ANIMAL CAUGHT AT HIPPIE WEDDING
BEATLES SET FOR WORLD TELEVISION

By Tony Barrow

LONDON - The Beatles have postponed their Odyssey To India in order to complete an hour-long color television special. They will not leave for the Orient before the first week in October.

The boys expect to return to England a few weeks before Christmas after a period of meditation studies under Maharishi Mahesh Yogi.

The theme song for the special, "Magical Mystery Tour," has already been written by John and Paul, and they are currently composing at least four other songs for the show.

Reports indicate that the music will be released either as a series of singles or as an EP disc and not on a full-length LP.

The Beatles are anxious that the special be screened during the Christmas period on a world-wide basis.

The Magical Mystery Tour is a replacement for a previously planned special which was to center around the "Sgt. Pepper" album. There is a possibility that some of the "Sgt. Pepper" material will be included in sequences of the "Mystery Tour."

'SMOTHERS BROS.' UPSET CENSORS

Once again the Smothers Bros. are deep in controversy. CBS censors have objected to folk singer Pete Seeger's song called "Waist Deep in the Big Muddy." Seeger was set to sing this song on the opening night show aired in September.

CBS agreed to let the folk singer record the song and then after viewing the tape, the station's censors would determine its merits. CBS ruled that the song might be "politically controversial" and anti-Vietnam.

Black Listed

Pete Seeger has been unofficially "blacklisted" (a word which the networks deny exists) for the past 16 years. However, a network spokesman said the ban had nothing to do with the singer only the song.

"The feeling was it was not the artist, but the content of the song that might open up an equal time situation, as a partisan statement," he went on to add that the material might be considered politically controversial, something the network seeks to avoid in entertainment programs.

Although neither the Vietnam conflict nor the Johnson administration is mentioned in the tune, the network spokesman said they felt "it was anti-Vietnam and bitterly anti-administration."

Minus Mind

Seeger was shown on the program, minus his "Big Muddy" song. In its place, the singer offered "Where Have All The Flowers Gone" which is also an anti-war song, but apparently CBS did not find this one to be controversial.

Last season, the Smothers Bros. show received quite a bit of notoriety as the most controversial show on the air. And the two brothers were continually getting into debates with the network over the content of their show.

Tom and Dick Smothers, often called "the naughty nice boys," have fought with the network censors since their variety show first came on the air last season.

"Every show is compromises and deletions," a disgusted Tom once told The BEAT. "I was never aware that freedom of expression and personal opinions are really limited."

BEATLES postpone Indian trip

GEOGE HARRISON DRESSES rather like a hippie but says that "they're hypocrites."

Beatle George States Hippies 'Hypocrites'

LONDON - George Harrison's recent trip to the hippie homeland of Haight-Ashbury has left the Beatles with a strange and unexpected bitter taste. In an interview shortly after his journey to San Francisco, George described many of the Hippies he met as hypocrites who were too hung up on LSD and other drugs to really be hip.

George revealed that he was continually being offered LSD and STP during his short stay in Haight, but refused to take any of it.

"LSD isn't the answer. It doesn't give you anything," he said. "It enables you to see a lot of possibilities that you might never have noticed before, but isn't the answer."

George described the true hippie as one who knows what's going on and doesn't need LSD or other drugs.

"There was the bit where people were so out of their minds trying to shove STP on me and acid, but I didn't want to know about it. I want to get high and you can't do that on LSD."

Harrison added that he could, and would rather, get high from the practice of yoga and meditation, which he has taken up along with the other Beatles.

In an unusual disclosure, George said he had never deliberately taken acid, but once before LSD became the subject of everyday conversation someone slipped the drug in his Beatles coffee.

"I'm not embarrassed. It makes no difference because I didn't actually go out and try to get some." Haight-Ashbury is a lot like the Bowery, George said, largely because of the great number of beggars who inhabit the hippie haven.

"These people are hypocrites," George said. "They are making fun of tourists and all that, and at the same time, they are holding their hands out begging off them. That's what I don't like."

Rascals Top Belafonte

HONOLULU - It was reported that Harry Belafonte grossed $86,000 in six performances. The last weekend was played to standing room only crowds.

However, Doolettie announced that he did not make any clear profit due to transportation and rent costs.

This gave promoter James Doolettie his highest grossing act except for the Young Rascals who managed to pull in $70,000 for only two performances.

TOMMY & DICKIE SMOTHERS are back fighting network censors
THEN: 15 YEARS AGO the Everly Brothers were singing with their mother and father on live radio. "Grand Ole Operty" presented the Everly Family singing country favorites.

NOW: EVERYLY BROTHERS sing with their parents for the first time in 15 years. The event took place on the Mike Douglas Show. The appearance of Margaret and Ike Everly came as a complete surprise to their sons. Also pictured are Mike Douglas and Totie Fields.

PEOPLE ARE TALKING ABOUT Bobbie Gentry making it all the way to number one just going to show that occasionally something different will sell. "Reflections" being a smash despite the fact that it sounds the same as their others... how good it is that "Heroes And Villains" is a hit because what would Brian Wilson do after spending all that time and money if it wasn't... how fantastic it is that Neil Diamond can come up with hit after hit when he gets no publicity to speak of. The fact that food sells, just ask Jay and the Techniques... the Association being around a long, long time because if they cease to make it as singers they can turn into writers... the bets being taken on how many times "Groovin'" will be a hit whether or not Peter, Paul and Mary are switching bags... why the Mitchell Trio doesn't release "Cindy's Cryin'", whatever happened to that big announcement Tommy James was supposed to make... Lewis and Clark getting some very clever publicity from their record company.

... Bill Cosby turning singer being fair play since so many singers feel compelled to turn actors... how big Jimi Hendrix is going to be... people allegedly paying up to $100 to get a good table for Dean Martin's Vegas' stint... why Simon and Garfunkel refuse to give out interviews... the fact that if George Harrison hadn't pulled out a guitar and started singing no one would have recognized him since he looked just like another hippie... how many unknown groups exist in the United States alone and what it takes to make it big... what's happening to Frankie Valli's "I Make A Fool Of Myself"... how long Elvis Presley is going to be around and judging from how long he's already been here another ten years would be an accurate guess.

... Why Tom Jones hasn't turned into the super-star he should have... whether the Stones have won or lost... Spunky and Our Gang making sure that every minute counts... why all the national magazines are spending so much time on the hippies... what's become of Brian Jones... the Young Rascals being very big in Hawaii how long it's been for Bobby Vee... whatever happened to Bobby Rydell... dito for Freddy Cannon... Van Morrison being one person who has become better off by going solo... The Harpers being right about "Anything Goes"... Herman's visit to the museum not taking of as fast and far as they thought it would... even Sir not being able to help Lulu make it big Stateside and wondering why...

Beat Publications, Inc.
Executive Editor: Carl L. Turk
Publisher: Richard Turk
Assistant Editor: Louise Crescione
Contributing Editors: Joe Balsamo, Don DOMAIN
Art Director: Joe Balsamo
Photographers: Bill Carroll

Howard L. B. Berkowitz, Jr., Jerry Hess
Business Manager: Judy Wells
Subscriptions: Diane Crotch

Miller Presswood Publications
609 Howard Street, San Francisco, Cali.
The BEAT is published bi-weekly by BEAT Publications, Inc. editorial and advertising offices at 9221 Sunset Blvd., Los Angeles, California 90069. U.S. Bureaus in Hollywood, San Francisco, New York, Chicago and Nashville, business correspondence at 609 Howard Street, San Francisco, California, 90069; prices 25 cents. Subscription rates: U.S. and possessions $3 per year; Canada and foreign rates $5 per year; Second class postage paid at Los Angeles, California.
Sinatra exits Las Vegas with fists and teeth

Sinatra's exit from the Las Vegas nightclub The Sands was marked with a fist fight, two lost teeth, and heated words.

