RINGO SIGNED FOR ROLE IN ‘CANDY’

MAMA CASS DISCOVERS SOMETHING ROTTEN IN STATE OF ENGLAND
BIG MAMA ARRESTED BY SCOTLAND YARD

By Tony Barrow

SOUTHAMPTON—When the liner France docked at Southam-pton on Thursday, October 5, Mama Cass Elliot was involved in a series of fantastic quayside incidents which culminated in her arrest by Scotland Yard Special Branch Officers.

Cass spent that night in a West London Police cell before appearing in the Magistrates Court on a charge of larceny. The charge related to the disappearance of two keys and a pair of blankets from Kensington's Embassy Hotel at the end of February.

Arrest

Of the Southampton arrest manager Lou Adler said "We'd just come off the liner when a little man in a grey suit said he had a warrant and led Cass away. Six uniformed policemen joined him. We managed to get Cass into our car but the doors were ripped open. They pulled and we pulled. They pulled harder and Cass was taken into a police vehicle."

The rest of the Mamas and Papas, plus Lou Adler and Scott Mckennis, waited outside Southam-pton city police headquarters in two Rolls Royce limousines until they were given the news that Cass was to be moved to London for the night on a Metropolitan Police warrant alleging larceny.

In court Friday afternoon Cass was cleared when the prosecution offered no evidence in the case. Magistrate Seymour Collins told Mama Cass: "You leave this court without a stain on your character." Outside the court the rest of the group and a bunch of friends cheered the freed Mama, bouncing her up and down on the sidewalk. Later she told a reporter: "Your London police are won-derful but I don't think much of your jails. There just weren't enough blankets last night in my cell. Believe me, one blanket doesn't go far around this chick!"

Unpaid Bills

The charges regarding the theft of keys and hotel blankets related to a suite of apartments occupied by Cass and one or two other people towards the end of February. Apparently Cass left the hotel unaware that her friends had not returned the keys and, indeed, had left a portion of the bill unpaid.

Before leaving London to head for the vacation isle of Majorca with the rest of the group, Mama Michelle revealed that she and Papa John are expecting a baby next February. The group also discussed a fresh long-term recording contract with the Dunhill label but confirmed that there may be a considerable delay between the current "Farewell to the First Golden Era" release and the completion of a further album.

(Continued on Page 4)

Controversy Explodes In Pvt. Gripweed Disc

By Tony Barrow

LONDON — A storm of contro-versy blew up in London this week over the release via the United Artists label of a single called "How I Won The War" featuring Muckteeter Gripweed and the Third Group. Since John Lennon plays the part of Private Gripweed in the film, many fans of the Beatles assumed that this rec-ord contained instrumental and/or vocal contributions by John.

In fact the single is an orches-tral recording controlled by Ken Thorne's movie title theme. Above the music snatchs of soundtrack dialogue and battle noises are to be heard. Amongst the voices is that of John Lennon but no more than five or ten seconds of his speaking is included. Neither John nor the other Beatles are involved in the composition work. They do not sing or play any of the music on the record or on the film soundtrack. The second side of the single is Ken Thorne's "After-math," a piece which is not in any way connected with "How I Won The War." Again on this side the label bears the performance to "Muckteeter Gripweed and the Third Group."

The Beatles' U.K. Fan Club secretary Freda Kelly stated: "In fairness to fans in Britain and abroad we are making it clear that this record is nothing more than a souvenir of the film theme. We are not slamming the record or suggesting that it should not be issued. But we don't want a whole army of fans complaining on the groups that they expected to hear more of John on it. The public is aware that John plays Gripweed. Therefore the name Gripweed on the label of the record has led to confusion all around."
HERE'S THE GREAT NEW ALBUM BY
THE GRASSROOTS
FEATURING
LET'S LIVE FOR TODAY
THINGS I SHOULD HAVE SAID
WHERE WERE YOU WHEN I NEEDED YOU
AND THEIR NEWEST HIT
WAKE UP, WAKE UP
WAKE UP

STEREO

ABC RECORDS

DUNHILL

IT'S ON

LET'S LIVE FOR TODAY
THE GRASSROOTS
Richard Pryor
Fired By Hotel

LAS VEGAS — Popular comedian, Richard Pryor, was fired by the Aladdin Hotel here because of alleged obscenities during his 17-day engagement at the club.

Dick Kanelis sacked Pryor after tapedsegments of the comedian’s show duringwhich Pryor allegedly used obscenities and language after having already been warned four times against such conduct.

Kanelis revealed that because of the tape the American Guild of Variety Artists will not attempt to penalize the hotel since Pryor reportedly called for the comedian to perform “as directed by the operator.”

This, unfortunately, marks the third time Pryor has been in hot water...the two previous mistakes by the entertainer went the legal route.

PITNEY TOUR
BIG SUCCESS

Gene Pitney has just concluded his most successful American tour since first undertaking the annual 36-day trek five years ago. According to the William Morris agency, the Gene Pitney Show grossed over $200,000, a record for 27 playing dates.

