage generation for posterity.

## Now A Teen Time Capsule!

Robert Poore—former recording artist and agent, who lead a double-edged career as a teen idol, and then as an agent who booked his own contemporaries, reminds us that we are thoroughly im-

mersed in what is irrefutably—the TEEN AGE.

Hence—that Robert Poore, who is richly endowed with experience and perception beyond his years, feels that the American Teen Age should be recorded for posterity—not just for the next hundred years, but for the next *thousand*.

He stands behind his conviction by beginning the construction of a time capsule which will be loaded with artifacts and memorabilia of the American Teen Age from 1955 through June of 1966. Thus, in tribute to the fans who gave him national recognition, Robert (Bobby) Poore is inaugurating the American Teen Age Time Capsule Scavenger Hunt, which invites teenagers in all states and possessions of the U.S. to contribute objects, documents, stories, facts, etc. which will rep-

resent each year from, and including, 1955 through June of this year.

Bob is preparing to launch a world-wide talent search for his forthcoming film project which will be directed primarily at the teenage market.

His Wide World of Talent Search will have no geographical or age boundaries. If you have ambition to become an actor, singer, dancer or novelty entertainer, send information regarding your background and/or dramatic training to Robert Poore, 1245 N. Vine St., Hollywood, California 90028.

Include a good, clear photograph of yourself alone, which does not have to be returned, plus a description of yourself, and a return address where you may be contacted by mail or telephone.

## Stones Rolling On

(Continued From Page 1)

what the movie would be about. It is now several months since the Stones made their private movie thoughts public—far past that mid-April starting date. Obviously, they ran into some kind of trouble but just where, they aren't saying.

Quite probably, "Only Lovers Left Alive" was not the story they were going to title "Back, Behind And In Front." Perhaps the Stones picked the title before they had even found a suitable script. Perhaps the whole thing was a Stone put-on, but that's doubtful. What probably happened was that the Stones decided to make a movie, but just which movie and for what price they didn't know. And now they do—"Only Lovers Left Alive" for a million dollars.

Allen Klein, who made some news for himself by purchasing 50,000 shares of MGM stock and, thus, causing people to believe that MGM will release the movie *Statewide*, concedes that the film fee is small compared to the three million dollar recording contract which he recently negotiated for the Stones with Decca Records, Ltd. It is Decca which is also guaranteeing the one million dollar movie salary, scheduled to begin filming in August.

Klein will co-produce the film

with Andrew Oldham, Stones' 22-year-old manager and record producer. The pair are currently holding discussions with a screen writer, director and distributor and plan to film the movie in black and white, and in color, entirely on location in England.

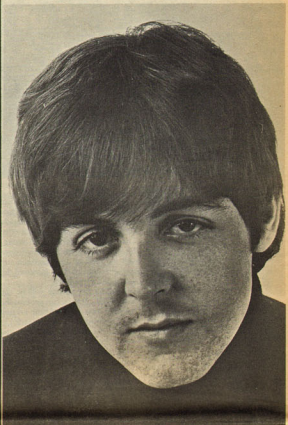
The earning history of the Rolling Stones has certainly been an impressive array of figures in the millions. Their last American tour grossed \$2,000,000 and their upcoming *Statewide* tour, beginning June 29, will assuredly pull in an excess of two million (for further tour details see Tony Barrow's *Hotline* London.)

Their motion picture contract is worth five million dollars and their latest album, "Big Hits (High Tide And Green Grass)," surpassed the million dollar mark in sales before the LP had even been out a month!

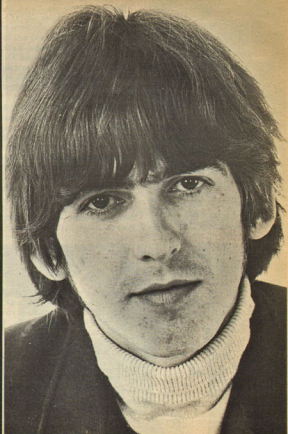
Now with the million dollar film fee, the Stones jump into the ranks of such show business giants as Barbra Streisand, Elizabeth Taylor, Richard Burton and Audrey Hepburn.

Would you believe the Stones could now easily buy the whole Hollywood Palace and turn it into a giant zoo—or maybe a distillery?

# What Beatles



... "THE BREAD is important too, y'know."



... "THIS IS George Harrison, of the Beatles."

Batman  
is not  
**Robert Poore**  
The Green Hornet  
is not  
**Robert Poore**  
Matt Helm  
is not  
**Robert Poore**  
Derek Flint  
is not  
**Robert Poore**  
**Robert Poore**  
Is Real  
**Robert Poore**  
Remembers!  
**Robert Poore**  
Is!  
Who Is  
**Robert Poore?**



# Writers' Revolution in Pop World

"The songs are insanely honest, not meaning I twist any heads or written only for the reason that I myself alone wanted and needed to write them. I've conceded the fact there is no understanding of anything, at best, just winks of the eye at that is all I'm looking for now I guess."

Bob Dylan's explanation of the songs he sings, the poetry he writes. His record company, Columbia, has defined him as a "millionaire" and one of the hottest properties on the label. The critics and journalists who have studied him have given him the definition of "poet," and "prophet."

But definitions have little value when you're speaking in the abstract, and Dylan is an abstract, for he'll never fit into the narrow restrictions of translation.

Somewhat, this 24-year-old poet-prophet from Hibbing, Minnesota has managed to take poetry—in its

broadest definition—and walk it down the streets of the city.

He has taken it out of dusty libraries and brought it into the minds of men and women of all ages, and in the process—he has started a revolution.

Bob Dylan is the song writer who sings of life the way he sees it, and once you hear his songs—your own eyesight must be forever altered. He does that to you.

He has also found a great deal for the lyric content of all the pop songs on the market today. Listening audiences are beginning to demand more and more lyrically of their performers, and the entertainers themselves are searching for greater depth and substance in the material they select.

A large measure of responsibility for this "cultural" revolution in contemporary music must be placed on the slender shoulders of Bob Dylan who remains seemingly

untouched himself through it all.

He has said: "The songs are what I do. What I do is write the songs and sing them. And perform them. That's what I do. The aftermath, whatever happens before and after is really not important to me. Just the time on the stage and the time we're singing the songs and performing them. Or really not performing them even, just letting them be there."

Bob Dylan has let a wealth of his material "just be there," while nearly everyone in the music industry has flocked there to try their vocal cords at a Dylan tune.

He has irrevocably touched this field of music and changed it, probably for the better. In years to come, when Dylan is studied as a contemporary classic poet in universities, someone somewhere may recall that once he was a pop singer.



## ELUSIVE BUTTERFLY STARTED MAD RUSH

One of the top newspapers in London has sent a reporter to Hollywood to follow Bob Lind around for two weeks in order to obtain an in-depth interview with one of the most talented and most talked about young songwriters in the world.

