

GEORGE AND JOHN DISCUSS RELIGION

25^c

KRLA

Edition

BEAT

NOVEMBER 4, 1967

**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 Southampton 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 Mackenzie, waited outside Southampton 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 wonderful 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

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

In fact the single is an orchestral recording of composers Ken Thorne's movie title theme. Above the music snatches 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 in the music. Neither John or 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 "Aftermath," a piece which is not in any way connected with "How I Won The War." Again on this side the label credits the performance to "Musketier Gripweed and the Third Troop."

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 slandering 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."



Ringo Lands Role In 'Candy'

By Tony Barrow

LONDON—Just over a year ago John Lennon accepted his first solo screen role, playing Private Gripweed of the Third Troop of the Fourth Musketeers in the Dick Lester picture "How I Won The War." At that time Ringo admitted that he'd be willing to consider following in his fellow Beatle's footsteps if and when he was presented with a suitable film script.

Candy Role

A month ago (October 7 issue of THE BEAT) I indicated that the most interesting solo movie appearance yet received for Ringo was under consideration in London. Now the big news has broken—Ringo Starr has been signed to play alongside Richard Burton, Marlon Brando and a number of other important screen names in "Candy" which is based upon the

sex-stacked satirical novel by Terry Southern and Mason Hoffenberg. "Candy," first published as long ago as 1958, is banned in many countries and the book is still unobtainable via normal retail sources in London.

Ringo will appear in the cameo role of Emmanuel, the Mexican gardener boy employed by Candy Christian's father to mow the lawn each Saturday.

Apart from the currently uncast title role, all the parts in "Candy" are little more than brief guest appearances, characters who move briskly in and out of Candy's teenage life.

Indian Trip

Ringo's acceptance of the part will cut short his visit to India. There is still no certain departure date for the Beatles' much-postponed trip to the East as the guests

and pupils of Maharishi Mahesh Yogi but, in any event, Ringo will be unable to spend more than a few November weeks studying Transcendental Meditation with the others. After that he will be due to spend between two and three pre-Christmas weeks shooting his "Candy" sequences. It is most unlikely that Ringo would be called upon to visit Hollywood or any other part of America in connection with the making of this picture.

In London, Ringo told me: "This is exactly the type of part I have been hoping somebody would offer me. It's a part with a lot of scope for turning Emmanuel into an interesting screen personality. It's also a very small part which is all I want to consider at the moment."

(Continued on Page 4)

HERE'S THE GREAT NEW ALBUM BY
THE GRASSROOTS
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THINGS I SHOULD HAVE SAID
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IT'S
ON

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RECORDS

AROUND the WORLD



DONOVAN ON TOUR

LOS ANGELES — Donovan launched a coast-to-coast concert tour with his appearance September 22 at the Cow Palace in San Francisco. Referring to the concert, *Variety* said that Donovan "initiated a whole new style of pop concerts. Such is the balladeer's personal charisma that one might have heard a petal fall during his songs."

Donovan's long awaited American tour will continue throughout the middle of November.

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 Kanellis sacked Pryor after taping the comedian's show during which Pryor allegedly used obscene language after having already been warned four times against such conduct.

Kanellis revealed that because of the tape the American Guild of Variety Artists will not attempt to penalize the hotel since Pryor's contract reportedly calls 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.



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 their manager had a call from the Apollo Theatre also in New York asking him if the girls 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.

PITNEY TOUR BIG SUCCESS

Gene Pitney has just concluded his most successful American tour since first undertaking the annual 30-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 up the talent for his tours, said that in the future he intends to focus an increasing share of attention on 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' "Summer Spectacular" shows in Honolulu have been recorded for later release on their own label. Brother Records.

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HOLLIES ON TV

NEW YORK — The Hollies are scheduled to make one of their infrequent 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.

SAM & DAVE TO EUROPE

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

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

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PEOPLE ARE TALKING ABOUT the trouble big *Mama Cass* had in England and the fact that she's no doubt saying "why me?" . . . the *Smothers Brothers* dropping into the Luvy 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 . . .

... how 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 so 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 bridle antics . . .

... the mock funeral in the *Haight* being a little over-done by the news media since hippies reportedly constitute only 1% of the

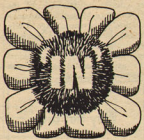
nation's population . . . how happy Atlantic is that *Aretha* just can't lose . . . the fact that *Vicki Carr* could probably make a hit out of our National Anthem . . . why *Dusty Springfield* doesn't come Stateside and at least make some television appearances . . .