It climaxd an uproarious weekend-long tirade by the singer against the hotel's management, employees and security forces, guests said.

**Blow Struck**

The blow was struck by Sands vice president, Carl Cohen, who reportedly struck the performer after Sinatra had unleashed a stream of abuse at the hotel's owner in a local restaurant.

Almost immediately, the singer announced his new allegiance to The Caesar's Palace with a three-year contract.

This culminated a week-long battle with The Sands that began by Sinatra bowing out of an engagement with what was reported as being a "clown throat." Speculation at that time, however, noted that the singer was negotiating to defect to Caesar's Palace because Howard Hughes wouldn't buy his Cal-Neva Lodge on the north shore of Lake Tahoe.

Sinatra at one time had held a small interest in The Sands Hotel, his steady Las Vegas place of engagement for the last 16 years, but sold off his share after he was found guilty of associating with an underworld figure.

**Sand Pile**

One guest reported Sinatra as saying, "I built this hotel from a sand pile and before I'm through that's what it will be again."

Sinatra's new allegiance has led to speculation that the singers close friends, such as Sammy Davis Jr., and Dean Martin would also make the switch from The Sands to Caesar's Palace.

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**Rawls In Wrong Show Business**

Lou Rawls' tune, "Show Business" has come up for a plagiarism suit. Irving Berlin Music Company has complained to Capitol's legal department charging that the Rawls song has come too close to the original Berlin tune.

Objection was to several similarities in the lyrics, the most pointed being a variation of the "There's No Business Like..." line, according to Capitol's attorney Bob Carp.

Capitol has agreed to the demand, and has made plans to delete the line from the album "That's Lou."

Berlin is reported satisfied with Capitol's decision.

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**Entertainers Aid Humphrey**

Frank Sinatra is donating his performing services and those of his daughter Nancy, Dean Martin, Milton Berle, and the Fifth Dimension to Vice President Hubert Humphrey's Citizens for Johnson Committee of the Minnesota Farmer Labor Party's 'Evening of Stars' benefit show to raise campaign funds.

This show will not cost the FLP a penny other than transportation for those performers coming from parts other than California. Those performers who are coming from California will travel with Sinatra in his own jet plane sans cost.

Seating capacity will be around 10,000 at tickets scaled from $5 to $100. It has been reported that other than a short speech by Vice President Humphrey at the close of the show there will be no politics discussed.

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**Walt Disney Is Honored**

WASHINGTON, D.C. — The Senate passed by voice vote a bill authorizing the striking of a gold medal honoring Walt Disney. The legislation now goes to the House for approval.

The measure, sponsored by Senator George Murphy, Republican of California, sets aside $5,000 for this medal and authorizes the making of up to 100,000 bronze replicas which will be paid for by the Disney endowed California Institute of the Arts.

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**Long Hair OK In NY Schools**

TRENTON, N.J. — The New York State Board of Education has ruled that local school boards can't tell students how long they can wear their hair.

Earlier in the year, a former Education Commissioner upheld the expulsion of Francis Pelletreau, a 15-year-old freshman from New Milford High School for refusing to cut his Beatle-style hair.

In its unanimous decision, the state school board ordered the superintendent to reinstate Pelletreau for the fall term.
BEATLES' MAGIC MYSTERY TOUR

By Tony Barrow

There was a little bit of private and personal nostalgia for The Beatles when we set out on their chartered bus to begin shooting "Magic Mystery Tour," their created, self-scripted, self-directed and self-produced color TV special. The bus, a grand looking yellow and blue vehicle with luminous posters glaring out from its sides and rear, departed from Allsopp-place, a little side street close to London's famous Battersea with Tussaud's Waxworks and the Planetarium. Allsopp-place, by tradition, the departure point for groups setting out on one-night-stand pop tours. It must be all of four years since The Beatles traveled the roads and motorways of Britain in a bus—but way back in the early part of 1963 when they went out on concert tours with stars like Tommy Roe, Chris Montez and Roy Orbison, it was at the Allsopp-place that the whole movie showed as the first morning.

The Beatles have been thinking about the "Magical Mystery Tour" project for the best part of five months. As far back as April 25 they began recording the title number for the show. It was their first session since the competition of the last "Sgt. Pepper" album track.

Beatles TV Special "Magical Mystery Tour" will contain at least three new Beatles compositions apart from the title song. One of the others may well be George Harrison's "Blue Jay Way" a piece written in Los Angeles a few weeks after George made his August trip to California for Ravi Shankar's Hollywood Bowl concert.

The entire hour-long TV special will be completed no later than the first week of October. The Beatles have set themselves this deadline in order to leave for India prior to John's 27th birthday on October 9. They will be in the East for two months returning to London shortly before Christmas—the time when "Magical Mystery Tour" is likely to have its first screening on British television.

Flower Wedding Jimi Hendrix wrote "The Burning of the Midnight Lamp" in flight between New York and Los Angeles... Mike Jagger and Keith Richards have written a 16-minute track for The Stones' next album, "Beggars Banquet." (Number One in the U.S. with "The Last Waltz") is to star in "Robinson Crusoe," the London Palladium's four-o'clock panto mine production opening December 19... Expect U.S. release of two new singles by The Beach Boys in quick succession... "London's First Wedding of the Flower Children—that's how the press described the Caxton Hall register office marriage of Eric Burdon and model Angie King on Thursday, September 7... Pre-Monkee singles out in U.K. from Micky Dolenz, "Huff Pull" and Davy Jones ("Theme for a New Love").

Every teen age in the world carries 'gossip' and 'scop' items about the Beatles. So does this page of The Beat. The difference is that only the true facts appear here. Far too many magazines rely upon building up their headlines by knocking down their own fictitious Beatle rumors—which makes for a lot of sensational copy-selling headlines but leaves the reader confused by such a mass of unreliable stories!

Keith West, star of the London-based group called Tomorrow, has had fantastic chart success in the U.K. and all thru Europe with his self-penned "Excerpt From a Teen-age Opera." West hopes to promote this and the follow-up via a brief visit to America at the end of October.

"Davy and I often giggle about them", said Australian songstress Lynne Randell when required to comment on newspaper romance stories linking her with the name of Davy Jones. She went on: "I'm honestly surprised Davy is still such a nice, straight-forward person. He's so friendly he immediately put me at ease. The first time we met I felt I'd known him for ages."

Ringo Solo Their own London recording studio was to be built and furnished for the Beatles... Ringo Starr has said many times that he is interested in the idea of making a solo movie appearance if the right screen-play is presented to him. Most interesting offer yet is under his consideration right now... "Gettin' Hungry" by Brian Wilson and Mike Love out in U.K. via Capitol label.

John Lennon's younger fans cannot attend public showings of "How I Won The War" in U.K. because movie has an "X" certificate barring all under sixteens. So Official Fan Club, trying to find a loophole in the law, wants to organize private screenings and hold membership cards regardless of their age.

"Top of the Pop" TV girl Samantha Jones away from program because of illness for an extra two weeks after her return from California..."Prime Minister Harold Wilson has, in effect, given the Move more national newspaper publicity than any P.R.O. could have mustered — by using the group for an alleged tiel over a postcard which showed a drawing of Wilson in the nude!

Mothers Appearance For only U.K. concert appearance of Mothers of Invention — on September 23 at London's Royal Albert Hall—top ticket price less than 4 dollars and lowest around 72 cents. In Melody Maker 1967 Pop Poll award for Muscian of the Year to Cream's Eric Clapton, Single of the Year to Procol Harum's "A Whiter Shade of Pale", Album of the Year to "Sgt. Pepper's Lonely Hearts Club Band"... Offspring of Paul McCartney's ex Thelma named Jesus, Joseph and Mary.