This is a very sharp break from precedent, but Bob himself is a very unusual sort of boy. Not Hippy Hollywood, or Tin-Pan-Alley-King-For-A-Day. He is a very honest, truly talented young man who is shaking up the world of popular music.

Since the release and subsequent hit of his first record—"Elusive Butterfly"—there has been a mad rush to record almost any written by this soft-spoken blue-eyed wonder, and the stam-

pede shows no signs of abating now.

Bob is also a "spontaneous" writer, explaining that "I can't say, 'well, it's four o'clock in the afternoon . . . it's my writing time' Songs, generally, are nothing more than pictures that I get when I feel a certain way.

"Generally the pictures that I see in my mind are pictures that I draw when I write, in my words. Actually, I have very little knowledge of what I'm doing when I sit down to write. I don't think structure; I think there's a song in my head that I want to get out, and any way it gets out is all right with me as long as it gets out!"

Bob argues that the lyrics in his songs are not complicated and don't require analysis in order to understand them. "All that are in my songs are words that should be just taken the way they are. In other words, listen to the words and if they make you feel a certain way—that's all that's important, because analyzing isn't going to make you like the song anymore! It won't make the feeling any more real to you."

Bob says, "I used to think that you could change people's minds writing music, but you can never really tell anyone something that they don't know, so my responsibility is not to people who say, 'all right, tell me about something I don't know; describe to me a feeling I've never felt.' I can't do that."

"The only thing I want to do is kind of like trying to reach out to somebody and saying, 'Do you know this? And if you do, isn't it good to talk about it, to feel it together, to know that someone else feels it?' There are so few times



when people can be close to each other—people generally aren't."

There is, and Bob seems to have found it because a great many people are sharing his feelings about things with him. There seems to be a sort of universal language which Bob has found and it is a language quite readily understood by many. His songs are being spoken of and recorded the world over, and it seems quite certain that Bob will remain one of the most important and lasting influences on the music industry. Bob is an important leader in the lyrical revolution in music; the movement toward better music, and more meaningful words. His songs are truly music of the emotions, music which tries to reach out and touch the hearts and souls of others.

Music which attempts to share at least a small portion of life with someone else. And generosity was never more appreciated.

## EXHAUSTION HELPS PAPA'S WRITING

If anyone were to ask you just what was happening in the world of recording, you might be apt to reply: "The Mama's and Papa's, of course." You wouldn't be too far off, 'cause the M's and P's are definitely causing waves in our Pop Pond.

Papa John Phillips is the warm, witty, rebel-intellectual of the group who is responsible for the composing of most of their material. He has also become one of the most popular of contemporary songwriters almost overnight.

He says, "I have to write spontaneously. I can't just sit down and say, 'I'm going to write a song today.' I never consciously try to cause you get a much more artificial feeling that way."

Perhaps that is the secret of John's musical success: his songs are very real, not artificial. They are songs which say what they want to simply, effectively, and beautifully.

John says very earnestly that "I don't think there will ever be a big group again that doesn't write their own material. You're very close to the music you write, and I don't think that people can sing the songs the way the people who wrote them can."

John has written specifically for the Kingston Trio (with John Stuart) and has also written a tune (the title of which he has forgotten!) for Anthony Newley which was a large hit for the British star in his own country several years ago.

Genius works in many ways, and John explains: "I have to be really exhausted to write. I guess that's because my life is so crowded with other things that you have

to sort of close yourself out to get back and write again. You can't just sit down and do it."

John is very concerned with the quality of the music he produces, and tells us: "I write a lot of poetry and one thing that bothers me about songwriting in the popular market, is that there are many ways to express an idea and perhaps the way you really want to express it, you know is too esoteric, and so you have to bring it to a conversation level."

"And that's the trick, the really hard thing about it: to make it hard-to-person, so you don't have to search into it for meanings and things."

"I try to keep it simple; simple but meaningful."

An innovator himself, John likes to experiment with new and better sound combinations with the group and says that the new LP—which will consist primarily of original material—will tend more towards jazz. Not only that, but the album will have 13 tracks, and one song will last for only one minute!

After several moments of thought, John explained: "At this point in the music business, the major writers—like Lennon and McCartney—well, it's hard to go further than they have gone, until they go there! For me, anyway."

Then he adds, laughing, "But on the new album, we're doing some pretty strange things!"

John sums up his views on the current musical situation: "To really be a good songwriter these days, you have to really exercise the vicarious part of you—to experience someone else's emotions and put them down."



## HOTLINE LONDON

## Stones In 20 Cities

Tony Barry

Two weeks ago in HOTLINE LONDON I revealed that THE ROLLING STONES' summertime plans included a short series of major concert appearances in America. Since then the US tour schedule has been built up and the final list of dates is likely to include concerts in as many as twenty cities in America and Canada. The tour kicks off in Montreal on June 29 and that's followed by a date in Toronto. In July the cities to be visited include Los Angeles, San Francisco, New York, Detroit and Chicago.

In Los Angeles, The Stones hope to get into the recording studios and start work on their next album.

In the UK it looks as though The Stones are all set to claim the No. 1 chart spot with their newie "Paint It Black." They're likely to replace MANFRED MANN and "Pretty Flamingo." There's every chance that Jagger and Company will hold onto the top pop position until the middle of June when everyone is expecting to see The Beatles up there with "Paperback Writer."

One way and another that seems to take care of the UK Number One spot from now until the middle of July. Otherwise I think a brand-new all-action group called THE TROGGS might have touched the top with "Wild Thing," penned for them by Chip Taylor who gave The Hollies their recent chart-smasher "I Can't Let Go."

Lead singer with The Troggs is Reg Presley who has written the group's next UK single "With A Girl Like You."

In America, Atlantic Records have taken the unusual step of releasing two singles by The Troggs—"Wild Thing" and "With A Girl Like You"—immediately.

At a series of sessions in Pye's London recording studios with a 30-piece orchestra, NANCY SINATRA made twelve new tracks in as many hours. Titles included "The More I See You," "On Broadway," and "Wishin' and Hopin'." From these sessions it is possible that two tracks will be selected for Nancy's next UK single due in June.

NEWS BRIEFS . . . JOHN JULIAN LENNON, who celebrated his third birthday in April, started to attend nursery school at the beginning of May . . . TOM JONES has been warned not to smoke, drink or strain his voice following the recent operation to remove his tonsils. If he fails to obey medical advice, he's been told his voice will be ruined for singing by Christmas . . . THE ANIMALS are joining HERMAN'S HERMITTS for July/August US tour . . . GEORGE HARRISON and London deejay ALAN FREEMAN open plushy 120,000 dollar London discotheque in June. It's named *Sibylla's* after former debutante Sibylla, the 21-year-old daughter of The Dowager Lady Edmonstone.