At the close of the tour, Pitney, who has always played a key role in getting the talent for his tours, said that in the future he intends to focus an increased share of attention to the college circuit. His next American tour, probably to take place in the spring, will encompass the college-type of audience almost exclusively.

Beach Boys
Tape Stint

HONOLULU — The Beach Boys’ “Surf’s Up!” Speciality shows in Honolulu have been recorded for later release on their own label, Brother Records.

Nothing But Work

Talk about tired! The Glories have the corner on that market for a while and for good reason. Over a three day period the girls played no less than seventeen shows as a result of a dual booking.

The Glories had been booked into Trude Heller’s in New York, when her manager had a call from the Apollo Theatre in New York, asking him if the group could replace James and Bobby Purify for one week. They said yes and ran back and forth between the two engagements.

But that was not all, during the middle of the double run, the girls were scheduled to play a one nighter in New Jersey.

SAM & DAVE TO EUROPE

DETROIT — Sam and Dave, popular exponents of the “Memphis Sounds” have embarked on a one month tour of Europe and England, their second visit this year.

The duo of Samuel Moore and David Prater will be accompanied by their full orchestra.

Hollywood TV

NEW YORK — The Hollies are scheduled to make one of their frequent visits to the United States in the middle of November.

The group will make a number of television appearances and are slated for a possible national tour. During their U.S. visit which will coincide with the release of their new album, they will appear on the Smothers Brothers CBS Television show on November 17. Other network television appearances are being lined up for the group.

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PEOPLE ARE TALKING
ABOUT THE troubleshooting Mama Cass had in England and the fact that she’s no doubt saying “why me?”” the Smothers Brothers dropping into the Lurey Day shop on the Sunset Strip, causing the shop’s owner to bounce around yelling at the top of his lungs, “I’m a success!” why the Rolling Stones split with Andrew Oldham and why Andy never returned those photos...why well Zal Yanovsky will make it as a solo act...the fact that the “Smothers Brothers Comedy Hour” is probably the only show which would allow the Association to sing “Requiem For The Masses”...how Bobbie Gentry’s album could get high on the charts when all the cuts sound like “Billie Joe” and deciding it’s only because Billie is such a popular guy...despite his bridge amities...the mock funeral in the Haight being a little over-done by the news media since hippies reportedly constitute only 1/5 of the nation’s population...how happy Atlantic is that Aretha just can’t lose...the fact that Vicki Carr could probably make a hit out of our National Anthem...why Dusty Springfield doesn’t come State-side and at least make some television appearances...whether or not James and Bobby Purify really exist and if they do where they are...the votes being cast on long how the Monkees will remain a top group...what Fink thinks about Micky flying off to India...the fact that there really is a 103rd Street in Watts...whether or not Gene Doucet is serious about “A Hunk Of Funk” and hoping that he’s kidding about the title...Bobby Vinton’s new one sounding just like his old ones but becoming a hit anyway...why, with a voice like his, Englebert Humperdinck would want a name like that...the Cowpills proving that family business is big business...the fact that Rod McKuen is tapping quite a bit by reimagining his work so soon after being bedealed with hepatitis...why Florence really left the Supremes—oops, sorry about that, Diana Ross and the Supremes...why entertainers adopt gimmicks when it’s been proven that they’re the most fiching things in the world—not to mention the most boring...Miriam Makeba being back again and sounding good...Bob Linda’s new album being excellent and wondering why more of his material is not recorded by other artists...the Grebe and which bag is theirs...the ability of the San Francisco groups on the pop charts and wondering if it is an indication of things to come...the Rolling Stones turning down a million dollar offer from Sid Bernstein to play Shea Stadium because they can’t reproduce their 1967 sound on stage...Rascal Felix Cavalli buying some property in Hawaii and Don Ho buying Hawaii...the evil mind which decided Lesley Gore should record “Brink Of Disaster”...Peronis Hallowe2 getting a hit record...finally...whether or not Stevie Wonder is still stirrering around the University with Diana Ross and the Supremes...the Sunshine Company may be a poor man’s Mamas and Papas...but they’re doing all right and it’s hard to knock success...the fact that the Who can’t possibly see for miles—not with all that smoke from their ex-ploding equipment...when the girl is going to be “out” for the boys...which pop group contains four very big-bearded men?

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RINGO SIGNS FOR ‘CANDY’

(Continued from Page 1)

“Apart from anything else I don’t want to be away from the Beatles for too long. The timing is fine because the others will be having a break in November and December so I am not holding up any group work by taking the part. I wouldn’t want a bigger film role. I have no idea whether I’m even capable of tackling a really big part.

“This is a major production with a lot of big people in it and a lot of big money behind it. I’ll just be one of various names taking part. John didn’t have a very large part in ‘How I Won the War.’ My part in ‘Candy’ is not as big but that doesn’t mean it is anything less than an important step for me to take. I’m looking forward to this very much indeed.”

Straight Acting

“In the new year the Beatles will be getting together another film. That’s another reason why I wouldn’t accept any solo work which would get me too involved over a long period. The ‘Candy’ part is a straight acting role. There’s no question of turning Emmanuel into a drummer or anything like that and neither I nor the other Beatles will be involved in any soundtrack music.”