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The Beat did not cop out! They opened at the prestigious Cocoanut Grove in Los Angeles and did not alter their stage act to include numerous slow tunes aimed at making the audience feel snug. Naturally, some of the older members of the press saw fit to give them mixed reviews for not including lots of "standards" in their act—but who cares? We thought it was fantastic!

Both the Supremes and the Four Tops bowed to the pressure of the room when they played the Grove by cutting down on their pop tunes and way up on the Broadway show tunes and standards. But reportedly Paul McCartney will again be active in the Festival preparations.

Many of the mistakes at Monterey's Pop Festival will be corrected for New York. The biggest one being the whereabouts of the proceeds. Some of the entertainers who volunteered their services for Monterey were a bit upset by the fact that no one seemed to know exactly where the money would go. However, this time the New York International Pop Festival will announce beforehand exactly whom the cause will receive the money.

SONNY & CHER SQUARE

Taxes have really changed, Sonny and Cher, once thought of as the king and queen of the hit parade, are now thought of by the hippies as total squares! The biggest reason being the disenchantment of the use of drugs by Sonny. "You can turn yourself on by concentration," says Sonny, who did so with the result being a solo album entitled "Intervisions."

"I'm afraid of what drugs' influence is on kids," admitted Sonny, "so I sat down and did it (the album) without them. It's not necessary to find new plateaus in music with artificial, external influences."

The Lewis and Clarke Expedition received a nice piece of pie by being signed to the title song for "The Tiger Makes Out" starring Eddi Wallach and Anne Jackson. The group had previously composed and sung "Foul Owl On The Prowl" for the movie, "In The Heat Of The Night," starring Sidney Poitier.

Things are changing fast and furiously around the Motown stable. First it was the Supremes who received the new billing. Diana Ross and the Supremes. Now it's Martha who receives her dues . . . from now on it will be Martha Reeves and the Vandellas.

Teddy Neeley, who just never was able to score a big hit record, may get his big break now. He's gone to New York to try out for the male lead in the upcoming Broadway musical, "East Of Eden," which is set to open in January, 1966.

Teddy To Solo

However, if Teddy doesn't get it he won't starve. He's set for a two-week engagement at the Cocoanut Grove in February. He'll be singing solo—no more Teddy Neeley Five.

Van Morrison, once the lead singer for Them, is shedding no tears over his decision to go solo—especially with "Brown Eyed Girl" such a smash. "In a group," says Van, "you first have to discuss it. Alone, if I dig it, I do it." One thing he's set to do is play the Whisky A Go Go on Sunset's Strip on October 9, 10 and 11.

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WHAT BY LOUISE CRISTINE

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With Epstein to Guide Them, speculation is running high on Beatles' future.

Brian Epstein's Death Is Ruled Accidental Overdose

By Tony Barrow

The news of Brian Epstein's tragic death led to an immediate storm of speculation about the future of his artists and his various pop empires—including the parent company NEMS Enterprises, Nemsopoer Artists and Nemsopoer Music in New York, the Seville Theatre in London's West End and his assorted interests in music publishing, film making and tour promotion.

The truth is that whilst nobody—least of all his artists—believes that Brian can be replaced by any one man, neither does the general functioning of his corporations will continue with the minimum of change.

It is possible to rule out the idea that Brian's management of The Beatles, Cilla Black, Gerry Marsden and so forth might pass to outside parties. The Epstein family, including Brian's 31-year-old brother Clive who has become Chairman of NEMS Enterprises, continues to hold shares in the company. With those held by the Beatles the holding represents a substantial controlling interest in the company, which will not be influenced by external bids, British or American.

Quiet Funeral

So far as the artists are concerned, fresh personal managers will not be appointed. The Beatles, for example, will continue to seek the advice and support of all the various experts who have worked for and with them over the years. People like recording manager George Martin.

On the night of Brian's death a new series of 16 Sunday concerts at the Seville Theatre opened with Jimi Hendrix at the top of the bill. The series is continuing without a break—apart from the cancellation of the second performance on the opening night as a mark of respect to the Epstein family.

The Beatles did not attend Brian Epstein's Liverpool burial. At the time they stated their specific reason. The Epstein family wished to keep the funeral quiet and private and the Beatles were specifically requested to stay away so that those wishes could be carried out. On the other hand they spent most of the previous day visiting Mrs. Queenie Epstein, Brian's recently widowed mother, to offer sympathies and condolences.

At the inquest hearing Westminster Coroner Gavin Thurlow recorded a verdict of accidental death caused by "an inanition self overdose" of the sleeping drug Carbinal.

Drug Build-Up

There was no evidence that the prescribed dose had been exceeded but there was the suggestion that there had been a gradual and intimately poisonous build-up of the drug's components within Epstein's body.

The Coroner stated: "The post mortem shows the cause of death was carbinal poisoning, the Pathologist, Dr. Tona Teare, failed to find any drug other than this in his body in any way despite careful analysis. No alcohol was found but there was a trace of a mild tranquilizer. Any question of heroin in or morphine or amphetamine can be completely excluded in this case. But his blood showed that he had been taking carbinal over a considerable period of time. His death was caused by a small fatal dose of this and not by a massive dose. He might have become careless or less cautious in taking sleeping capsules. Piecing together all the evidence we have a picture of a man who was sensitive, inclined to be anxious and who had a lot of trouble with sleeping."

Concrete Work

The Beatles' decision to postpone their projected September trip to India for transcendental meditation studies under Maharishi Mahesh Yogi was a clear indication of the group's unanimous desire to get some concrete work done before taking their two-month break. The result is that a full-scale TV Special—"Magical Mystery Tour" a number of new recordings and other immediate projects will be finished within the next week or so. This, in turn, means that at least one new single will be available for release in Britain and America in either October or November while the Beatles are in India. They'll be home again early in December for further recording sessions intended to take place this side of Christmas.

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Pet Makes Return To Childhood Job

By Bob Blevins

It's unbelievably hot at Warner Brothers studios on the set of 'Finian's Rainbow' but Petula Clark is total cool as she explains her first major American motion picture as an adult actress.

"First of all there's marvelous music. Then, of course, the story. Will, it's really sort of a fairytale but it's a fairytale that suddenly comes down to earth. Let me start right from the beginning—Finian is kind of a mad Irishman, a dreamer, typical Irishmen. He drinks a little too much and believes in leprechauns, Irish fairies, and I'm his daughter. We leave Ireland and we go to the United States. You see, he has to leave Ireland, Finian, because he stole a pot of gold from a leprechaun.

Magic Place

"He thinks that Fort Knox is a magic place where gold multiplies and he believes that if he buries his gold in the ground near Fort Knox it will multiply.

"Well, I go along with him, now this is all very fair like but we finish up in a place called Rainbow Valley in Missouri, a mythical place in the deep south of America and we run into the racial problems and I get so mad at things that I see going on there that in a fit of Irish temper I wish the Senator black. And I happen to be standing over the pot of gold which is buried in the ground and my wish comes true.

"That's when the picture becomes very involved and very serious but it's a mixture of many, many things. It's just a matter of getting me for me to describe. It's a unique story and I think this will be a very extraordinary film.

Veteran Actress

Pet is far from a stranger to motion pictures, having already made 25, "Yes, I have made 25 pictures, that is to say you'll find my name on the cast list! In some of them I have very small roles. I started as a child actress and they kept me a child for a very long time because I was under contract to a film company in England and I was more valuable to the company as a child artist than as an adolescent artist. In fact, laughed Pet, "they used to bind my低保 so that I would look younger and they made me wear pigtail and little white stocks and all that stuff. I hated it of course.

"So, I made most of my pictures as a child artist. I made one or two which were all right. I made one picture with Alec Guinness and one with Peter Ustinov and some of them were good and some of them were pretty bad.