In my opinion it now looks as though NANCY SINATRA will fail to make our Top Five with "Grab You" . . . Next single from Brian Epstein's folk unit THE SILKIE likely to be a re-styled version of the old hit "Born To Be With You" . . . THE WALKER BROTHERS turned down June 10 appearance at New York's mighty Yankee Stadium. Instead THE YARDBIRDS will join THE BEACH BOYS, RAY CHARLES and STEVIE WONDER on the show . . . GEORGE HARRISON loaned one of his 12-string guitars to MOODY BLUE DENNY LANE when Denny's instrument was stolen . . . THE ROLLING STONES start a three-week UK concert tour at London's large Royal Albert Hall on September 23 . . . THE HOLLIES have recorded "After The Fox," title song from the upcoming Peter Sellers movie . . . When FREDDIE AND THE DREAMERS finish their four-week US tour on August 1, they'll fly to the Far East and on to Australia. Latest Freddie single in the UK is "Playboy" . . . MGM movie executives in London discussing major Hollywood production for THE SMALL FACES who hope to make a promotional trip to America in July . . . 21-year-old BARRY BENSON, formerly P.J. PROBY's personal hairdresser in London, has made his first record.



. . . DONNA AND ELVIS IN A SCENE FROM "FRANKIE AND JOHNNY."

## BEAT EXCLUSIVE

# Elvis 'Keeps To Himself' Says Leading Lady Donna Douglas

To most people, "Elvis Presley" is just a name on a record label or a face in a film. But to Donna Douglas, TV's *Elly May* from "The Beverly Hillbillies," this elusive star was a concrete co-star for two months while they filmed his latest, "Frankie and Johnny." But Donna, one of the prettiest of El's always gorgeous leading ladies, claims that though they were on the set together daily, she hardly knew him. "He's so reserved," she explained. "He keeps to himself a lot—not that he's antisocial or anything like that, but somehow you just don't get to know him."

Despite Elvis' natural reserve, the cast and crew of "Frankie and Johnny," Donna's first film, was a lively one. "It was every bit as pleasant and family-like as our 'Hillbillies' set and we've been together for four years! Elvis may not chatter a lot, but a man who is always smiling throws a crew into high spirits, not into the dumps."

As her roles in TV and this film would suggest, Donna is a real live country girl, born and raised on a farm near Baton Rouge, Louisiana. She recalls, "I was a tomboy—

always hunting, fishing, playing ball. Then suddenly I hit my teens and I was a girl!" And some girl she was. Immediately she began winning beauty contest after beauty contest. A year in New York as an illustration model led to a screen test and trip to Hollywood. When Donna heard that the producers of "The Beverly Hillbillies" needed someone to play an

innocent young Southern girl—well, who else could play the part?

Following her four years in a top TV series, Donna's now branching out into films. "I hope I can make people as happy in movies as we do in the series. I like to think that people are smiling and laughing after watching a program I'm in. I guess that's my 'bag,' as teenagers would say!"



... "ELVIS THREW THE CREW INTO HIGH SPIRITS," SAYS DONNA.

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**JOSH WHITE**, concert folk singer, appears at Doug Weston's Troubadour May 24 through June 5. White, whose career has been filled with tragedy, became a protégé of the late Mrs. Eleanor Roosevelt through his terrifying ballads about the Black South.

## Bus Service Expanding In Los Angeles

Good news for students in the Los Angeles area—discounts on bus service are now available to many more people.

The student discount bus fare program has been expanded to include millions of Southern students, it was announced by the Southern California Rapid Transit District.

The RTD Student Privilege Cards, which provide a 40% fare discount, will now be honored throughout the week at any hour except during the weekday evening rush hours.

The cards will also qualify students for reduced rate admission to many Southern California cultural, recreational and entertainment events, according to Dr. Norman Topping, director of RTD and president of the University of Southern California.

The cards may be purchased now for 50 cents by any student under 21 now enrolled in any school or college in the four RTD county service areas.

## Trip Closed!

The Trip has been closed and bonded by court order! The popular teen club, one of the Strip's biggest attractions is having problems concerning ownership of the club itself as well as ownership of the liquor license.

The Trip has been officially closed since May 13 and if the case goes into litigation it will take at least five months before the club is re-opened.

Andy Warhol's Plastic Inevitable show was the last to play The Trip and Andy just barely got his possessions out of the club before the court bonded it. Now nothing can be either taken out of The Trip or brought into it.

# Inside KRLA

Wow! Request Radio has really taken over Los Angeles, and I do mean with a capital KRLA!!! The phone circuits have been so jammed with calls that we've had to install even more additional lines! The calls were logged at one time at over 150,000 calls per hour!!!

In the last week, KRLA has had its Request Lines answered by the Leaves, the Palace Guard, Dean Torrance, Captain Beefheart and his Magic Band, the Spats, the Association, and the Midnighters.

Call KRLA and you never know who is going to answer the phone! Now I have really big news for you. We all know how successful KRLA's new Request Radio has been, and here at KRLA we are well aware that it was you, our listeners, who made it a success.

So just to show our gratitude to you, KRLA is presenting live, and for the first time, *Request Concert*—to be held June 25 in the Hollywood Bowl.

## Request Hits

The show will feature the songs which you have made into the last month or so, sung by the artists who made them popular.

Featured on the show will be the Beach Boys, the Lovin' Spoonful, the Byrds, Chad and Jeremy, Percy Sledge, the Outsiders, the Sir Douglas Quintet, the Leaves, Captain Beefheart and his Magic Band and the Love.

It's your show, by your request, with the songs you want to hear

and the people you want to see. Keep your dial fixated on the 1110 position on your radio doohicky for further details about tickets 'n' things.

And remember—you heard it first—and best on KRLA!!!

Would you believe that we lost again? Yes, Ringo (our KRLA *Request Turtle*) entered the Turtle Race at Cal State last week and lost with flying colors!

Not only that, but we had a chance to have the *slowest* turtle in the race—but Ringo finned out and moved his leg!

## Congratulations

Congratulations to Less Robb, Jr. who won \$1110 in the latest KRLA contest by guessing the most requested tune for the week of May 7.

Special notice to Bat fans: The Son of Sticky-type Bat Dealers are now available in Bat stores everywhere. (No... I don't believe it!!)

I think we've solved the Bat Manager mystery at long last. All my Bat clues and findings lead me to believe that it was actually the infamous, insidious Amazing Pancake Man who plastered the Bat Manager sign on John-John's door.

Hmmm... I wonder who the Amazing Pancake Man really is!!!