The news of Ringo’s signing for “Candy” came almost upon the eve of the London premiere of “How I Won the War” at the West End’s London Pavilion Theatre. A record-splitting number of pop personalities attended the star-studded premiere with United Artists announcing a virtual 100 per cent acceptance level for invitations sent out to recording and other celebrities. Apart from the Beatles, the list of attending stars included members of the Rolling Stones, the Who, Procol Harum and a score of other groups plus Cilla Black, Sandie Shaw, Anita Harris, Marianne Faithfull and numerous movie stars.

MAMA CASS

(Continued from Page 1)

Meanwhile, after playing a concert date at the Paris Olympia, The Mamas and Papas are scheduled to co-star with Scott MacKenzie in a special stage show at London’s 7,000-seat Royal Albert Hall Wednesday, November 1. At this time it is not clear whether the group will be prepared to undertake a limited number of other concert engagements in the U.K. before Michelle’s pregnancy reaches an advanced stage. There is talk of at least one North of England show date in Manchester and the possibility of promotional TV appearances to coincide with the next U.K. single.

Why Not Give

THE BEAT

For Christmas?

THE COWSILLS

A pop television special, “Popendipity,” will be aired over the ABC-TV network (perhaps this season) and will feature such artists as the Four Seasons, Neil Diamond, Aretha Franklin, Smokey Robinson and the Miracles and Buffy Sainte-Marie. Co-hosting the show will be comic Flip Wilson and Robbie Porter.

Grateful Change

Maharishi Yogi has advised the Grateful Dead to change their name—in a hurry. The Maharishi says that all grateful people are already in heaven and, therefore, suggests the Dead change their name to the Eternal Lives. So far, the Dead are remaining non-compliant.

Micky Curtis, one of Japan’s hottest entertainers, has come to the conclusion that he has reached a dead-end artistically (having made over 90 movies) in Japan and as a consequence is setting out (with his six-man combo) for Europe and the United States.

“At present, I feel there are much too few Japanese acts going overseas,” says Micky, “A good part of the reason is that they are afraid of the unknown.” Micky, apparently, is not.

In sort of a trans-Pacific deal, American rock singer Teddy Neely is heading for Japan to make his acting debut in Steve Parker’s “Tomorrow We Sing.” Teddy recently broke with his group, formerly called the Teddy Neely Five.

It was a thrill for a feather in Marvin Griffs’s cap. The television personality had received permission from the Russian government to tape his television show there. But the word out of Russia now is that they’re too busy with the preparations for the Soviet’s 50th anniversary celebration, so Griffin will have to wait until next April–may.

Canada’s top pop group, the Lords of London, are keeping their fingers crossed that their latest Canadian hit, “Cornflakes and Ice Cream,” will be a smash in the United States so that they can come over and tour. The hit song was written by talented 16-year old Greg Fitzpatrick.

Promo Contract

A&M Records (Herb Albert’s label) has announced the signing of the Procol Harum to a long term recording contract. The group is currently touring Stateside, primarily on the strength of their “Whiter Shade Of Pale.”

Well, they had a funeral in Haigh Ashbury to proclaim the “death of the hippies.” Seems as though the hippies do not like their present image at all. “We need a new image,” said the hippies. “We wish to be known as free men.” Currently, Haight Street is being overrun by teenagers, college students and motorcycle gangs. Violence is on the upswing and the police are kept busy day and night making dope raids.

However, all is not dreary—at least not according to San Francisco police chief, Tom Cahill, who believes the hippie situation is getting a lot better and his own police officers are gathering them about a clearer understanding of some of the hippies’ problems.

If Reprise Records has anything to say about it, the First Edition will be one of the hottest groups in the nation before long. They’re currently playing the Unicorn in Boston for two weeks and then on November 8th they open at The Bitter End in New York for ten days and then on to The Chateau in Denver for two weeks.

MGM is certainly sinking a lot of money into the Cowsills. Last night they held a cocktail, dinner and show party at the posh Century Plaza Hotel in Los Angeles. The swank Beverly Hills Room was packed with people from Elke Sommer on down the line. Quite an affair—and who knows, the Cowsills just may make it really big. At least they have a novel idea. No one else has their mother singing with them.

QUESTION OF THE WEEK: How have the Box Tops managed to stay on top of the record charts for so long when hardly anyone has so much as a photo of the group?
The Conspirators in The Incense And Peppermint Plot Reveal Themselves As...

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Harrison & Lennon Discuss Religion

By Tony Barrow

Before departing for India and the beginning of a two to three month meditation study course under the guidance of Maharishi Mahesh Yogi, Beatles John Lennon and George Harrison talked at length about the value and meaning of Transcendental Meditation.

After appearing with David Frost in the television discussion show, "The Frost Program," John commented: "If just one in every thousand viewers who watched the program was encouraged to look into Transcendental Meditation then it was well worth doing. We want to get the message across to as many people as possible that meditation can help everyone. Not just a special few, or brainy people or cranks but everyone."