... whether or not *James and Bobby Purify* really exist and if they do where they are . . . the votes being cast on how long the *Monkees* will remain a top group . . . what *Frank* thinks about *Mia* flying off to India . . . the fact that there really is a 103rd Street in Watts . . . whether or not *Gene D'Adda* 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 *Cowbells* proving that family business is big business . . . the fact that *Rod McKuen* is tempting fate quite a bit by resum-

ing his work so soon after being bedded with hepatitis . . . why *Florence* really left the *Supremes* . . . sorry, sorry about that, *Diana Ross* and the *Supremes* . . .

... why entertainers adopt gim-



micks when it's been proven that they're the most fickle things in the world—not to mention the most boring . . . *Miriam Makeba* being back again and sounding good . . . *Bob Lind's* new album being excellent and wondering why

more of his material is not recorded by other artists . . . the *Coke* and which bag is theirs . . . the absence of the San Francisco groups on the pop charts and wondering if it is an indication of things to come—or go . . . the *Beatles* turning down a million dollar offer from Sid Bernstein to play Shea Stadium because they can't reproduce their 1967 sound on stage . . .

... *Kascel Felix Cavaliere* buying some property in Hawaii and *Don Ho* buying Hawaii . . . the evil mind which decided *Lesley Gore* should record "Brink Of Disaster" . . . *Brenda Holloway* getting a hit record . . . finally . . . whether or not *Stevie Wonder* is still strolling around the University with *Diana Ross's* sister . . . 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* cannot possibly see for miles—not with all that smoke from their ex-

ploding equipment . . . when the girl look is going to be "out" for the boys . . . which pop group contains four very big-headed members?

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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 money 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-splintering 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.

WILL RINGO STARR be forced to look like this again for "Candy"?



MAMA CASS AND two missing blankets and a set of keys!!!



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 Robie 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 switch their name to the Eternal Lives. So far, the Dead are remaining non-committal.

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-mon 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 Neeley 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 Neeley Five.

It was almost a feather in Merv Griffin'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 much too busy with the preparations for the Soviet's 50th anniversary celebration, so Griffin will have to wait until next April—maybe. 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.

Procol 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 Haight 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 teenyboppers, 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 Cullin, who believes that the hippie situation is getting under observation 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?

MAMA CASS

(Continued from Page 1)

Meantime, after playing a concert date at the Paris Olympia, The Mamas and Pappas are scheduled to co-star with Scott MacKenzie in a special stage show at London's 7,000-seater 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.

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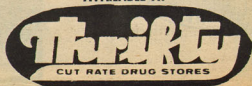
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Harrison & Lennon Discuss Religion

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 am more used to myself and 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.

Latent Energy
GEORGE: The energy is latent within everybody. It's there anyway. Meditation is a natural process of being able to contact that energy each day and give yourself 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 word or a sound which pulsates with that rhythm. The idea is to transcend to the most subtle level of thought, to relax your ordinary thought with the word or sound. Finally you lose even that and you're at a level of pure consciousness.

GUESS HAS BEATLES AT OVER \$70 MIL.

LONDON — An "uneducated 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 up the fact that he did not have 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're been sleeping until you're awake 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 potentially 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 any way. 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 had I been taught meditation at 15, well now I'd be pretty groovy.

GEORGE: The word God means all sorts of things to me. The first concept I had of a man in the sky, well, I kicked that one a few years ago but I'm coming back to that now because, yes, it's a man in the sky as well if you like, it's just every aspect of creation, all a part of God.

JOHN: I think of God as a big piece of energy, like electricity, a big powerhouse.

GEORGE: Or the energy which runs through everything and makes everything one.

JOHN: Everything you read about, all the religions, are all the same basically. It's just a matter of people opening their minds up. I don't know how divine or super-

human Maharishi is. He was probably born quite ordinary but he's working at it.

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 aren't we. It's 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.

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Rascals Cancel British Visit

By Tony Barrow

Unknown in the U.K., American songstress Gigli Balon 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 Engelbert 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 show 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 "Come the Night" from the Dirk 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 Brigatti's illness. New York promoter Sid Bernstein flew into London on the eve of the tour with Rascal 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 seater venue Bernstein told the London press he was prepared to pay The Beatles, no less than one million dollars.

Complexity

The Beatles, unmoved by financial spectacles of this sort, conveyed to Bernstein their long-standing policy statement to the effect that they will not consider future 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 singers' first

favorable press reviews. The record which goes with all this unprecedented ballyhoo 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 Procol 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 Cilla 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 Spectaculars 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 widest deejays in Europe. . . Arriving at Leed General Infirmary for closed-circuit radio programme broadcast to hospital patients deejay Jimmy Saville dressed up as the World's First Hip Sur-

geon, wore upmeen beads and bells over a white operating theatre robe!