"I really like to look upon 'Finian's Rainbow' as my first movie because that's how I feel about making it. I feel that nervous about it and I think that's important. So, I'd rather forget the other 25 pictures if you don't mind.

"It's more than difficult to keep two separate careers going at the same time and, therefore, an artist is often forced to choose between one or the other. Pet was first an actress, then a singer and now she's gone back to acting. Will she be forced to make the decision?

Going Together

"'Finian's Rainbow' is a musical. So really I suppose I was chosen for Finian because I can sing and so far my two careers are going together. I act, of course, in the film. Maybe I'll be able to tell you something about it next year because I've been offered a very dramatic part in a very hard, tough film—definitely not a family entertainment, it's kind of a Julie Christie part and I haven't accepted it yet. But that would be something entirely new and quite separate from my singing career. I don't know if I can act, quite honestly, so for the moment I'm sticking to my singing really because I love it and I would hate to give it up."

PETULA DOES A BIT of the Irish jig with Fred Asteire while Tommy Steele looks on.

Does Petula find it difficult to act? "Yes, particularly in films because it's such an unnatural thing. You find yourself in unnatural surroundings and trying to be natural in unnatural circumstances is quite difficult. Although the part of Sharon in 'Finian's Rainbow' is sort of like me. I think, therefore I can really throw myself in a scene and I finish up doing it well without having to try because I just become me. I don't find playing Sharon too difficult. If I had to play Juliet I might find that difficult."

Change Of Mind?

"Those of you who still cling to the idea that making a movie is sheer glamour will certainly have to change your minds when you discover how Pet spends her days on the set.

"Well, I get up at the crack of dawn, at least that's what it feels like. I'm not used to getting up so early in the morning, I usually get up around 5:30 in the morning, sort of stagger into my clothes and somehow manage to drive to the studio without an accident so far, touch on wood, and I scoot along at a frantic speed and put on makeup, etc. The days are pretty long because of light. Francis likes to use natural light, he's our director, and that's what's making the picture so pretty because it's all done in natural light.

"But it also makes it quite difficult, we're shooting out of doors most of the time, and it's very hot. Usually when I get home there's something for me to do. I set home around seven, scrape my make-up off, take a shower and plunge into whatever else there is to be done. Then we have dinner with the children, our two little girls, (they're here with us because we wouldn't think of being away from them for so long) and then I sort of throw myself into bed."

Hard To Say

And how does Pet feel about settling down permanently in America? "It's a bit difficult to say because we don't have a home here. We live in other people's homes and so we rent houses or live in hotels and I don't think you can judge from that. I really only come to America when I have work to do so so far it's a bit difficult to say. Perhaps some day we will live here and have a home here.

"I would suppose that in things like comfort, home comforts and things like that, America would be superior to England and France in many ways but I don't know, I'm European, I think there will probably be more and more people like me in the future. One is European American—you know what I mean? I love being here, I'm not putting it down at all but it would be, I think, very difficult for me to really settle in America and know that it was forever."

"It's not too terribly difficult to see how Pet remains so petite. Immediately following the wind-up of 'Finian's Rainbow,' she has scheduled a two week tour of Canada, a two month stay in London for a television series and concert dates and then it's back to America for a TV special, possibly another movie, Las Vegas, Lake Tahoe and perhaps even another concert tour sandwiched in there somewhere.
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Don Ho Admits He's

The Guy Who Stole Liquor

"I'm just the guy who stole the liquor" laughs Hawaiian entertainer Don Ho. And what liquor it is too.

Ho is just about the biggest success Hawaii ever dreamed of. Playing to sellout crowds in his own Island night club, breaking records at Los Angeles' famed Cocoanut Grove, landing a new contract with Singer Sewing Company for television specials, this 37 year old singer is rapidly becoming a phenomenon.

His appeal seems to be universal. From the teen-ager who watched him on "Malibu U" to Jacqueline Kennedy who invited him to a party at her home, Ho captures the audience with his infectious warmth.

Ho is a far cry from what many people expect from a Hawaiian performer, indeed Ho only sings "Hawaiian Love Song" when sorely pressed by the audience. His style is more cosmopolitan than that, ranging from rock and roll to the Bossa Nova. His philosophy is to have a good time.

"It simply amazes me. It makes me happy to see so many people having a good time. I enjoy making people happy."

Ho is under no illusion about his talent as a straight singer. "I am not a singer, but an entertainer with an ability to read the mood of the audience."

He comes on strong. Stripped to the waist, showing off his powerful, football build, or dressed solely in white, Ho uses every bit of his appeal to entertain the audience. Ranging from sweet music, to bawdy humor Ho is totally in command of his material.

An islander of Chinese-Portuguese-German-Dutch ancestry Don grew up on the other side of the mountains from Honolulu in Kaneoke, where his parents ran a cocktail lounge called Honeys. Don won an athletic scholarship to Springfield College, Mass. But after one year, Ho returned to the islands to study at the University of Hawaii where he majored in sociology.

After five years in the air force, Don resigned his commission to return to the family business, which by this time was far from thriving. In order to keep customers from walking out, Don started singing and encouraged the patrons to sing too. Within weeks business picked up.

Today Ho has no worries about business. Earning at least $500,000 a year has helped to give a little security to Ho's life. Don owns a record company, real estate as far east as Salt Lake City in addition to two supper clubs other than Honeys. Don has managed a deal with Restaurant Trader Vic to have an island chain called Trader Ho's.

But entertaining is still Don's main concern.

"I love what I'm doing and all the people who come to see us. It overpowers me when I think of it; the different kinds of people. They determine my mood. If they don't like what I'm doing, I adjust to what they like. You might call it a controlled impromptu night of fun. That's my music and my dream; to make music and make people happy and be around Hawaii for a long time."

"I want people to know that when they come to see me it's as if they are in my living room. I want them to be happy."

DON HO: "If they don't like what I'm doing, I adjust to what they like."

Jay and Techniques Make Dream Reality

Many a rock musician has dreamed of putting together the best talent available and forming a group that would blow everybody's mind, but it's rare when someone actually goes out and accomplishes it.

The place was Allentown, Pa., and the time was late 1965. The best musicians in town gathered together hoping to have a great act, and that's just what they got. The group became Jay and the Techniques, and they hit, "Apples, Peaches, Pumpkin Pie," has placed them among the top rock groups on the East Coast, if not the nation.

The seven-man outfit is headed by Jay Proctor, a 26-year-old vocalist who has been associated with music almost from the word go.

"My mother used to sing in a choir and always took me with her to the group's performances," Jay remembers. "And, too, there was much encouragement from my father."

Jay knew for sure that he was in for a musical career after forming a group with several friends in the late '50s. "We soon after appeared on a show sponsored by the local boys club and did a thing called "Handbone." Then a man heard the group sing, liked us and had us cut a record. As a result of this we got to sing once in a while on local radio station."

After that Jay worked with other groups in the Pennsylvania area until he helped start the Techniques with Karl Landis. Besides Jay, the others in the group are Landis, 19; Chuck Crowl, 19; George Lloyd, 25; Ronnie Goosby, 18; Dante Dancho, 19; and John Walsh, 19. All live in or around Allentown.

Ronnie, like Jay, thinks he must have been born with music in his blood. "It just comes naturally to me," he says. He started with the group when he was in 10th grade, and admits "That's where I gained my knowledge of showmanship."

John had something else in mind when he first decided to join the Techniques. "We all got together one night with a bunch of guitars and drums and trumpets and saxophones and tried to form a symphony orchestra. That didn't sound too good so we started a rock group instead."

George, who was born in Georgia, credits his mother with stimulating his interest in music. "My mother could sing very well. She just had a natural talent for it."

Dante, whose favorite foods are apples, peaches and pumpkin pie, credits his guitar-playing father for his prowess on lead guitar.