The following is an abbreviated transcript of the views and explanations given in London by John and George before they left for India:

JOHN: Through meditation I've learned how to tap energy that I've had in me all the time. Before I could only reach this extra energy on good days when things were going well. With meditation I find that if it's not too good a day I can still get the same amount of energy going for me. It means I can more easily adjust to others. Put it another way—the worst days I had without meditation were much worse than the bad days I have now, days when it's difficult to get going.

Lateral Energy

GEORGE: The energy is latent within everybody. It's there anyway. Meditation is a natural process of being in touch with this energy, and you may give it your attention daily and you'll feel a little more. You're able to do whatever you normally do with a little bit more happiness, maybe.

Each individual's life sort of pulsates in a certain rhythm. They give you a build-up until you reach those peaks and then the pulsation with that rhythm. The idea is to transcend to the most subtle level of thought, to replace your ordinary thought processes with a word or sound. Finally you lose that and you're at a level of pure consciousness.

GUESS HAS BEATLES AT OVER $70 MIL.

LONDON — An "unprecedented" guess by Northern Songs executive, Dick James, points to the fact that the Beatles during the past five years have earned from $70 to $86 million dollars.

James made the statement while accepting an award for the Beatles' "Sgt. Pepper" album and although admitting that his guess "may be a conservative one" he pointed out the fact that he had not sufficient information to make a truly accurate estimate on the group's earnings during the last five years.

James' calculation was made on the basis of the around-$14 million figure which the Beatles have earned for their songs. Of course, added to that would be their earnings from films, records, artists' fees and fees from the endorsement of goods. All of which may add up to as much as $114 million!

GEORGE HARRISON AND JOHN LENNON DISCUSS TRANSCENDENTAL MEDITATION WITH TV HOST, DAVID FROST (left).

JOHN: You sit there and let your mind go. You introduce the word, the sound, the vibration to take over from your thoughts. You don't will thoughts away.

GEORGE: When your mind is a complete blank it's beyond all previous experience. That level is timeless, spaceless. You can be there for five minutes or much longer. You don't actually know how long when you come out of it and back to the everyday, the gross level of thinking.

JOHN: It's like sleeping. You don't know you've been sleeping until you awoke again. It seems as though no time has gone at all. GEORGE: You can't really tell anybody exactly what it is. The teaching of Transcendental Meditation is all based on the individual. If you want to do it you get instruction. That leads to some sort of experience. Upon that experience you're taught the next part. You're told how you can go on from there to the next stage.

Impossible Description

JOHN: It's like asking someone to say what chocolate tastes like. It's impossible to describe.

GEORGE: Or to tell somebody how it is to be drunk. They've got to be drunk themselves before they know what it is.

JOHN: You don't feel you have more actual knowledge—or at least I don't—but you feel more energetic. You come out of it and it's just a sort of "let's get going" feeling about whatever work you've got to tackle.

GEORGE: It takes a lot of practice to arrive at a point where you can remain in that frame of mind, that attitude to life, permanently. I've had definite proof after only 6 or 7 weeks that this is something that really works. I'll take a long time to arrive at a state where I can hold the level of pure consciousness and bring it back with me into everyday levels of activity and thinking. That's the eventual aim.

Gold Cloth

JOHN: One of the Maharishi's analogies is that it's like dipping a cloth in and out of gold. If you leave it in it gets soggy. If you leave it out the sun will fade it. So you keep dipping it in and bringing it out and, eventually, there's the same amount of gold in the cloth whether it's in or out. So you don't meditate ALL the time, but you DO meditate regularly if you want to get anywhere with it. Twenty minutes a day, something like that.

GEORGE: Drugs don't really get to the true you, the real self. The way to approach the real you is through meditation or some form of Yoga. We're not saying that this particular form—Transcendental Meditation—is the only answer. Yoga incorporates lots of different techniques but the whole point is that each soul is potently divine and Yoga is a technique of manifesting it to arrive at that point which is divine.

JOHN: Meditation doesn't actually change you, make you different in anyway. It's just something beneficial which you can add to yourself, add to your routine. When you add to your religion you don't change your religion. Whatever you are—you carry on.

If you ask any of the Maharishi's people to give you a few laws for living by they'd be virtually the same as Christianity. Christianity is the answer as much as this is.

GEORGE: Christianity as I was taught it was a demand that I should believe in Jesus and in God but they didn't actually show me any way of experiencing God or Jesus.

Directly Related

JOHN: The bit about "The Kingdom Of Heaven Is Within You" seems to relate directly to meditation. Have a peep inside. Find out. I still am a Christian but I had been taught meditation at 15, well now I'd be pretty groovy.

In Order

GEORGE: If everybody took up meditation it would help them to sort out their own problems, put their houses in order, if you like. People cause all the world's problems. So if people fix up their personal problems that's it, we're well on the way not. We're up to each individual, every person, to make his own move.