Following upon October 22 Ed Sullivan appearance "To Sir With Love" songstress Lulu booked for December 3 "Red Skelton 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. . . Lightning 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 balladeer Engelbert 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 Lennon'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.

Beat's Denial

Official Beat-le denial number 1: The Beatles have no intention of changing their group name. Forget the rumors that they have even considered the idea of switching to "Sgt. Pepper's Lonely Hearts Club Band."

Official Beat-le 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 moustaches."

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REB FOSTER IN LONDON

By Bob Dayton

Is the Maharishi a genuine, sincere individual or a get-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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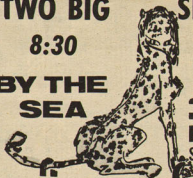
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 lov on your 27th. Toni

Happy Birthday Russ Giguere

Hey Joe turns HOOKE on

Toad wears glasses

Isaac loves

Bill Hudson—Happy 18th Birthday—I love you—Theresa Mayowsky

Happy Anniversary Sonny and Cher

Mark Lindsay—You rule Chicago!

KIRSTEN BARKER, what's become of you? Write Robbie in Houston.

Happy 27th Birthday John Lennon!

Paula Taylor—I figured Monkee fans couldn't read! Beatles rule your mini mind.!

I love PAUL

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i love life; you bob. understand? Meredith

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Happy birthday Ken — a friend.

Mr. Ward is high.

Turp: Hi! — Luv "Fluke"

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C. Treantatalo: Happy birthday—sincerely Anne S.

Tune in to Tolkien.

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Dave Sharkey isn't a duck!

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EVERY 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 Milner, organist for

the group.

Larry Larden, who is 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 this clothes thing 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 when their first record "Come Down To My Boat," became a national hit, the record company billed them as "straight" and the anti-thesis 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 a liberal arts background, one thought jumps to several thousand others, and statements without contradictions are hard to come by.

"Psychedelic music is a misnomer; 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



Message) then it means a sound which is totally random without any pattern," stated Larry.

"It's also totally sensory. You feel it rather than just hear it. But so many groups are called psychedelic that really aren't. The Airplane 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 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 Larry.

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

Larry continued, "It's really logi-

cal. 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 many interests, they found a common bond in music.

Schuyler Larson who plays bass is studying at the Academy of Aeronautics at LaGuardia Airport, in New York. This may seem quite far removed from music, but not so for Schuyler.

I love music, it's a part of me. I want to prove to myself that I can make it in music before I settle down and do something else. But music is in me, and for a while at least, I have to follow through with it."

Denny states, "I enjoy making music. It's great having the kids laughing and enjoying themselves, and you wish them. There's joy in our music."

Christopher Augustine, drummer, and the oldest member of the group, came back to drumming after years of being an actor.

"I would give up music for acting, 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 then I will concentrate on acting."

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 beads and Casca shirts, might feel they have just coped 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 being made. With their talent and inquisitive minds, they should prove to be as successful as they want to be.



BRENTON WOOD — SUCCESS SIGN

Jacobs 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 surely on the ground, Wood is able to draw on his background for the stimulus 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 and it sounded so interesting to me, that I said, 'I want to do that.' Well, it took me about eight years to learn to play the piano, but I finally learnt.

"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 beating 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 this record company that wanted talent, so she gave me the number and I called them. It was Hooven and Winn 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 75 to record, and we've been working on them ever since. My manager, Hal Winn 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 my better."

Expressing Feelings

Brenton writes all his own material, and wrote both his hits, "Oogam Boogam" and now "Gimme 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 show people how he feels. 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 all my songs this way. My songs aren't really way out, they are something that I've felt inside."

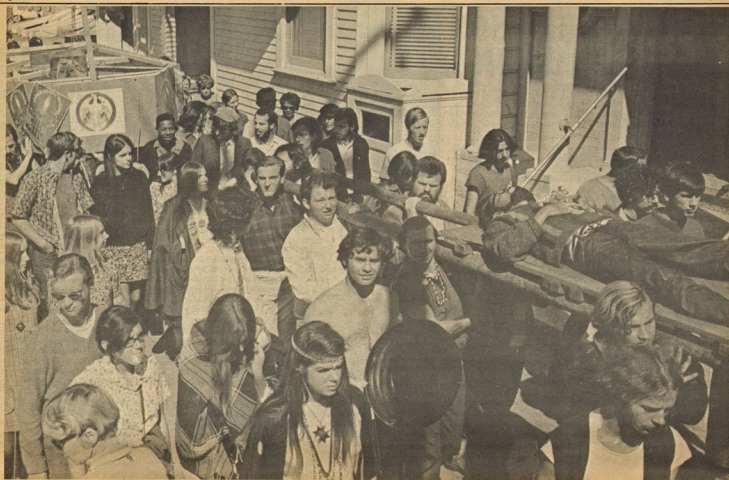
Although by anyone's standards Brenton Wood is a success he maintains that he still has a long way to go. Paying dues to the music industry is something that Brenton takes for granted, he is no something for nothing guy. He learns how to take care of himself and work for the things he wanted.