Chuck remembers his funniest incident as occurring when he drove 1,000 miles to a concert and had his car break down less than a mile away from his destination.

Karl, a rhythm and blues fan, keeps up the beat for the Techniques. Of his start he remembers, "I bought a set of drums and practiced up a storm until I met some guys in a group and begged them to let me play since they had no drummer and needed one. I got in the group but we eventually broke up due to a lot of fighting."

"I AM NOT A SINGER, but an entertainer with an ability to read audiences' mood."
Doors An Individualist Group
Unified Despite Diversity

By Mike Masterson

When you open the Doors, you find strange and different things within, as mind-blowing as "Light My Fire," as deep as "The End," as beautiful as "The Crystal Ship."

Paradoxically, The Doors are both communist and anarchic: they are hippie and anti-hippie. Their individual tastes range from classical to rock to jazz to flamenco guitar.

"We're a communist group in the sense that it's a communal brotherhood institution," according to guitarist Ray Manzarek. "Not meaning communist having anything to do with politics, but hand in hand with the word commune, and being a brotherhood. It's a very small Casa Nostra brotherhood the four of us exist in."

At the same time they're anarchic according to Robbie: "We're pretty unorganized, rather than having a nice, tightly run thing. The group has no leader as such, and if any one of us was to leave the group there would be no group left."

Hippie, or Anti-Hippie

As a result of the strain of violence that runs through much of their music, the Doors have been accused of being anti-peace and anti-hippie. Not so, says vocalist Jim Morrison.

"They (Robbie and the band) are connected somehow, they go hand in hand. It's always been an idea to hand to ideas about revolt and chaos, about activity that appears to have no meaning. But we're connected to the hippies somehow."

For a group like the Doors, who have a unique sound if there ever was one, there is an obvious interest in who, if anybody, has influenced them. No ready answer is forthcoming, however, since no individual member has anywhere near the same tastes as the other. Maybe this diversity is what actually stamps the Doors as an individualist group among the mass of groups.

Barry and Bach

Morrison cites Elvis Presley, Chuck Berry, Jerry Lee Lewis and Little Richard as the only singers "who ever turned me on," Chicago blues, Stravinsky, and Bach have been Manzarek's guiding lights. Drummer John Densmore considers himself mostly in the jazz vein, while Robbie believes Flamenco music has been the main influence on his guitar work.

The Doors' compositions are also fair ground for a discussion of influences. One New York music critic has said that their music is a strange combination of the ancient Greek playwright Sophocles and the Irish novelist James Joyce.

"Our album (Light My Fire) is heavily influenced by some of the older writers," admitted Robbie. "Especially Shakespeare, Sophocles and the old Egyptian writers. I wouldn't say the whole album was so. I'd say 'The End' is a little like Joyce, but not really."

Jazz Tradition

Another aspect of the Doors' music is improvisation, which is especially evident in the single, "Light My Fire." It's really exciting because it's the first time I've heard improvisation in rock that was more than just what the Yardbirds call a 'rave-up,'" said Manzarek. "In a way I'm surprised that some of the jazz people haven't picked up on it and realized it's improvisation in the classical jazz tradition."

The eclectic sound of the Doors has been expanded even further on their second album, "Strange Days," which Krieger candidly predicted will be "the album of the year. The four are particularly excited about a 12-inch minute track in it called "When the Music Is Over," described by Morrison as "a kind of modern serial."

An Expansion

"Musically, it's an expansion of the four of us. We've added maybe a harpsichord and use of the studio effects and stuff like that, but it's still totally performed by the four of us," Jim added.

For Robbie, "It's more than an expansion; it's a logical progression to follow. It's what you'd expect the second album to do. It's the next step up from the first album."

This logical progression may lead to even more unusual things in the future, something Manzarek calls the electronic theatre.

"I don't know when, it's going to take a couple of albums but be almost a radio play."

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KRLA's New Season

KRLA's "New Season" has started—bringing in a whole new line-up of personalities... and three brand new deejays—Bob Dayton, Jim Wood and Rhett Walker. The "old favorites" are still here though... you've just got to find them. Look for Dave Hull early in the mornings (5 a.m. - 9 a.m.), following the old "Hullabaloo" you'll find Rhett Walker, a young New Zealander (9 a.m. - 12 noon). At 12 noon an old friend, Johnny Hayes and another "...We're Having a Love Your Local Police"

A SWITCH—Flower Power Pays Off! An Officer giving Gypsy Boots his autograph! P.S. Officer is one of the "Loveble" Keystone Kops, Frank Walrus.

"Happenings"

By Casey Kasem

Look for the release of a brand new, exciting motorcycle picture November 1st. The working title thus far is "The Glory Stompers." The title might change between now and then, but the stars won't. It stars Chris Noel, Dennis Hopper, Jody McRae, Lindsey Crosby and many other bright new-comers to the motion picture scene. Oh yes, two of those new-comers are KRLA's Dave Hull and myself.

The story-line of the movie concerns that conflict between two motorcycle groups, "The Black Souls" (bad guys) and "The Glory Stompers" (good guys). You guessed it—I'm a "bad guy," Near scenes of three moving cars, three stationary cars and a plate glass window in a butcher shop taught me a fast, sincere respect for the true motorcycle devotee... believe me!

More happenings next week... Casey.

BEST DOCUMENTARY HONOR

KRLA special assignments editor Lew Irwin received certificate of excellence Special Award from Associated Press broadcast executive Robert Emerson. The station was lauded for its "Language of Rock" series which dealt with the suggestive lyrics of today's music. A second KRLA documentary entitled "Down The Staircase," exploring the growing use of marijuana and LSD, was named the best radio documentary of 1966.

KRLA has signed disc jockey Rhett Walker for a daily 9 a.m. to 12 noon stanza on that station, according to program director Rob Foster. Walker resigned a post as program director of MOL in Seattle to join KRLA.

THE ASSOCIATION has just finished a successful run at the famous nightclub The Cocosnut Grove. Although this nightclub caters to adults, the Association did not leave their usual sound behind them. Unlike The Supremes and The Four Tops who included many show tunes and other non-rock numbers in their act, the Association sang the hits that made them famous in their own style.

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Buffalo Springfield Sound Off

Although the Springfield played at the Monterey Pop Festival and genuinely thought its concert was fantastic, the general impression from the resulting festival was a little less than satisfied.

Original Idea

"The original idea was a great one-day blow out with pop artists and folk singers and anyone who wanted to perform. Like the Newport Folk Festival without any pressure, just people playing together with an audience listening. But that idea got sort of lost. There was all sorts of pressure at Monterey that shouldn't have been there.

"Then too there was too much emphasis on San Francisco and the groups from there. Some were excellent, but most of those S.F. groups that played were pretty bad."

"Also everyone seemed to be trying to make it into a love-in. And love-ins should be sponteneous, they can't be planned. You can have a love-in anywhere, in your own home if you want it, that's the way it's going. There was too much catering to the love generation.

Falsehoods

"There was a falsehood about Monterey that shouldn't have been there."

Unlike many groups the Springfield find it more difficult to reproduce their concert sound in the recording studio than the other way around.

One of the problems is with the sound that the Buffalo Springfield are well known is their ability to pose-

"We do all our own music. Very rarely we will ask somebody to come in and play something for us, but only if we can't figure any other way of doing it."

"We can't play horns, but we have found a way of making the fuzz tone go real nice like a horn sound with over dubbing. We're all learning how to play new things every session too. Because if we can't learn on our own, people don't want to play as they are for their single hits. The Springfield has been known to grove until the early hours of the morning with absolutely no regimentation or structure to what they are playing.

"This is great in a club, but it doesn't belong in a concert situation. In a concert people come to hear one group at a time and that's all. Perhaps it should be different, and everyone could play together. But concert producers don't seem to want to break down the structure of the concert."