JOHN: The main thing is it's simple. All you've got to do is to be interested. If you don't believe in meditation and you're cynical about it there's still no reason why you shouldn't try to find out what you're so cynical about. And the only way to find out is to learn about meditation and give it a try. Then you'll have the right to condemn or otherwise.
Rascals Cancel British Visit

By Tony Harrow

Unknown in the U.K., American songstress Gigi Bolon receives substantial billing when she takes over from top chart girl Anita Harris for the final 38 shows on a six-week series of one-nighters starring Englebert Humperdinck. The tour opens in Slough on October 26 and Miss Galon takes over from Miss Harris at Exeter on November 12.

Anita Harris, currently filming "Follow That Nurse," was insured for three million dollars when the movie company released her for mid-production on New York TV appearances on the Ed Sullivan and Joey Bishop shows this month. Anita's next single is likely to couple a pair of film songs - Lionel Bart's titlepiece from "Danger Route" plus the song "Comes the Night" from the Dark Bogarde picture "Mr. Sebastian." The Young Rascals cancelled their October U.K., concert tour for Promoter Tito Burns at the eleventh hour because of Eddie Brigati's illness. New York promoter Sid Bernstein flew into London on the eve of the tour with Rascals Felix Cavaliere to explain the group's problem and help set up a 1968 U.K. tour for the Young Rascals. While in our capital Bernstein made the latest of his prolific and predictably impressive offers for the Beatles to play new Shea Stadium dates in New York. For one appearance at the 60,000 seat venue Bernstein told the London press he was prepared to pay The Beatles no less than one million dollars.

Complexity

The Beatles, unshowered by financial spectacles of this sort, consented to Bernstein their long-standing policy statement to the effect that they will not consider stage appearances until and unless they can devise some acceptable new method of presenting their contemporary music in the context of a stage concert. At the moment, their music growing more and more complex as their uses of such wide variety of additional instruments expands, there seems little hope that material like "All You Need Is Love," "Baby, You're a Rich Man" or any of the "Sgt. Pepper" tracks could be presented on stage with any degree of authenticity by a four-man group.

One of the most expensive pop publicity campaigns ever mounted in Britain is launching the sound of David McWilliams as something new in and on the air today. An almost life-size photograph of David's face was spread across the front and back cover of Britain's top-selling music weekly New Musical Express. Inside the same issue a further whole page quoted some of the singer's first favorable press reviews. The record which goes with all this unprecedented publicity is "Harlem Lady" and "The Days of Pearly Spencer" issued by the Major Minor disc label.

U.S. Tours

Three-week U.S. promotional visit for Procoul Harum will keep the group on your side of the Atlantic throughout the first part of November. The Who tour American colleges between November 15 and December 3 - John Philips' "Like An Old Time Movie" is on the top deck of new U.K. singles by Scott Mackenzie ... Self-penned "Little Miss Love" likely next single for Jimi Hendrix Experience ... Songstress Gilla Black, to be seen as David Warner's co-star in the movie "Work" ... Is A Four-Letter Word which will be premiered early in 1968, begins her own series of nine-hour-long BBC Television Specials in January.

Emperor Rosko, hosting pre-recorded Saturday lunchtime record show each week for BBC's new Radio 1 pop channel, building a name for himself as one of the wildest deejays in Europe ... Arriving at Leeds General Infirmary for closed-circuit radio programme broadcast to hospital patients during Jimmy Saville dressed up as the World's First Hip Surgeon, wore upturned beards and bobs over a white operating theatre robe.

Following upon October 22 Ed Sullivan appearance "To Sir With Love" songstress Lulu booked for December 3 "Red Skeleton Show." With her U.S. popularity leaping little Lulu has turned down Christmas season London pantomime offer to accept further American dates.

Pre-Christmas album by the Hollies will be called "Butterfly" and will include 12 original compositions by the group ... Lighting two-day visit to London for Petula Clark so that she can record a new Tony Hatch-Jackie Trent number for her next single before returning to "Finian's Rainbow" filming work ... Second gold disc handed to balladist Englebert Humperdinck, who has sold more than one million copies of "The Last Waltz" in U.K. His first goldie was the single "Release Me."

National Theatre in London plans to stage as an experimental production Adrienne Kennedy's adaptation of John Loen's "In His Own Write" book early 1968. Seeker Judith Durham has second solo single out in U.K. at the beginning of November. It will feature her self-penned number "Again and Again."

Rush release in U.K. for "World," the latest Gibb Brothers' composition recorded by the Bee Gees ... Scott Walker in the recording studios to work on much-delayed first solo single ... Tom Jones opens for 4-week stint at New York Copacabana February 12.

Beate's Denial

Official Beatle denial number 1: The Beatles have no intention of changing their group name. Forget the rumors that they have or ever considered the idea of switching to "Stg. Pepper's Lonely Hearts Club Band."

Official Beatle denial number 2: The cover of the Beatles' "Sgt. Pepper" album is not intended to represent the funeral of the group. Forget the rumors that those flowers at the front were to depict the group's burial prior to a change of name.

Then there was the true story of a New York editor who received a batch of precious brand new photographs of the Beatles taken a few days earlier in London. Editor looked through the pix and air mailed them back to London with a note that read: "Must have recent photographs. These are so old they show John and Paul without mustaches."