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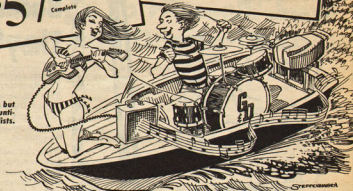
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## NOEL HARRISON JOINS 'GIRL FROM U.N.C.L.E.'

"A young girl" died" and the son of a famous British actor was cast into a spotlight all his own.

Noel Harrison is an entertainer in England for many years, but had to move to New York and record "A Young Girl" before Americans discovered him.

As the record climbed steadily up the charts across the nation he set out on a string of night club appearances to prove that he is more than "Just Rex Harrison's son."

And that he has done—in The Living Room in New York, in the Hungry i in San Francisco and many others. He's proven himself a sincere and talented entertainer.

Now he's expanding even more by going into television. He's coming to the West Coast this month to start filming NBC-TV's new series, "The Girl From U.N.C.L.E.," which he co-stars in with Stefanie Powers.

Noel first came to the U.S. in 1960 for two appearances on the Ed Sullivan Show. The reaction to his performances was so great that he remained for a few club engagements.

### Likes It Here

He then decided he liked America and brought his wife and four children over to New York to live in the top half of a town house where their downstairs neighbor was English friend, actress Georgina Brown.

Noel is noted for the relaxed and sincere manner in which he performs. He chooses his repertoire as though he were selecting poems. He believes it should be possible to print lyrics separately without

losing either their value or their beauty.

"A good song is poetry," he declares. His material ranges from French classics by Jacques Brel and Charles Aznavour to American standards by Bob Dylan.

"I think Dylan is the greatest poet now writing," says Noel. "Though he, Dylan that is, won't play supper clubs, it's exciting for me to present his songs to an audience they might not otherwise reach."

A highly trained musician who often accompanies himself with guitar, Noel recently discovered the wide-ranging possibilities of the electric guitar and has now incorporated it into his act.

Noel feels that his career actually started in France where he learned French material well enough to perform locally in the language.

### Another Language

He found that many songs were easier to perform in French, especially the French classics which often lose something in translation.

Since that time he's learned to speak, act and sing in four languages—German and Italian in addition to French and English.

He's quite a ski enthusiast and was a member of the British National Ski Team and competed in two Olympics, but one of his fondest dreams is to own a house in sunny Italy so he can spend a portion of each year there with his family.

Singer, skier, poet, actor, philosopher—yes, Noel Harrison is quite a bit more than "just Rex Harrison's son."

## Bachelors Call To Say They're On Their Way

Three charming Irishmen called The Bachelors arrived in New York this week and promptly telephoned *THE BEAT* to say they're on their way to the West Coast for a series of live and television appearances.

They're only going to be in America for a little over two weeks, but for them that's a long time. They've come over several times before, but for only a few days at a time.

During their brief stay in New York they're filming "The Ed Sullivan Show" and "The Tonight Show."

### Then Here

Then they fly out here to do "Shivaree," "Shebang," "Lloyd Thaxton," "Where The Action Is" and "9th Street West."

They'll be performing their latest single, "Love Me With All Your Heart," on all of these shows.

They all seemed to be in fine spirits when they called but they did have a few complaints.

"We're working to death," said

Dec Cluskey, the youngest of the three. "And the weather is dreadful in New York. It was lovely when we left London."

He was even more disappointed to learn that there had been slight rains in California.

"But it's supposed to be warm there," said John Stokes.

### Some Problems

Con Cluskey, Dec's older brother, told us that they ran into strong head winds during the flight over and had to stop over in Canada before coming into New York.

"But it was fun," he added. "At least we got to see Canada."

After a two day stopover in Las Vegas, "just to look around," The Bachelors will be making their first trip to the West Coast to spread a little of that Irish charm our way.

Say you read it in  
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"REMAINING" AMERICAN

By Louise Criscione

One group is from Boston and claims to be protesting the British influence on American music. The other group is from California and proudly declares that they are often mistaken for an English R&B group.

They both have recorded the same song, "Diddy Wah Diddy," and neither group seems to be pulling very far ahead of the other. A decision is going to have to be made and only you can make it. So, *The BEAT* has decided to devote equal space to the Remains and Captain Beefheart and his Magic Band, introducing both groups to you and letting you decide which group will score a hit and which group will have to give it one more try.

Captain Beefheart and his Magic Band merged less than a year ago in the small desert town of Lancaster, California. Their first big break occurred when they played the Teen-Age Fair at the Hollywood Palladium. They were on stage only twice but they made such an impact on the audience that numerous fan clubs sprung up before they had a record-including contract!

### Boston Boys

The Remains decided to form their group in the fall of '64 while all four boys were still attending Boston University. Their first date was at The Ratskeller Club in Boston where they appeared on Monday nights. They, too, had a phenomenal impact on their audiences and before long the Ratskeller became the place to go in Boston.

The local action generated by both groups drew the attention of record companies, who are continually on the look-out for new talent. So, when word of the Remains spread as far as New York a representative from Epic Records flew up to listen to the group and became so excited over what

he heard that he immediately hired them to New York for an audition. Passing the audition with room to spare, the Remains were signed to a contract and, thus, one "Diddy Wah Diddy" was born.

Meanwhile, Captain Beefheart and his group were playing gigs all over the state. The result was more fan clubs but still no recording contract. It was certainly not in vain, however, because with each public appearance the group's stage technique improved until they reached the point where they could work their audience in to a state of frenzy and then easily switch to a slow blues number and lure the crowd into quietly listening and watching.

### Second "Diddy"

And, as happened with the Remains, word of what Captain Beefheart was accomplishing spread down to the Los Angeles-based record companies. When all offers were weighed it was the Herb Alpert-Jerry Moss label, A&M Records, which finally signed the group to a contract. And "Diddy Wah Diddy" number two was released.

In terms of exposure, one would have to give the edge to the Remains. They've already appeared on the "Ed Sullivan Show" and the now-dumped "Hullabaloo," as well as being chosen the group to open one of New York's newest discotheques, the Ondine.

Taken individually, the members of Captain Beefheart & al seem to share some of the same likes as the Remains but as groups one gets the distinct impression that they're miles apart.

Captain Beefheart's Magic Band possesses five members—all of whom dig the real down-home blues. Musically their tastes run, to such R&B giants as Howlin' Wolf, Sonny Boy Williamson, Lightning Hopkins, Jimmy Reed, James Brown and Johnny "Guitar" Watson.

# Too Many 'Diddy Wahs'

## PLAYING BRITISH



BEAT Photo: Robert Young

Captain Beefheart is really Alex St. Clair and happens to like, among other things, Donna Loren, dogs, guns, hunting, fishing and Hemingway.