The Springfield's new album is almost ready and will be out in the early part of October if not sooner. They are also scheduled to appear on the new television series, Mannix, and are planning a tour of the East coast cities.

Spanky And Our Gang - Instant Insanity

If eccentricity is any sort of requirement for pop singers, then Spanky & Our Gang have definitely won it in the musical masses. Spanky, a 24 year old bratman and leader of the Gang, can never be accused of being a carbon copy of anyone. Who else would wear an Army surplus jacket, bell-bottomed jeans, D.A.R. butten and glasses without lenses?

Enter Nigel

Then there's Nigel, straight from the country-western bag by the way of a few folk clubs, who finds lots of country and western in the Beatles and slaps some into Spanky & Our Gang "whenever they let me."

Or Malcolm, the only sane note in this symphony of insanity. He's just back from a State Department tour of Viet Nam, shaking his head about a variety of unknown thoughts. He met Spanky when they both sang with the New Wine Singers not too long ago.

"But don't forget Oz, as in the Wizard Of, with a last name as in Beethoven, Oz Bach."

Muscled profusely, Oz Bach alternates between American, German and any other language that fits his fancy at the moment. He relates (in English hopefully) a bizarre story about him and Nigel meeting Spanky in a chicken coop during a hurricane in Miami, though the chicken coop turns out to actually be a home (reconstructed) that Spanky was renting at the time and the hurricane one of many that storm the Florida coast each year.

Then there's the family, literally the Gang, that follows each other around the country, one performance to another - people with exotic names like Ruby Tuesday and Johnny Indian.

"We don't communicate with the waiters types, says Spanky "so we prefer to rent a place and someone cooks and it's one big happy family."

Trends?

At which point, Oz took it upon himself to discuss musical trends, or mainly, is rock 'n' roll in danger of getting too far above the audience it is intended for?

"I don't think it's getting too necessary," he said, "it gets refined sometimes when it's no longer interesting, but there is always something new, like Indian music or soul music."

"There's a great lack of good singers today - both good solo singers and singers in groups."

And with that, Spanky and the Gang took off in a plate of wild color - presumably to make every minute count.

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BEE GEES GET STUNG BY UNITED STATES

The Bee Gees, that British-Australian group which sound startlingly like the Beatles, have been making a tour of the United States getting acquainted with the American press. This is what happened when they hooked up with a BEAT report.

Q. What are your impressions of the U.S.? Are they similar to those of Eric Burdon?
A. Maurice Gibb — Well our impressions so far are very similar to what Eric said. It is really a different place.

Vince Melouney — It’s really beautiful. We’ve found it very advancing, and it’s so different from England, different from Australia or any other place in the world. I feel England is very old and they want to keep it traditional, and that’s beautiful in its own way, but it’s beautiful here because it’s so advanced.

Q. What are your impressions of drugs?
A. Vince — So many people are taking drugs, it’s ridiculous. It’s growing every day. You must remember that many years ago alcohol was forbidden to be drunk, and it became legal, you know. Alcohol is terrible, really nobody can say it does you any good. But some drugs can harm you. Yet let the drunks get away with it; they can roam the streets and do anything, but as soon as a guy takes a pill or has a smoke, they’re right down on him. We don’t smoke because we don’t believe in it. The thing is, maybe once you’re on to it, maybe you can’t get off it. We don’t need it. Why should we use it?

Q. What do you think is the best song on your album—and actually sung by the Beatles?
A. Maurice — That song we did on that album was written quite a while ago, and we just did it for the fun of it. I don’t think of what people would even think that the Beatles would sing on the album.

Colin Peterson — I don’t even know the Beatles, and it would be difficult if they sang on one of my records. I’m sure I’d get to meet them. Everyone feels the need to state something, whether it is me or one of the others. But this one is far from true.

Q. Are you going to continue to make personal appearances?
A. Colin — I don’t think we’re in any position to stop tours. They’ll never be obsolete; a group will always have to work live. In my opinion it won’t be long before the Beatles start working again on stage, because if you have worked to an audience for so long I don’t think you can think of creep behind the scenes and just record. You feel as if you are missing so much — the kids. Q. What’s pop music going?
A. Vince — No one can predict where anything is going. You must take it as it comes. We don’t follow any trends: we make our own trends. Your music must be advanced because you’re working on ideas all the time. The only thing you can say is that music will get more and more advanced, and the kids will go along with it.

Q. What do you think of psychedelic music?
A. Maurice — Different trends come in every year, and the psychedelic thing is just a trend. In England it’s there, but then again it’s not; it’s not a big trend. The move in England is psychedelic, but it can’t last because there are a lot of bad things like that — smashing instruments — to go over well, forget it as far as I’m concerned. If you’re good enough, and you write good material, and you’ve got a good stage set, and musically you’re reasonably good, you’ll last, you’ll keep going. But if you depend on trends, forget it.

Q. The Image?
Colin — If a group classes itself as psychedelic when they go on stage and they use lighting effects and everything it’s hard to create an image, because what is the image? The image is the actual lighting and everything, which is very hard to remember. I think a group can be more successful if they just rely on themselves, and they can create an image among themselves.

Q. What are you doing to further communication with fans?
A. Maurice — We have to do something different each time; we don’t want all our records to sound the same. Like with “To Love Somebody,” we’ve gotten far away from this Bee Gee kick which everybody thinks we’re on. It’s a soul ballad, and it’s just nothing like “New York Mining Disaster.” This is one thing we wanted to get across, and we can accuse us of copying the Beatles.

Buffy Sainte-Marie is one of the most unique performers around. Possessing an almost incredible voice which ranges from the deep blues tones to the pure soprano, there is no singing style in which she cannot excel. Add to this her ability to write beautiful and poignant songs and you have just a fragment of Buffy’s accomplishments.

She is a writer who refuses to be categorized. Her “Universal Soldier” is a protest song, but another of her compositions is “Until It’s Time For You To Go” which has no clear protest message. This diversification is what makes life and working interesting to Buffy.

“I don’t think that it’s possible to fit me into any of the categories of music. I particularly don’t worry about it. I realize that it’s a problem for people writing about music to be able to say she’s a country and western singer, although some people think of me as a protest or folk type. Some of the songs I’ve written have so much Jewish influence in them. Some people will say I’m a blues singer and think that I shouldn’t sing anything else. When people ask me how I want to be introduced, I say I’m just a singer-composer. A Singer-Composer.

Her ideas for songs come from every imaginable source. “I write whatever I happen to be thinking about, which is one thing at one moment and something else the next. Or something at all, which is most of the time. The most of the time I’m like a sponge and I’m slurping in without giving out. And I find that it’s very important not to get worried when I’m not actively creating, because what I am doing is absorbing.”

Although many people tend to lump all “folk” singers together into one bag, Buffy is unlike anyone else. She does not consider herself a protestor, yet many people call her exactly that. Actually her life is very related to what might be called “protest” because Buffy is a full-blooded Cree Indian. This gives her an added strong feeling for the injustices that have been thrust upon the American Indian.

Buffly feels her responsibility to her race very strongly, and at each concert she includes songs written about the mistreatment of the Indians and their courage in the face of great odds. However, Buffy is a realist and she does not hold the illusion that her songs are changing social conditions.

Informing People
“...My point in trying to inform the people is exactly that. I am trying to inform the people. I can’t make the average American man do anything to help the Indians. All I can do is inform him.”

“He still goes to the polls. All I can do is prevent this leprous part of American history from being covered up any more. I’m just trying to let some sunlight in.”

“I’m talking to students mainly. And these students are going to become lawyers and teachers and voters and parents and at least they’ll know.

Some things are being done. From the Office of Economic Opportunity to the Indian Community Fund there are very good programs now and then coming into being. Some are very successful and others are not successful.