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REB FOSTER IN LONDON

By Bob Dayton

Is the Maharishi a genuine, sincere individual or a gati-rich charlatan? The Beatles, Mick Jagger of the Rolling Stones, Mia (Sinatra) Farrow and other top artists have placed their faith in him—while the American Press and a great majority of the underground newspapers have disclaimed both he and his precepts.

KRLA's Reb Foster decided to find out the truth by going to London and directly contacting those people who know it. Reb will be speaking with members of the Transcendental Institute, many of the artists who follow the Maharishi and many of those who don't. In addition to this, Reb will be conducting special interviews with European underground press representatives, ex-pirate ship disc-jockeys now employed by the BBC and more. All to be heard exclusively on KRLA, LISTEN.

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EVEN MOTHER'S SON MIND EXPANDING

By Tony Leigh

No one should want to stay the same; change is one of the most important parts of life. Being able to grow with new experiences and learning to recognize what is worthwhile and what is not is one of the fundamental parts of living. Every Mother's Son has found this to be especially true during this past summer.

Being rather restricted in travel during the year because four of the five "Sons" attend college in and around New York, they found this summer an eye opening experience. Starting in California and attending the Monterey Pop Festival, the group traveled throughout the United States and assimilated all the experiences to which they were exposed.

Denny Larden, lead singer and lead guitarist, puts it this way, "There hasn't been any character re-arrangement. But because of school we were restricted to one area. This past summer we were able to travel and experience new things and come in contact with new people."

New Appearance

One outward manifestation of change has been in their appearances.

"We're much more colorful now. Working with the British groups has influenced the way we dress," stated Denny.

"Wearing more theatrical clothes makes me feel more like I'm in show business, rather than just coming on stage in street clothes," added Bruce Miller, organist for the group.

Lary Larden, now a graduate student at Columbia University in New York City insisted that he always liked crazy clothes.

"I like wearing clothes that express what I feel. Chicago really influenced my dressing a lot. But these clothes shouldn't be over emphasized. Sure we've changed the way we look a bit, but basically there has been no fundamental change, only natural growth. Traveling extensively has just given us all more things to relate to."

Although their first record "Come Down To My Boot," became a national hit, the record company billed them as "straight" and the anti-theosis of the psychedelic sound, this is no longer true. It is not that they have become "hippie." What they have been able to do is take what they want from where they want and make it into their own thing. Interpret what others are doing and when applicable make it their own.

Complicated Outlook

Going to college has given them a somewhat more complicated outlook on what is happening. As usually happens for students with liberal arts background, one thought jumps to several thousand others, and statements without contradictions are hard to come by.

"Psychedelic music is a mistake; there is really no such thing, or very little of it. I mean if you define psychedelic the way McLuhan does (The Medium is the Massage) then it means a sound which is totally random without an order," said Lary.

"It's also totally sensual. You feel it rather than just hear it. But so many groups are called psychedelic and it sounds nice. For example, they are not random musicians, they have patterns."

But a cross discussion with all five "Sons" proved to conclude that the term psychedelic is too relative to discuss in only one sense. Therefore what might seem psychedelic to one person might not be to another, and that McLuhan was only one opinion. This honest and thoughtful exchange of opinions seems an important part of their personal and professional relationship.

Like many pop singers today, Every Mother's Son got their start singing folk. But like other "folk singers" they too turned to pop.

"Pop music is folk music in that it says something; it has a message. It's meant to be listened to," offered Lary.

Bruce was a bit more emphatic, "Folk music just came to a dead end, it was finished."

Lary continued, "It's really logical. Folk is just an expression of the times, now rock has become contemporary folk. Rock says what folk used to say."

Common Bond

Although all the "Sons" have changed in their sound, they still maintain a common bond in music.

Schuyler Larson who plays bass and drums, and the oldest member of the group, came back to drumming after years of being an actor. "I wanted to come back and get into music again, but when I left drumming I found that I wanted to go back to it. Drumming gave me something."

"I want to be as big as we can get. It's important to me, and I will continue to work at it," said Lary.

While the others are studying at colleges during the year Chris is constantly studying acting in New York. That is when he is not actually in rehearsal or performing. Chris has studied at the American Academy of Dramatic Arts, one of the finest acting schools in the country and has performed with the New York Shakespeare Festival Company.

Every Mother's Son is composed of five very individual young men. Some people looking at what they were before last summer, seeing the sweat shirts and college look replaced by Indian beards and Cowbell skirts, might feel that they have just copped out to trends and fads. But this is not true, clothes don't make the man, and costumes don't make the group.

Every Mother's Son is made up of five people who think and evaluate what is happening today. Any changes are for the better and have been thought out clearly before the group makes a move. It is the talent and inquisitive minds, these should prove to be as successful as they want to be.

BRENTON WOOD - SUCCESS SIGN

Jacolba Atlas

Growing up in the poorer section of Los Angeles is not one of the easiest things that can happen to a child. Breaking the cycle of poverty is even more difficult. Yet that is exactly what Brenton Wood has done. One of eleven children, he spent his childhood selling coke bottles, catching fish to sell to restaurants and dreaming the dreams that eventually freed him from the Ghetto.