The Magic Band line up as Don Van Vliet, Doug Moon, Jerry Handley and Paul Blakely. Don's tastes run the gamut from good brandy to falconry with sparrows, from fine cuisine to National Geographic.

Doug has decided that he is definitely in favor of sweet potatoes, egg nog, slim slacks, baggy sweaters, pretty girls with long hair, sports cars, pop art and poetry.

Jerry has given the whole subject plenty of thought and has finally emerged with the notion that he digs pork chops and intelligent girls. Oh, and I almost forgot—he considers Smokey the Bear totally out of sight!

The remaining (sorry 'bout that)

Magic Band member is Paul, referred to by his friends as P.G. Paul is the only member of the group to actually hail from Lancaster and we must admit that his list of likes impress us most as he declares that he officially digs,

"Gene Krupa, Bill Cosby, Don Adams and *The BEAT*!"

The four Remains are Barry Tashian, Chip Damiini, William Briggs and Vern Miller. Barry is the lead guitarist and vocalist for the group. His musical tastes rather agree with his rivals as he prefers Muddy Waters, Otis Redding and is frequently called "the white James Brown."

Chip met the rest of the Remains when he enrolled at Boston University. He is the only group member who was not an experienced musician prior to joining the Remains.

William, or Briggs as he is usually called, is the perfectionist in

the group. Because of his wide knowledge of electronics, he is only satisfied when the equipment and stage set-up are perfect.

Briggs spends his spare time writing songs and declares: "I write in a creatively simple vein because I want the kids to understand it. They lose interest if it's too complex and then the communication is lost too."

Vern is the Remains' most serious student of music, perhaps because his father is a music teacher and composer. Vern is the group's second composer but in the future wants to go into writing music for movies and television.

So, there you have them—the Remains and Captain Beefheart and his Magic Band. Now that you've been formally introduced, which group will you buy and which one will you ignore? Or will you decide to like them both?



... WOULD YOU BELIEVE THESE ARE THE REMAINS? CAPTAIN BEEFHEART, MAYBE?





ANOTHER AWARD for KRLA news staff, presented by AP Executive Warren Jacobs, accepted by Tom Beck.

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# BATTLE OF THE BULGE

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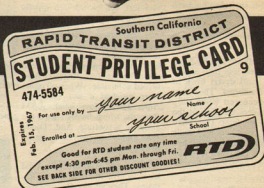
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# Many Days In Roy's Life

By Kimmi Kobashigawa

For over a decade now, Roy Orbison has been one of America's foremost ambassadors of good will around the world through his music. A talented man of great versatility, Roy has consistently produced hit records in this country and in countries throughout the world.

Although he is accepted as a hit maker and a great talent in his own country, it is left to the British to make a pop idol of him. In Britain, Roy has been voted the Number One Favorite Male Vocalist on pop polls several years in a row, and he is considered to be one of the two top American singers in that island country.

Roy has just completed a highly successful tour of Great Britain with the Walker Brothers and Lulu, and during his brief stay here, *The BEAT* obtained this exclusive interview:

Roy told us that he is currently planning a movie, to begin filming about August of this year which will be called "The Fastest Gun In The West." The movie will be about the Civil War, and will be Roy's first film venture.

There will be nine songs, plus the theme, in the movie which Roy will compose himself, and he has high hopes that this will be the beginning of many successful motion pictures for him.

It won't be a pop film because Roy feels that "that would be just 'a day in the life of Roy Orbison' and I have enough of those!" But it will be a serious acting endeavor,

and Roy is hopeful of being able to continue in this new field in the future.

Although he is an enthusiastic, active young man, Roy has every right to sit back and relax whenever he can find a few spare moments to do so, because those moments are few and far between for him.

For Roy is on the road at least ten months out of every year—and that includes his many tours abroad, as well. Roy explains that he doesn't really have very much time of his own in which he can indulge in many hobbies or outside activities, but he would like to continue his acting and possibly go into producing records for other artists.

We asked Roy if he was aware of any new trends which might be developing in pop music, and he laughed and replied: "No, but I wish I did—I'd jump right into it! I don't see anything new; just something a little dressed up from what was in the past."

Has Roy noticed many differences between the pop music situations in America and Britain? He says there isn't really too much of a difference, except: "I think they probably pay more attention to pop music, and it's accepted much more in England as a form of entertainment than it is in the States. We sell more records, but it seems to be a more important part of their lives."

Roy seems to be one of those very fortunate individuals who has

been extremely successful in the field of entertainment, and yet has been surprisingly successful in being able to escape the horrors of a "label" of any kind being tagged on him.

He admits that he has been called the "King of the Beat-Bal-lads," but other than that he is usually spoken of in terms of his talent. "Soul" is a label attached to many (although Roy received it only after his largest hit, "Pretty Woman") and Roy describes soul music this way:

"Soul music, to me, would mean if you really knew what you were talking about and you sang it with feeling. Soul would be any kind of music that had feeling. If you really know what you are saying—that's soul to me."

In his spare time Roy enjoys listening to string music—Mantovani, and the Jackie Gleason orchestra. But he explains, "When most people say that they are going to listen to 'good music,' I go and try to write some good music."

Author of a lot of very "good" music, and singer of even more, Roy Orbison remains a star of great magnitude . . . and a human being of great warmth. Although he is one of our largest international stars in the field of pop music, his feet are still planted firmly on the ground—and his head is still well out of the clouds.

Definitely America's Ambassador of Good Will, Roy is a talented messenger bringing a lot of pleasure to people of the world over.



BEAT Photo: Chuck Boyd

## For Girls Only



Well, hello there!

Let me introduce another fascinating segment of "For Get It" — I mean — "For Girls Only."

Hmm, what's that odd rumbling sound I hear? Oh, you're trying to tell me something, right? You're trying to tell me you know exactly what I'm up to, and that I'd better stop sounding so rational and sensible this MINUTE and explain the remark I made at the close of my last (don't you wish) (dreamer) column, right?

Oh, wrong. What last column? And what's more, you've never even heard of me? Well, if I were you, I'd make every possible effort to keep it that way and turn the page quick!

Ah, me (as in Eleanor) (that's an in-joke, for telephonics only), now that we have ridged ourselves of the same set, let's get down to cases (of S. and C.oke, for instance.)

Last week I brought things to a shuddering halt by muttering something about a certain reader (oh, wrong. What last column? And what's more, you've never even heard of me? Well, if I were you, I'd make every possible effort to keep it that way and turn the page quick!).

Anyrth (that's a new one), I managed to accomplish this by throwing a series of snits that

would make Robin Boyd look like an amateur (or amateur, take your pick).

And, as a tantrum-tosser of some experience, I'll just bet that if I really put my mind to it (no remarks, pliz!) I could find a few thousand more and come up with a way for one of me . . . down, girl . . . one of you to meet your toenail-curler!