“I think the way to help Indians is not to weigh yourself down with Indian jewelry and tie a scarf around your head and walk around zoned out of your mind calling Buffy Sainte-Marie’s soul sister. That’s not where it’s at.

Good Americans
“I think the way to help the Indians is by being the greatest kind of white man he can be. He doesn’t have to become an Indian too. It sounds dumb but I wish we had some good Americans in America.

“Don’t really think I have very many for whom reality has come very close to the values that he himself holds. I’m not saying that you should be true to anything that I have in mind, but at least be true to something, or else you walk around dizzy all day.”

The problem of the Indians is similar to the Negro cause, but not identical.

“The Indians aren’t looking for respect, the Indians aren’t really worried about discrimination so much. The biggest problem that the Indians face is starvation.”

Now in the past two years more American Indian children have died of ‘natural causes,’ measles, mumps, starvation than all of the men who have died in Viet Nam so far. That’s a fact. It is more dangerous to be an American Indian under the age of 18 than it is to be in the front lines in Viet Nam.

No Clear Answers
“Percentage wise more Indians die. Indians die like flies.”

Buffy sees no quick solution to their problems, but she is not sitting idly by waiting for someone else to come up with the answer.

“It’s a very complex problem. The Indians can solve it themselves but between the state of panic that exists from whether you are going to be booted off your land tomorrow and the state of complete disgust that exists.

“When a kid in the 5th grade is so disgusted with the school system which is full of lies which don’t recognize that it exists. When he drops out of school in the 5th grade, I’m not going to tell him to go back.”

“I’m working on my own reserve to encourage the 4 teachers who teach the 400 children, I’m trying to get these teachers to allow them to speak Cree and I’m trying to get these teachers to learn to speak Cree.

Seventeen Magazine
“...I mean here’s this pretty young school teacher who stands up in front of the class and tells these kids who to be. No they can never be her.”

“I tried to be her, I tried to be like the cover of Seventeen Magazine. I tried to do it for years. I cut my hair, I bleached it, I used the shade of powder that they told me to use, I used the ridiculous pink lipstick and I looked awful.

“But it never occurred to me that there was anything within myself that was worth developing. Buffy Sainte-Marie is one of the fortunate people in the world. She has finally realized what she had in herself that was worth developing. She is aware of herself and her abilities and her limitations. Buffy is now trying to help others to realize their own particular potential.”
The Sounds of Today
Five Turtles On The Line

By Mike Masterson

It's not often that one is able to get the Turtles to sit still enough to give out an interview—it's even less frequent that an opportunity is given to the individual members to speak out on any subject they choose. But it's happening.

Howard Kaylan (official or unofficial leader of the group, depending upon who you ask) wasted no time in seizing on the opportunity to bring up his pet topic and plunging directly into it, "Groups will come and groups will go and no group really expects to stay on top of things forever.

Keep Changing "In our own instance, we feel the world is being made to keep changing our music, not only for the times but because we gave you an example. As it now stands, we couldn't record a song like 'I Ain't Me Babe' now and seriously get into it. Not that it's a bad song but it's a time that it's just that we want to say other things now. We did a little bit of the presenting methods that we did when we went into happy music with 'You Baby' and now we're doing exactly what we want to do and we're getting into it. We come to you as we are, where the songs we're recording are really what we want to say."

"Songwriting belongs to us from outside sources are done in very close association with the writers who are writing for us. So the type of songs and album that are released are really what we want to say; we don't say anything we don't mean."

"We're trying not to preach any morals except 'here we are,' and if people see us and dig us then we're really happy. A super group is not a super group just by the fact that they're rather well known, that they have the name say 'oh yeah, I know them, I know that guy and that guy.' It's the individual person with the glasses and the drummer who sits back there' and they know what they're doing.

Trip To Canada

John Barbata was about to burst with all the news of the latest Turtles' adventures. "A lot of interesting things have happened. We've acquired our own plane, a DC3, we've really gotten to the point where we enjoy the traveling part of the tour. I don't know, everyday something seems to happen.

On our last tour we were at Expo '67 and it's really a totally unbelievable place."

"As far as our shows, I think it was a different experience playing for a lot of people from all over the world. Most of the people didn't speak English and I think we got down what they wanted. The response was very real and I think they were very appreciative of what you were going to lay down for them.

"Well, the whole place had a very different atmosphere than you don't get to a place too often where there are so many different environments, where there's so many different ways of living in one area."

"Following that we went to Alaska and that was a total break. Jim Pons has been asked the question so many times that he automatically tells you about joining the Turtles. 'Well, first of all it's a very fortunate break to make a transition from a group like the Leaves to a group like the Turtles. I call it my biggest break because it really was. The Leaves were a success as far as I was concerned. It was very, very local, we were just concerned with playing our own parties. But I think God had the insight to accept the good chance when it came along. I was struggling with the old group, I was friends with everyone, and we had a good thing but I could see that the Turtles was a better thing to do.

"There are quite a few things on Mark Volman's mind but it's not hard to find out that his wife and baby are uppermost. 'She understands the line of work I'm in exceptionally well. She's very happy for me. I'm doing my best to keep her out of the publicity as much as possible. I'm married and there's no hang-ups about it. We're both very happy.'"

A few of us went to see the Bob Dylan movie, 'Don't Look Back,' and where he was then and where he is now. Bob Dylan is a poet and a philosopher, a very good one. He was the changing point in my life, he added and abetted my thinking up until a year ago.

"The movie is very good, I enjoyed it. It's a tremendous insight into Bob Dylan as a person rather than a musician. He's really freaky."

Grass Roots Speaking Out

We Want to Say Something to People

By Eden

"... We were a group before we got the name, and we were working and developing before that. The old Grass Roots were a studio group—we had the parts in the studio and we were just looking for a new place to go, so we moved into that position." Warren Entner, Grass Roots speaking.

It had been an entirely quiet day before the Grass Roots came into the office, but all that was changed immediately upon their arrival. Having just flown in from San Francisco, the boys had come to us straight from the airport. Four well-mannered, polite, well-dressed young men walked in the door and immediately I thought something was wrong. They were less than two-feet tall.

Point One

At least they had long hair—that was one thing that favored them so incredibly that they couldn't be all bad, and we began our interview. I was in for a surprise that day—how the Grass Roots to be so intelligent, well-educated, quite a talented young men. They had the look of being very hip, but didn't have to pretend to impress everyone with it.

I don't want to mislead you by telling you that at least three-fourths of this group are nuts, but let me give you an example. One member made a funny remark at which we all cracked up. I asked if they could repeat a few of their ha-ha's for me in harmony. My tape recorder is now dubbed Grass Roots singing "ha, ha, ha" in harmony (key of C minor).

A few moments later, Creed adjourned to the living room to talk with me. Since I don't smoke, I didn't have one and poor Creed was about to make nicotine fit until the inspiration hit him to go downstairs and cool off in the parking lot and bum a cigarette off of a stranger. In fact, the newly-found benefactor got on so well, that Creed wound up hitching a ride down to the little market and buying a couple of blocks away, and in a few moments, he came bounding back into the office offering to share some of his Danhill brought back and we did it.

A little more serious moment, all four of the Roots stopped to analyze what has been happening in the music world around them. Creed said: "I don't think there is a single trend or innovation in recent years has been the Beatles. 'I think they changed the whole things. They changed something.' remarked Warren.

Rickey Coone, drummer for the group, agreed with him, adding that: "They brought rock and roll out of its little bag of gold outfits and they made it all on its own again. It's just a form of music now and it's recognized as such."

Untouchable

Creed left his Cherry Cola for a moment to add his own thoughts to the discussion: "They (the Beatles) left the three-chord pattern, and brought us a fantastic variety of very creative, but they're obviously still untouchable. Creatively, we're not trying to be an exact copy, but we're trying to be an exact copy, and that's something that the world wants to say something to people."