Music was the magical key for Brenton, music and a determination to become somebody. A realist with both feet squarely on the ground, Wood is able to draw on his background for the stimuli that he needs today as a singer-composer.

"Music has always been with me, since I was a little boy. People used to tell me that I would beat on things and just hum tunes till one day when I was about nine years old, I saw a piano on the stage of the gymnasium where we used to play basketball."

This guy was just playing the piano, it was so interesting to me, that I said, 'hey I want to do that.' Well, it took me about eight years but I finally learned the piano, and I finally learned.

"Since I play solely by ear, I can't play classical, really only R&B and other things that I've heard and really liked. I just pick things up, since I can't read music."

No Obstacle

It has been a long road for Brenton since the day when he first saw that piano and wanted to play. Since his family was on welfare, money for a piano was certainly out of the question. But that did not prove too great an obstacle for Brenton.

"I started in high school. I used to bug this lady about her piano. I used to go and play this piano all day, from noon till night. When everybody else was out playing, I was over there playing that piano. I knew they were wondering when I was going to go home.

"One day this lady saw an advertisement in the paper about the record company that wanted talent, so she gave me the number and I called them. It was Hoover and Wilson who are now my producers."

"Anyway they told me to come over with my material. I brought about 100 things on tape and they picked out about 25 to record, and we've been working on them ever since. My manager, Hal Wynn, helps me with the words in my songs because although I don't deal with big words, I want to get a fair meaning across. He just helps me interpret myself better."

Expressing Feelings

Brenton writes all his own material, and writes both his, "Oogum Boogum" and now "Give Me a Little Sign." Writing and expressing his feelings through his songs is a very important part of life for Brenton.

"Every singer is trying to tell the public something. He is trying to express his feelings. The songs that I have recorded so far are dreams that I have had in the past. They are the way I picture things to be, in my own mind."

You have to have a story to tell in a song, and to be able to explain it sincerely, I want to do that," he added. "My songs aren't really way out, they are something that I've felt inside."

Although by anyone's standards Brenton Wood is a success he maintains that he still has a long way to go. Playing dues to the music industry is something that Brenton takes for granted, he is no something for nothing guy. He learn how to take care of himself and work for the things he want.

Fantastic Plans

"I would like to help people who are helping themselves. I worked at selling papers, catching fish and selling them to restaurants, anything to make some money. But today the kids just want to be given to them for nothing. I see my nephews and nieces just sitting around refusing to do anything for themselves."

"I had to get out of the system. I didn't like the way my mother was having it. I wanted more than that."

"I would like to have things set aside, I would like to do things business wise. It really would be a dream (to come up) with something after all the changes I've been through."
SYMBOLIZING THE "DEATH OF THE HIPPIES" the flower children of Haight Ashbury in San Francisco hold a funeral procession and carry a "dead" hippie on a slab, followed by a symbolic 25-foot casket and a sign proclaiming "the brotherhood of free men is born."

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DON HO PLAYS IT WITH COOL

ANAHEIM — Muumuu-clad women and aloha-shirted men thronged to Melodyland Theatre last night to witness the return of Hawaii’s number one son, Don Ho, and his talented Aliis.

They say that if you once catch a Ho performance you automatically become a life-long fan. It’s not far from the truth. Hawaii’s version of Cool has that amazing ability to judge an audience and then proceed to play directly to it.

Missing Challenge

His opening night at Melodyland contained an audience ranging in age from six to sixty. It meant that Ho had to watch himself, making sure that his jokes did not send home parents scurrying out the exits with their tender offspring clutched firmly by the ear. Missing was the typical Ho challenge to the girls to come on stage and make him miss a word of a song.

His repertoire is by no means “typically Hawaiian” but rather one which manages quite effectively to bridge the gap between “What Now My Love” and “Pearly Shells.”

There were no lulls in the almost-two-hour show what with Ho’s constant ad libbing, the marvelous talent of the Aliis (his back-up musicians or “my boys” as he prefers to call them) as well as a number of other exceptional performers which came along with the price of admission.

People arriving 15 minutes after the show began found themselves with their seats mysteriously occupied. Ho saw to that. “Before we go any further,” he announced after his first number, “all you people who are sitting in the back come on up and find a seat in the expensive section. If you all move at once they can’t do anything about it.”

Ho says that he is not a singer —I suppose one could effectively argue that point—but without question he is one thing . . . a master of the elusive art of personal contact with the audience, inviting them on stage, spending the majority of the intermission on stage signing autographs and coaxing the audience to sing along.

Even with the house lights down, Ho read his audience brilliantly and instead of inviting the co-eds on stage he called the servicemen, the anniversary couples and the children. The servicemen and anniversary couples received the typical Ho teasing and the audience roared. The children were beautiful sets and he audience thumped its approval as Don sat a tiny girl on his lap and gathered the rest of the children around to sing “Tiny Bubbles.”

If Hawaii ever sires a President, don’t be surprised if it’s Don Ho. As a matter of fact he even admits that he’d make a few changes. “I’d move the White House to Hawaii, paint it brown and call it the Brown House! I was going to call it the Ho House, but . . .” Another thing Ho would do if elected is lower the drinking age. “If an 18 year old boy is old enough to fight and die for his country, he’s old enough to suck ‘em up for his country. Girls should be able to drink at 18 too—we don’t want the young boys going into bars and drinking with the old ladies.”

