

Exclusive Interview with Airplane

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KRLA

BEAT

Edition

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Association Laughin' It Up

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The Beach Boys Haul In \$60,000 For Four Days!

LOS ANGELES—Probably the most often repeated question asked concerning the field of pop music is "how much money does a successful group make doing personal appearances?"

The net amount is almost impossible to determine but for a successful group such as the Beach Boys the gross for a five performance "short" tour is \$60,000.

Take, for example, the Beach Boys' recent swing through the Northwest. Their opening date at Everett Community College broke all existing records for the small institution and grossed \$8,050 from a sell-out house scaled from \$2.00-\$5.00.

Their date at the Seattle Sports Arena (also scaled \$2.00-\$5.00) grossed a nice \$18,885 despite the area's snow storms. Vancouver's Agradome (with tickets scaled from \$3.00-\$5.00) was another complete sell-out, grossing \$10,000.

An afternoon date at the Portland Coliseum was the top money, grossing \$18,918 with the tickets scaled from \$2.50 to \$4.50. The Beach Boys final date was at St. Martin's College in Olympia, Washington. The concert (with tickets scaled from \$2.50 to \$5.00) grossed \$8,000.

So there you have it. If you're as popular as the Beach Boys you can gross \$60,000 for four days of work. Needless to say, not many pop groups are as popular as the Beach Boys... But, then again, if you're as popular as the Beatles, \$60,000 is peanuts.



JIMMY WALKER . . . NEWEST 'BROTHER'

ARE THE BEATLES GOING ON TOUR?

HOLLYWOOD—In the coup of the year, Jerry Perenchio Artists Ltd. has whisked away United States and Canadian bookings of the Beatles from General Artists Corp. GAC had booked all previous Beatle appearances in the U.S. Interestingly enough, Perenchio himself once worked for the giant GAC.

The switch poses one gigantic and obvious question: will there be any more U.S. bookings for the

Beatles? The Beatles have said a flat "no" but then why would Perenchio want to secure the Beatles if he doesn't know something that we don't know? Silence seems to be the key word and until someone violates it, neither the Beatle fans nor the press will know for sure if the Beatles are indeed coming back to the U.S.

TOM JONES COMES BACK TO U.S.

NEW YORK — It has finally happened . . . the long-promised arrival of Tom Jones to the U.S. for an extended tour of night spots and television shows has finally come to pass.

Jones, who hasn't had a top five record in quite awhile, opened a two-week engagement at the famed Copacabana in New York. Following the Copa, Tom heads out west for a series of television shows, including "Red Skelton," "The Hollywood Palace" and "Jonathan Winters."

On March 21, Jones opens a month-long stand at the Flamingo Hotel in Las Vegas.

From a Welsh mining town, Jones went off to London where he eventually met with success as a singer. His career zoomed to a peak during the "British invasion" of America and his music charts during 1965-66. Probably best known for "What's New Pussycat," Jones enjoyed tremendous success up until the past year when his absence from American charts

and television shows has been marked.

However, with his talent, it's not

much of a bet to say that Jones will be back on top within the next three months.



DOUBTS DISPELLED: BOTH 'BROTHERS' SUCCESSFUL

HOLLYWOOD — In the last issue of THE BEAT we announced the break up of the Righteous Brothers. If anyone had any serious doubts about the success both Bobby Hatfield and Bill Medley would encounter by going their separate ways, you need doubt no more.

Bill Medley has just opened a solo engagement at the world-famed Cocomoon Grove in Los Angeles . . . to rave reviews.

Bobby Hatfield and his new partner, Jimmy Walker (formerly

of the Knickerbockers), have been set for their initial major night club engagement at the same club during the prime "prom season" from May 7 through May 20.

Away from the spotlight, Hatfield has formed his own production company, Righteous Productions, and has signed his first recording act to the company, Alice and The Wonderland Band. Hatfield's company will produce all single and album recordings by Alice and the Band.



BILL MEDLEY SOLO



HATFIELD FORMS OWN PRODUCTION COMPANY



Judge Rules Against Jimi Hendrix In Suit

NEW YORK—U.S. District Court Judge Charles M. Metzner ruled this week against Jimi Hendrix in the singer-guitarist's attempt to have Capitol Records temporarily enjoined from manufacturing or selling the recordings released by Capitol in an album entitled, "Get That Feeling."