Warren, too, nodded his head in agreement, and continued for Creed: "We've developed some sort of style; we know what we can do and what we can't do, and we're trying to elabo-rate on this style and make it all our own... There's a long way to go in it, I'm sure."

Musically, explained Creed, "were acoustical, electric, very hard-rock with a folk influence. I think. Now, we're growing with the music, so obviously we'll change."

There is one ambition which Creed has hopes of accomplishing one day soon: "It would be nice to have a song come out and express in one song a whole mood like a mood that just the music alone fits so perfectly with the words that everyone has to listen to it. I'd like to leave an impact on everyone with our name and what we're related to it."

Expressions

Rob Grill, bass player and sometimes—lead singer for the group lead the discussion for a while when we discussed the kinds of tools which can be accomplished with music: "You can let people know what you have to say with music and it expresses a lot of your personality. If you have an influence on people with your music—if it goes over—then you have a good feeling of expressing yourself to everyone."
LINDA MARDER I love you! RAY.
Happy Belated Birthday Clair LaCross.
Anne—To the grooviest pen pal in England—Becky.
TEDDY BEARS RULE
Mark Lindsay—love from an unknown girl—Barbara.
HAPPY BIRTHDAY CASS Marge Peabody
Happy Belated Birthday PAPA JOHN.
FRAY FOR BRIAN.
Pete Laughter is really Louie Mohrball in disguise.
SKY—Memories of your yellow lamp.
To all groovy Berry tour guides liv ya Donna Townsley (Doug, Randy, Terry, Andy and Bill).
Happy Birthday, Big John. Love Sally.
Congratulations, Papa Ringo.
"Love is all you need—The Beatles are Love." The soul of Brian Epstein lives on.
THE ASSOCIATION ELECTRIFIED!!
SKY—thanks for May 1st.
TBT lives thru Herman.
Hollies Love Peace,
"Harry" McCartney is all love!
Greg, thanks for an outsize sum! Love, Debbie.
Calalina girls only.
The world is dim, the light dies.
Darkness enters—hate exists.
John Lennon lives... everyone else just is.
I love George.
Matt: Willimas Stinks! Garb shall overcome! Labsang Rampa live—Tad.
MIKE: REVELATIONS FOR FAITHFUL AND REQUIEM FOR FOUR?
REPLACE MIKE.
Happy LATE Birthday MICHAEL PHILIP JAGGER! I love you—Cyndi.
Sidste so far liv. Down with Mr. Kite Please, Pandora.
Phony—Thanks Black Eyes.
Red.
GOD BLES BRIAN EN
STEY.
Alan Staller. Who are you? Sue.
BEATLES!!!
Bill Koepeke—I love you very, very much—Sherry.

HAPPY BIRTHDAY TO HOLIE BERNIE CALBERT.
Happy Birthday George Donaldson, Lisa, Jenny.
Mark Sasaki I'll always love you.

HAPPY, LIFE AND LENNON
Hard Times remember amber Washington and the girls who love you, Shelley, Kim and Kathy.
Rudy—congratulations on Blew—hi I'm coming to San Francisco. Hope to see you, Shelley.

TO THE (ONE OR OTHER) WHO SENT THE BEAUTIFUL BEADS AND QUOTATION IN O DE E NGLISCH. THANKS AND LOVE. MARK LINDSAY.
Les Thompson grooves.
PAUL McCARTNEY you crazy little boy—il love you!!! Lorelle.
Beatles fans grew up four years ago. The Monkees and their fans are still hoping.
LOVE YOUR BROTHERHOOD.
Ted Bluechel is a Pigment of your imagination.
Ted Bluechel eats Piglet's words.
Ted Bluechel—Good Eternity.
Rats Giugure’s mustache tickles.
Brun will love Tiana forever.
Butch has a dirty mind.
Bill Hudson of THE NEW YORKERS is the greatest—There sa Mayovsky.

JOHN LENNON'S LIKE A PICTURE, HE'S WORTH 10,000 WORDS. BIRTHDAY Happy September! allmy—leving!! Paula.

So little lester tanaka whose fourth period is mr. abes' drafting class, i love you.
Spider-man swings! R.F.O. Carol.
Bolt Dylan and Queen Shaz.
What about Project Hill? Eh... 2.

Happy October Birthdays—Gaye Napoleon, Floyd, John and Wolfgang—marciana.

DON AND THE GOODTIMES-SO GOOD! Where have the Byrds flown? Joe Edmondson.
To the Wibugee Challengers, Radio 99 of Philadelphia—CHARGE! Hyski— I love you! Liv, Lin.
Jerry Larson, We love you!!
To Elizabeth Rhodes from Bryophyta.

NATIONAL TOP 25 SINGLES
1. THE LETTER—Box Tops
2. ODE TO BILLIE JOE—Bobbie Gentry
3. COME BACK WHEN YOU GROW UP—Bobby Vee
4. APPLE, PEACHES, PUMPKIN PIE—Jay & The Techniques
5. REFLECTIONS—Supremes
6. NEVER MY LOVE—Association
7. YOU'RE EVERYTHING—The Temptations
8. SAN FRANCISCO NIGHTS—Eric Burdon
9. THERE IS A MOUNTAIN—Donovan
10. COLD SWEAT—James Brown
11. FUNKY BROADWAY—Wilson Pickett
12. HIGHER AND HIGHER—Jackie Wilson
13. YOU KNOW WHAT I MEAN—Turtles
14. I HAD A DREAM—Mamas and Papas
15. 12-30—I Dig Rock and Roll Music—Peter, Paul and Mary
16. BROWN EYED GIRL—Van Morrison
17. DANCHELION—Rolling Stones
18. BABY I LOVE YOU—Aretha Franklin
19. GETTIN' TOGETHER—Tommy James
20. MUSEUM—Herman's Hermits
21. MAKING EVERY MINUTE COUNT—Spanky and Our Gang
22. I MAKE A FOOL OF MYSELF—Frankie Valli
23. ALL YOU NEED IS LOVE—Beatles
24. GIVE ME A LITTLE SIGN—Brenton Wood
Joan Swarts—How are you? Steve and Jim.
SKY SAXON has soul.
Woeiver's writing these things about us, Monkee fans! We're not reading it! Annette Taylor.
Gail love GREGG.
BEATLES GO MONKES BLOW
Happiness is... PAUL McCARTNEY.
GRUESOME MUMMIESK
Warlocks love Spoons.
Join up! The LNNFA Rebellion wants you.
Jeff Hawks... Hope your birthday was the Happiest!!! Love, Sandy.
Birthdays Flowers to Bernie and Butch.
Monti Rock III is cute.
STRAWBERRY FIELDS ARE BLIGHTED
Love to Brian Epstein. May he find bliss soon.
Lenny "I'm loving you, it'll all be there when my dreams come true.", Marlon.
Mory Loves Toney.
Shawn loves Lynn.
Davy's WHERE IT'S AT.
Happy belated 20th Birthday Barry C., Kathy.
SGT. PEPPERS LONELY HEARTS CLUB BAND is LOVE.
Land Seed... where is the entrance way to play? Crystal.
Androgynous Stinks.
Davy welcome HOME! we missed you! Love, Linda.
REACH COSMIC AWARENESS
without drugs—help save mankind from destruction. Write for free booklet, "Cosmic Awareness Speaks," SAVANTS OF AWARENESS, Box 1158, Olympia, Washington.
SLEEP LEARNING, self-hypnosis.
Details, strange catalog free! Nuirse suggestion, Box 24-B1, Olympia, Washington.
THE WHO blew minds as well as ams at the Anaheim Convention Center.
REMEMBER KIMBA 4-ERV!
Rolling Stones Posters 2½ ft. by 3 ft. $1.75 postpaid. Seper Co., 5273 Toulifie, Woodland Hills, California.

Cleveland needs a Holly-day!

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