Anyway, I'm sure going to try. It can't happen right away, but there's no time like the present to get started thinking about it.

Tell you what. I'll be wondering about how to handle my end of the bargain (as in take another course in post graduate hysterics) and you be pondering how the "winner" could be chosen.

Actually, I think the second part will be harder than the first, because it's going to be ghastly having to choose one person when both of my many readers would give their eye-teeth (whatever those are) (oh, who cares) to be the lucky kid! (Thank you, John.)

Like, just sorta think it over. It'll have to be a contest of some kind I suppose, but it's got to be the type that would really mean something (if you know what I mean, and, if you do, watch out because I'm not looking at you, you, too.) Oh, stop gabbling. They know what you're trying (as in very) to say. The "winner" should

be someone who not only wants to see someone in person, but, but, needs to.

Boy, next I'll be getting out the violins! More on this subject soon, so think away.

Oh, (as in, well, anyroad, boy, zap and GEORGE HARRISON) (well, I had to sneeze him in there somewhere, didn't I?) here's a good beginning for a make-up-type dream. I started it but haven't had the time to continue because I'm too busy staying up nights trying to dream another of those real ones (as in GASP, but maybe you can take it from there . . . I mean, here . . . oh, somewhere!)

Anyway, you go to a press conference (don't ask me how) (if I knew I'd be AT one) and ask a really twitchy! (cough!) question that tears everyone out. Afterward, the stars just have to meet you, and you just have to offer to drive them around town because they're not having any fun stuck off in that hideaway of theirs (oh, surely, the accept, especially when they find out that your car happens to be a Volkswagen bus-type-deal with window curtains yet!

See, everything's perfect! There's no need for them to worry about being recognized. Well, what are you waiting for? Get going! And let me know how things work out. (Either that or meet me

at the nearest VW lot.)

Before I proceed to the next boring subject, I wish to announce that I am not going to accept any more bribes. If, for instance, Shelly Heber of 6057½ Alcott St. in Los Angeles thinks I'm going to mention the fact that she has a club called "The American Society For the Prevention Of The Extinction of Yardbirds," just because she sent me some delicious Beatle pix, she is obviously out of her mind. However, if I were the sort of person who would fall for this sort of thing, I would also mention that dues are a pound minus \$1.87.

There, now I feel sooo much better. Honesty truly is the best policy.

And another thing! If you think that I've run across several more unanswered codes and maybe even about eleven rawhides, looking under a huge pile of something-or-other, you're wrong. (No, no, I wasn't lurking under the pile, the letters were.) (The letters I didn't find, remember?)

Well! I'm certainly glad that matter is cleared up! (What matter?) (How should I know?)

At this juncture I would like to thank someone from La Candelaria, California for sending me a very unusual letter. It told all about how this someone has been reading "Robin Boyd" and this (excuse for a) column to George each week.

It went on to say that George had replied. Written an answer with his very own hand (oh, pain, glorious pain!)

He said it's the funniest thing he's ever read, especially his new middle name (as in Pant). He was also quite honored to have a genie named after him, and said to keep up the good work.

However, there was a small clump of paper taped at the close of the letter, which I was to open after reading the other for even more of a surprise. (Impossible.)

Me? Get mad just because the P.S. said *Belated April Fool!* 177? Of course not! Why, those were some of the most exciting moments of my life (shiver, shake, not to mention rattle and roll.)

However, it's not quite the same story with my mum. In fact, I don't think she's ever going to stop being furious about that rug!

Any suggestions, someone from La Canada?

In closing, did you hear what George said in an interview when a reporter asked if he really *snai hszuazur zaipn unzingezga* (spelled wrong, probably *zapch ozvi-paghbrzi*)?

He said "Zsgbi ngyijy ognv... zsgb yklnvq zisp rkhhncjnp."

Join the crowd, boy. Join the crowd.





# The Adventures of Robin Boyd

By Shirley Poston

## CHAPTER THIRTY

Robin Boyd ground another half-pound of teeth as John S. (as in *simp*) Winston stumbled toward her.

"I believe it's our dance again," he wheezed.

"Would you believe it's . . . ?" Robin began, but her voice trailed off to nothing. (There was no point in wasting one of her clever quips on this utter mutt.) (Besides, she couldn't think of one of her clever quips at the moment, if nobody minded.) (Nobody did.)

It seemed there was just no escaping the aforementioned mutt. And, as she watched his glasses steam over again, she suddenly felt rather guilty for having tried so hard to elude him (tried to lose him, too).

After all, due to circumstances beyond her control (not to mention her worst nightmares), she was his date for the prom. And, since George had been kind of livid with rage, that is enough to let her attend, she might as well make the best of the situation.

So, curling her lip at the band for striking up a slow song, she fell eagerly into the waiting arms of her perspiring partner. (When Robin Irene Boyd decides to make the best of a situation, Robin Irene Boyd doesn't mess around.)

Needless to say, John R. (as in *retch*) Winston was somewhat taken aback, but he was one to make not only the best but the *most* of a situation. So, after an evening of trying to "dance" cheek-to-cheek and find himself unable to combat Robin's preference for thumb-to-thumb, he held her closely (for those interested, the closely is located just down the road from the Farley.) And he didn't trust

himself to speak until a slight miscalculation in his version of the fox-trot severed her left foot just above the ankle.

"Sorry about that," he apologized originally. But Robin failed to answer.

"Did I hurt you?" he nice-dogged tenderly, leaning back to stare into her upturned face.

It was then that he realized that Robin was not seeing him through new eyes after all (although she could sure use a couple) (of new eyes, new eyes). She wasn't seeing anything!

## No Cooperation

Robin wasn't cooperating. Robin was unconscious.

She suddenly pushed him away. "Stop choking me," she hissed, putting a hand (her own, in fact) to her throat.

John P. (as in *pu*) Winston's mouth dropped open, revealing not only his surprise but several cavities. "I didn't!" he protested. And that's more, he *hated*! He did have certain plans concerning her neck, but those were to be realized much later in the evening, after he'd cleverly run out of gas.

Robin swallowed hard. She could have sworn (and has been sworn to many times of this nature) she had just been subjected to a strangulation. And that wasn't the first time it had happened either! Something had been trying to tear her with her tonsils all evening! Then Robin gasped. Why on earth was she standing there worrying about what was probably a budding (and hard-earned) case of laryngitis when something incredible had just happened?

When she had, during her recent bit of lip-curling, recognized four very familiar faces on the nearby bandstand?

Grasping John Y. (as in *yick*) Winston firmly, she took the lead and grooved him gracefully (as in berded him hysterically) to a spot very close to the foursome.