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 big. 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 settled. I would like to be able to do things business wise. It really would be a disaster 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 — Mutuum-clad women and aloha-shirts 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 number one Cool has the most amazing ability to judge an audience and then proceed to play directly to them.

Missing Challenge
His opening night at Melodyland contained an audience raging in age from six to sixty. It meant that Ho had to watch himself, making sure that his jokes did not send irate 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, invit-

ing 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 and the audience thundered its approval as Don sat a tiny girl on his lap and gathered the heads of the children around to sing "Tiny Bubbles."

If Hawaii ever sits 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 "star" 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 crowd. 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-tearing. 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 applaud 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. Criscone

FOUR TOPS—LESSON IN BEING PROFESSIONALLY PROFESSIONAL

By Jamie McChuskey III

On top of the record charts with instant consistency are the four talented men from Motown, collectively known as the Four Tops. Levi Stubbs, Jr., Lawrence Payton, Renaldo "Obie" Benson, and Abdul Carib Fakir ("Duke")—a dynamic quartet that never stops reaching out for success.

After thirteen years together, the Tops have reached a pinnacle of success, recently playing the Cocoanut Grove in Los Angeles, one of the top night clubs in the country. Onstage—whether they are at the Grove or one of the many discotheques around the nation—they are total professionals, never missing a note or a cue.

Humanly Distinct

Off-stage, they are just as human and individually distinct as the rest of us; perhaps a little more so in their case. Lead singer, Levi Stubbs, is a quiet, brooding sort of individual. Until he loosens up, and then he lets you have it with both guns. He is outspoken, decisive, opinionated, and a man of his convictions (some people call that "stubborn," but with Levi it's just a matter of being true to himself).

Actually, Levi is quite a gentleman, but like many "men of convictions," he must always be in control of every situation. And so he usually is. The one thing he holds most to be able to control is the extent to which his talents reach the public. For Levi, success is "reaching as many people as possible and making them happy."

Inhibited

Quite obviously then, one of his

greatest sources of aggravation is being inhibited in this area; prevented from reaching a majority of the people; "not being able to perform before all audiences. Being put in one bag and not being allowed to sing everything. Being typed as only a rock and roll singer or only a pop singer instead of being considered a total performer. I want to be able to sing everything for everyone."

While Levi is frequently the "serious" member of the group, his exact opposite can be found in fellow Top, Obie Benson. Obie is without a doubt the *smilingest* individual in the world! He is a happy-go-lucky sort of sunshine-fellow whose favorite sport is simply "making people happy, baby," cause that's where it's at!

Of course, even Obie can be serious, at times. For example, when he is discussing his idea of a performer's responsibility to do the best possible job onstage. Not only to give an audience their money's worth... but, much more. If they paid four dollars to get in, then I think a performer ought to give them *eight* dollars worth of entertainment!

Devilish Gloom

Lawrence Payton is the group's arranger and generally works closely with the band or orchestra backing them up. Although he, too, can be a quiet individual, there is a very definitely devilish gleam in his eyes which give away his strong Practical Joker tendencies.

He admits to having pulled some pretty funny tricks on his fellow Tops as well as some of the other Motown recording artists, including breaking up a show the Miracles were giving by running onstage in wigs and skirts! "Sometimes we have a very nutty sense

of humor," he explains, "sometimes we have a very dry humor—according to how we feel. Sometimes we feel differently... but, we definitely have a sense of humor! Even onstage we have a sense of humor—at times, the audience doesn't even know what we're doing!"

Because the Four Tops have been able to weather the frequent storms of the often-fickle world of pop music, they can look back at the past decade in the business from an excellent vantage point.

"Over the past decade, the changes made in music—which I think is a great change—is the way that rock music has become a great part of this American music," Duke explained. "Plus," he continued, "the music itself has turned around to good music; if you really take rock music structurally—by chords, and so forth—you'll find that there is some very good, very beautiful, very difficult music in rock music."