When “Born Free” wrapped up the show, there was none of the familiar garbage of an army of security guards hustling the “stars” off stage to protect him from his adoring fans. Fact is—there was not a guard in sight. The Aliis ambled off stage and headed toward the dressing rooms in the midst of the departing crowds. However, Don remained on stage to sign programs and speak to anyone who cared to come up. There was no pushing, no shoving, no button-pushing. Just a couple of hours worth of “good times.”

If you ever want to see a thoroughly entertaining show, sing a little, laugh a lot and applauded like crazy—catch the Don Ho show. Makes you feel good. And for those of you Island-bound, you can catch Don at Duke Kahanamoku’s in Honolulu.—L. Criscione
HAPPENINGS KEEP HAPPENING

Nothing happens overnight. The sudden hit records, the immediate popularity only results from years of hard work and consistent discipline.

In 1966 a group "burst" on the scene. Called the Happenings, they bouned up to number one on the charts with their recording of "See You In September." Since then they have repeated their initial success with records such as "Go Away Little Girl," "I Got Rhythm," and "My Mammy." But although it looked like an overnight success, nothing could be farther from the truth.

Beginning almost four years ago under the unsuccessful name, The Four Graduates, Ralph De Vito, Bob Mirabal, Tom Gidiano and Dave Libert worked constantly to find a sound which would give them the recognition they needed. Working in part-time jobs that ranged from selling to hairdressing, they sought to perfect their performance.

Polished Reformers

Meeting with The Tokens proved to be a lucky "happening." Producing their first hit record and all subsequent records, The Tokens guided the Happenings to the top of the charts. Although all of the Happenings play musical instruments, they do not accompany themselves when they perform with the exception of Dave who plays the organ. Theirs is not the typical rock act, but moreover a night club performance, and Bob, Ralph, Tom and Dave found playing their own music a hindrance rather than a help.

On stage the Happenings do impersonations and comedy. They have hired a drummer and a guitarist to travel with them and provide the necessary music, leaving the group free to be more expressive in their performance.

Traveling is one of the main concerns of the Happenings. Although San Remo Song Festival in Italy was their first trip abroad, the Happenings have a grueling schedule of one nighters, and college concerts around the country. In the year since they have become the Happenings they have covered almost every state in the nation, doing the college circuit as well as personal appearances in clubs.

Antiques & Drums

All of the Happenings pursue very different interests in their free time. Tom has become interested in antiques after purchasing an antique chandelier in Spain. It started him off in antiques and is now a frequent visitor of New York's Third Avenue, long famous for unusual art objects.

Bob, has become involved in painting as well as composing. His first painting was based on his own musical composition, "Girl On A Swing." Dave who also composes has devoted his free time to mastering as many musical instruments as possible. Dave has formal training in musical theory and harmony along with the piano and organ. He is now teaching himself the violin, the trumpet and the drums. Ralph is interested in photography and the theatre. During the Happenings' stage act it is Ralph who achieves the comic relief but this does not exclude him from wishing to be a famous dramatic actor. The clown who wants to play Hamlet.

Except for Dave who lives in New York City, all of the Happenings remain in their home town of Paterson, New Jersey. They remain extremely close to their families and enjoy the small percentage of free time that they have to lead "normal" lives in one place. With their present hit "Why Do Fools Fall In Love" already zooming the charts free time will be even more difficult to find.

FAR FROM THE MADDING CROWD

"Far From the Madding Crowd" is a visually beautiful movie. Filmed entirely on location in what the English call "Hardy Country," the film is populated with real faces and authentic-period costumes and sets. However, this eye to history is all the film has to offer.

Although the film lasts just under three hours, it seems twice as long. The story is rather complicated. Based on the 1874 novel by Thomas Hardy, it tells of the trials of one Bathsheba Everdene, played with one emotion by Julie Christie. The three men in her life are Gabriel Oak, the farmer who stays by her side through all her other adventures, portrayed by Alan Bates; Sergeant Troy, the rake who sweeps Bathsheba off her feet and marries her, played by Terrence Stamp, and finally Boldwood, the wealthy landowner who kills for her, played by Peter Finch.

Unfortunately, none of these people are given anything to do other than stand around and look romantic. Burdened with beautiful cinematography that doesn't fit what the story is trying to say, and encumbered with a rambling script that is far too ambitious for the limitations of this film, everyone looks ridiculous.

Julie Christie manages only to smile continually, or utter daftly at least 100 times, "I can't promise." The three men, portrayed by excellent actors, are given little to do, with the exception of Terrence Stamp as Troy. Mr. Stamp plays his role with a bravado that is that of 1850 melodrama but not a 1967 interpretation.

The fault must lie with the director, John Schlesinger, and screenwriter, Frederick Raphael. Both of these men are extremely talented, having combined their creative abilities in such tight and precise films as "Darling" and "Billy Liar." However, this time,
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