However, after a few preliminary squints, her face fell (and very nearly hurt itself). Ratzfatz! From a distance, they'd looked just like the Beatles. But, no such luck. It had just been her myopia making a spectacle of itself again.

Suddenly, her face lifted. (A trick which was going to come in handy in later years.) Maybe it wasn't the Beatles, but it was something almost as good. On account of because it was *Teddy and the Bears!*

Robin jumped excitedly on John V. (as in *three guesses*) Winston's penny loafers. Why, T. and the B. were just about the greatest group in California! Thanks to her, she added mentally, not to mention modestly.

## Working Bird

(Robin, as you know, was at one time the hardest-working bird in all of groupie-dom. Directorship of the T&B fan club was only one of the several million activities she had dropped the day she had been forced to choose between turning in her feathers and turning into a grease spot. Then, as a reward for her tireless efforts, she had found the famous tea pot containing the famous Ringo . . .)

So, when George of the Beatles came What with George and her magic power to turn herself into a real robin, so much had happened since that day (welcome to the under-

statement of the century) (yes, you can put parentheses in parentheses), she'd forgotten all about Teddy!

However, as the dashing leader caught her eye (a painful experience but well worth the agony) and flashed an engaging grin (as in give me a ring), she remembered in one large hurry.

## Closeness

And, when he gave her the olde look, Robin blushed a rather peculiar shade of panther pink and give him a bat of the olde eyelash.

Robin and Teddy, as you may have guessed, were at one time rather close (make that several times). In the olde days, the olde look-and-lash bit had been a signal between them, meaning, of course, dig-you-now-not-to-mention-later.

Naturally, that was all in the past, now that she belonged to George (if she knew what was good for her) (and, she did) (not better believe it.) But that didn't stop her from re-blushing and re-blinking.

After all, she figured, a little flirting never hurt anyone.

Anyone but me, she shrieked inwardly when, in the very next instant, her head was severed just slightly below ear level.

Clutching the remaining portions of her lily white, she turned as white as a lie (Repetition Rules.) Just what was her major malfunction, anyway? (Never answer that question.)

"Another grog in your throat?" John A. (as in *arghh*) Winston inquired helpfully.

Robin shook the remaining portion of her head. "Seven thousand frogs," she squeaked when the

fratting had ceased. "Doing the frog," she added.

Just then this romantic interchange was interrupted by a sudden fan-fare and John T.I.G.R. (as in this is getting ridiculous) Winston blurted.

"I have a surprise for you," he leered.

"I'll just bet you do, Robin thought rudely, putting the plug of petrol concealed in her evening bag.

"I've been selected as the Grand Prince of the prom," he further leered. "You know, because of my excellent grades in Spruce-Pruning! And since you're my date, you're going to be crowned Queen Of The May!"

Doing her best to keep from becoming faint, she nonetheless giggled rather pleasantly.

"Me?" she simpered, for ridiculous as the title was, it really was quite an honor.

"You?" John X. - oh you know, that John - reaffirmed.

And, hoping that she wouldn't fall into another spasmodic grin in the middle of the coronation, Robin took his offered arm (reminding herself at the time not to forget to return it later) and sailed majestically toward the stage.

Hoping she looked reasonably graceful, she began to trip gracefully (that is, getting ridiculous, too) up the stairs.

## Matching Set

She needn't have worried. Of course, the invisible collar that George had clamped around her neck, and which even was no longer invisible, and her beauteous blue formal was now being off-set by a matching leash which dragged train-like behind her, but aside from those minor details, she looked just fine!

Had she known of her condition, she would have done the only sensible thing.

She would have killed herself. Because when one had a jealous genie on one's hands, one is often in for a fate that makes death look like a lark in the park! Especially when said genie's ingenious method of curbing her wandering eye had failed, leaving him with no better bet to go on to bigger and better things.

But, she was totally oblivious. And, dismissing a smattering of twitters as sheer jealousy, she grinned greedily as the sparkling crown was placed atop her red hair.

Then, as a whoosh of appreciation spread through the gymnasium, Robin took a proud breath of oddly scented air (a rather disturbing mixture of carnations and evil-smelling sneakers) and turned to accept the congratulations of her fellow students.

She then proceeded to turn green, blue and purple.

Was anyone even looking her way? No! They were too busy gawking at a certain couple across the crowded room.

Not only because said couple had chosen this particular moment to whirl into a waltz.

Also because they were Mr. and Mrs. George of the Beatles.

(To Be Continued Next Week)

# Beatle Poll Shows Paul the Favorite

(Continued from Page 1)

## 3. What is your least favorite Beatle song?

Losers were "Mr. Moonlight," (2) "Act Naturally," (3) "Matchbox."

## 4. Why do you like the Beatles?

Continually original - not phonies - fab composers - very talented - lovable - entertaining - care about fans - warm - witty - magnetic - cheer us up - enjoy themselves - deserving - great performers and people - little things they do - faith to stick with it even as against them - "make you feel great just being alive" - something in their eyes that says "I care!"

"They don't go around shouting 'I can't get no girlie action' (I love that answer) - 'I'd have been so much the poorer had I not known the ecstasy, warmth and magic of loving a Beatle' (how true!!!!)

## 5. What other groups do you like?

Winners in the order of their appearance were: Herman's Hermits, the Rolling Stones, the Byrds the Animals and Sonny & Cher.

## 6. What is your opinion of the movie "A Hard Day's Night"?

The majority loved it; 9% liked it better than "Help," 6% didn't like it and 3% didn't see it.

Comments: fantastic - sheer magic - new and fresh - one of kind - full of charm and quick wit - no plot but certainly sufficient for Beatles fans - enjoyed it all - "Help" showed their true greatness - "rapid transport to utter bliss" - a photographic masterpiece - "stunk" (that's sure not my opinion.)

## 7. What is your opinion of the movie "Help"?

Again, the majority loved the film. 26% liked it better than "HDN" and only 5% of those who replied hadn't seen it.

Comments: exciting - imaginative - original - thrilling - marv - wild - great hidden lines - never knew what would come next - better acting and photography - "fantastic when you see it, but you can't quite believe it when it's over."

## 8. Which Beatle do you think is the best actor?

John - 40%, Ringo - 29%, Paul - 25%, George - 6%.

## 9. Which Beatle do you think has the best singing voice?

Paul - 40%, John - 31%, George - 16%, Ringo - 4%.

## 10. Do you think you'll still like the Beatles when/if they and Paul and George get married?

At the time the survey started, George was still a bachelor.

Yes - 97%, maybe - 2%, no - 1%.

## 11. Why or why not?

"They've made us so happy we can't deny them happiness - impossible to stop loving them and to ignore their talent - we'll be happy if they're happy - marriage won't change their looks, personalities, songs, voices or humor . . . only the last names of their fave girls - John and Ringo are married - but I don't care one bit for their business, not ours - we can't all marry them - "Why let some other girl spoil all my fun?"