Musical Structure

"The only thing that keeps it from being a standard-type thing is the beat that it carries—which is the rock beat. But music itself has turned out to be really fantastic structurally. I look at it for the music itself, and some of it is very intricate and very interesting."

Currently, the Four Tops have returned to the tops of both of the national charts, in both singles and album sales. Two of their latest LPs—"Reach Out" and "The Four Tops Greatest Hits"—are both riding high, and their latest single—"You Keep Running Away"—is rapidly running in the same successful direction. All of which leads one to believe that the Four Tops will very probably never touch bottom.



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 bounded 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 Miranda, Tom Giuliano and Dave Libert worked constantly to find a sound which would give them the exposure they needed. Working in part-time jobs that ranged from selling to hairdressing, they sought to perfect their performances.

Polished Reformers
Meeting with The Tokens provided 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 nightclub 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 be-

come 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 had 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 GROUP'

"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 Terence 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 dismally at least 100 times, "I can't promise." The three men, portrayed by excellent actors, are given little to do, with the exception of Terence Stamp as Troy. Mr. Stamp plays his role with a bravado that fits an 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

disregarding all they knew about telling a story without superfluous shots and unnecessary action, they instead produced a rambling movie that negates people and refuses to deal with honest emotions.

Schlesinger has unfortunately felt that he had to make a choice between characters and beautiful shots and chose the latter. 180 degree angle shots, blurred backgrounds, color fade-outs bursting into the next shot are all marvelous tricks of both the cinematographer and the editor, but they should not be used indiscriminately to subvert the narrative of the film. At least half of the shots made no sense to the action of the movie.

Granted the story is a melodrama—it was written in the heyday of the flowery love story — but Schlesinger has added smulz on top of melodrama. Using ridiculous gimmicks such as a folk song that comes out of nowhere to re-tell the story of Sergeant Troy which the audience has just spent the last two hours observing was unforgivable. Then, too, Raphael, who was able to give such insight into his characters in "Two for the Road," seemed unable to pick through the fripperies of the novel and come to terms with the basic human emotions that surely were to be found. Raphael produced a screenplay that was too enamored with the sweep of the novel to be valid.

To be sure, people will flock to see "Madding Crowd." It is perhaps worth it. Most people will never be able to travel to Dorset in England, and certainly none of us will ever be able to return to the middle 1800s which the film so faithfully and beautifully re-creates. But as a film it dies; without valid characters, with superfluous distracting shots, and unforgivable melodrama, "Madding Crowd" emerges as a pitifully empty film.



BATHSHEBA is escorted to the Circus by Boldwood (Peter Finch).



TROY (Terence Stamp) awakens his new bride.



GABRIEL OAK (Alan Bates) shows Bathsheba (Julie Christie) how to play the flute.

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Offer tapes and singles	NO	NO	YES
Offer all labels?	NO	NO	ALL LABELS
Do you get all new records as soon as released?	NO	NO	YES - all of them
Offer 'teen activities?	NO	NO	YES - fun galore!
Offer "lucky purchase" records - bring you free products, etc.?	NO	NO	YES - So join today!

SWEEPEROO RULES:

1. Just fill out coupon (or facsimile) and mail. Names to be drawn at random by independent organization.
2. Everybody wins a prize. No purchase required.
3. Drawing for prizes to be made May 31, 1968.
4. Sweepstakes void in States where prohibited by law.
5. Employees of Young America Record Club, members of their families and their agency not eligible for prizes.

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YES - tell me the prize I've won in the Sweeparoo.

YES - enroll me as a member of Young America Record Club. I enclose my \$2.00 membership fee in () check () money order () cash. I understand I need buy nothing and no records will be sent to me unless ordered.

YES - send free monthly newsletter. Gives me advice, inside information on 'teen stars, recordings, plus fashions, news about members.

☐ NO - I don't want to belong. Tell me what prize I've won.

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CITY

STATE

ZIP

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DAY

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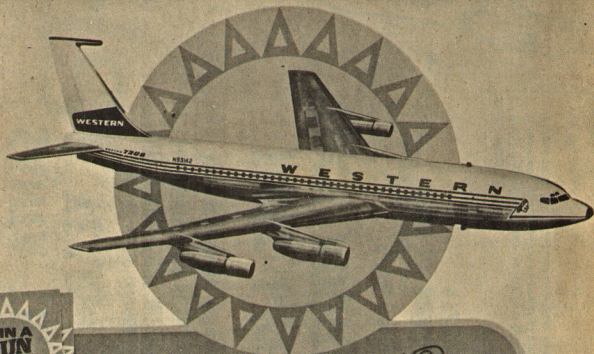
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