## 12. Do you think the Beatles will last?

FOREVER! - 85%, For A Few Years - 10%, No - 5%.

## 13. Why or why not?

Always original and a bit ahead of the rest - versatile - totally unique - talent always lasts - their records keep improving - their music has made a lasting impression - they've lasted this long . . .

## 14. What do your parents think of the Beatles?

3% like them, 25% tolerate them, 12% dislike them. In 24% of the cases, the mother likes them but the father doesn't.

## 15. Which Beatle is the best-known whistler?

Comments: "They're not like them" - "My parents don't appreciate good music!" - "Did you know they'd go far" - like them more than Elvis - don't like their screaming fans.

## 16. Parents' Comments: "They're okay if you can hear them!"

"George has a needs-to-be-mothered look!" - "I wish they'd go back to England and stay there!" - "Give me a pair of scissors and five minutes."

## 17. JOHN - UNANIMOUSLY!!!!

The BEAT Goes To The Movies

## 'Night Of The Grizzly'

By Jim Hamblin  
(The BEAT Movie Editor)

What? A movie with kids, a big grizzly bear, and even a dog... that Walt Disney didn't produce? Yes!

NIGHT stars the biggest man alive, Clint Walker, in a tussle with the biggest, meanest, ornierest, trickiest bear there ever was. The story comes from the cameras of Paramount Pictures, and tells of a man settling in the new frontier, with all the usual enemies, plus one. A big black bear by the name of Satan, who kills for fun, if he runs out of other reasons.

Practically the whole movie is taken over by blonde Victoria Paige Meyerink. The 4-year-old begins her adventures in the new town they've come to by undercovering a pole-cat. (That's a skunk!) "Here kitty kitty," says she.

"Out of the house," orders Dad Clint, when he smells her arriving back at the ranch.

Between bouts with that vicious b'ar, there are several exquisitely funny scenes involving some of the fine cast put together for the occasion. Included are Sammy Jackson, Jack Elam, Keenan Wynn, and co-star Martha Hyer.

Surprisingly, the beautiful scenery all comes from a part of California just an hour away from Hollywood, in the San Bernardino National Forest.

Recommended heartily as one of the finest family entertainment films of the year.



... AND THE MEANEST BEAR ALIVE.



THE BIGGEST MAN, THE CUTEST GIRL...



BETTER WATCH OUT, this little girl is plenty strong and mighty mean.



TOWN BUM Jack Elam is informed by cute Victoria Meyerink that he looks like her favorite caterpillar.



HANK AND GYPSY gave some thought to taking their act on the road, 'till this tangled mess got started.



SOMEBODY SPIKED 18 year old Candy Moore's punch — what a shock.



# KRLA Tunedex

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Title

Artist



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BOB  
EUBANKS



DICK BIONDI



JOHNNY HAYES

- |    |    |   |                                    |
|----|----|---|------------------------------------|
| 1  | 3  | A GROOVY KIND OF LOVE   | The Mindbenders                    |
| 2  | 1  | WHEN A MAN LOVES A WOMAN  | Percy Sledge                       |
| 3  | 10 | PAINT IT, BLACK   | The Rolling Stones                 |
| 4  | 4  | ALONG COMES MARY  | The Association                    |
| 5  | 2  | HEY, JOE  | The Leaves                         |
| 6  | 7  | MY LITTLE RED BOOK  | Love                               |
| 7  | 14 | DID YOU EVER HAVE TO<br>MAKE UP YOUR MIND                           | The Lovin' Spoonful                |
| 8  | 5  | MONDAY, MONDAY  | The Mama's & The Papa's            |
| 9  | 13 | FUNNY HOW LOVE CAN BE   | Danny Hutton                       |
| 10 | 8  | THE SUN AIN'T GONNA SHINE   | The Walker Bros.                   |
| 11 | 6  | RAINY DAY WOMEN #12 & 35  | Bob Dylan                          |
| 12 | 19 | YOUNGER GIRL  | The Hondells                       |
| 13 | 18 | IT'S A MAN'S, MAN'S, MAN'S WORLD                                    | James Brown                        |
| 14 | 20 | DON'T BRING ME DOWN   | The Animals                        |
| 15 | 9  | LEANING ON THE LAMP POST/HOLD ON                                    | Herman's Hermits                   |
| 16 | 15 | LOVE IS LIKE AN ITCHING<br>IN MY HEART                              | The Supremes                       |
| 17 | 23 | I AM A ROCK   | Simon & Garfunkel                  |
| 18 | 25 | HOLD ON! I'M A COMIN'   | Sam & Dave                         |
| 19 | 16 | FALLING SUGAR   | The Palace Guard                   |
| 20 | 22 | RIVER DEEP—MOUNTAIN HIGH  | Ike & Tina Turner                  |
| 21 | 17 | TEEN-AGE FAILURE  | Chad & Jeremy                      |
| 22 | 28 | GREEN GRASS   | Gary Lewis & The Playboys          |
| 23 | 24 | DADDY YOU GOTTA LET HIM IN  | The Satisfactions                  |
| 24 | 27 | GOT MY MOJO WORKIN'   | Jimmy Smith                        |
| 25 | 21 | CAROLINE, NO  | Brian Wilson                       |
| 26 | 29 | DEDICATED FOLLOWER OF FASHION                                       | The Kinks                          |
| 27 | 30 | DIDDY WAH DIDDY   | Captain Beefheart & His Magic Band |
| 28 | 31 | STRANGER WITH A BLACK DOVE/THERE'S<br>NO LIVING WITHOUT YOUR LOVING | Peter & Gordon                     |
| 29 | 36 | YOU DON'T HAVE TO SAY YOU LOVE ME                                   | Dusty Springfield                  |
| 30 | 35 | BETTER USE YOUR HEAD  | Little Anthony & The Imperials     |
| 31 | 32 | COME AND GET ME   | Jackie DeShannon                   |
| 32 | 33 | TRULY JULIE'S BLUES   | Bob Lind                           |
| 33 | 38 | OPUS 17 (DON'T YOU WORRY 'BOUT ME)                                  | 4 Seasons                          |
| 34 | —  | DIRTY WATER   | The Standells                      |
| 35 | 39 | BAREFOOTIN'   | Robert Parker                      |
| 36 | —  | LOVE SPECIAL DELIVERY   | The Midnights                      |
| 37 | 37 | AIN'T TOO PROUD TO BEG  | The Temptations                    |
| 38 | 40 | TWINKLE TOES  | Roy Orbison                        |
| 39 | —  | SOMEBODY HELP ME  | Spencer Davis Group                |
| 40 | —  | BOYS ARE MADE TO LOVE   | Karen Small                        |



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