Judge Metzner did issue a temporary injunction prohibiting Capitol from further sale of "Get That Feeling" in the album jacket originally used. The original jacket was, in the judge's opinion, possibly confusing to the public.

"Naturally, we're pleased that we shall be able to continue to sell what we feel to be very fine recordings including the talents of a great musician, Jimi Hendrix," said Voyle Gilmore, Capitol Vice President. "We are now in the process of designing a new album cover that will satisfy the requirements of Judge Metzner's opinion."

Presumably undaunted by the decision, Hendrix continues with his cross-country tour which began on February 1 and ends on March 30.

The Scaffold 'Thanks You'

LONDON—It's been a very long time coming but the Scaffold have finally released a single, "Thank U Very Much," which has received air play on American radio stations.

Thus far, the group has been best known for the fact that it includes Mike McGear, otherwise known as Paul McCartney's brother.

"All this attention for Mike doesn't bother us," says John Gorman and Roger McGough (the rest of the Scaffold), "because he has the good looks and youth. We're both not exactly pin-ups and it's natural that people want to talk to Mike rather than us."

A three-way split finds Mike adding the musical element of the group while John handles the comical part and Roger the political aspect of the act.

It remains to be seen which "end" of the act will be responsible for eventual Stateside success.



Yarbrough For 'Charley' Show

HOLLYWOOD—Glenn Yarbrough has been signed to sing the entire background music for "Travels With Charley," an hour-long special set to air on March 17 on NBC-TV. Henry Fonda will narrate the special which deals with John Steinbeck's 10,000 mile trip across the country in a camper with his pet peacock.

Yarbrough, who records for Warner Bros., 7 Arts, is currently on a 75-city college concert tour.

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The Union Gap have just accomplished what most groups would give anything to do . . . receive a Gold Record for their very first single! The record is, of course, "Woman, Woman" and the RIAA has just certified it a million-seller.

The Union Gap is made up of Gary Puckett (vocals, guitar), Dwight Bement (tenor sax), Kerry Chater (bass guitar), Gary "Mutha" Withem (woodwinds, piano) and Paul Wheatbread (drums). Formed a little over one year ago in San Diego, California, the group named themselves after the town of Union Gap, Washington. Donning Civil War uniforms, their appearance was hard to miss and now, thanks to "Woman, Woman," their name is etched in the field of pop.

Diploma For Hendrix

Apparently there is more than one way to obtain a high school diploma. At least for Jimi Hendrix it was, while in Seattle (his hometown), Jimi paid a visit to Garfield High School to receive an honorary diploma from the institution which he left quite unceremoniously six years ago.

And that wasn't the only honor bestowed on the fire-making Hendrix . . . he was also presented with the key to the city of Seattle! Things are definitely looking way up for England's Georgie Fame, in addition to having Britain's number one record ("Bonnie And Clyde"), Fame has just been signed to sing the title song for the forthcoming Elizabeth Taylor/Richard Burton movie, "Goform."

Valli In Town

Frankie Valli in town to do a little promo work on both his solo record ("To Give") and the Four Seasons' latest ("Will You Still Love Me Tomorrow") was kept so busy he hardly had time to eat. And there's no time off in the foreseeable future either. On March 11, the Seasons open at the Latin Casino in New Jersey and then move on to the Music Hall in Cleveland for a concert on March 22. Youngstown, Ohio gets the group on March 23 for a gig at Stambaugh Auditorium.

QUICK ONES: Jerry Lee Lewis is far from vanishing but he has switched from rock to country and western music. Not surprising since that's the bag Lewis grew out of quite a few years ago . . . Dionne Warwick's "I Say A Little Prayer" is a million-dollar success on her record company, Scepter Records. However, there will be no Gold



Record for Dionne since Scepter does not belong to the RIAA and, therefore, cannot get their certification . . . Laura Nero ("Wedding Bell Blues") has signed a contract with Columbia Records.

Leonard Nimoy is one entertainer who still believes in getting out and meeting his public. Quite naturally then when his latest album, "Two Sides Of Leonard Nimoy" came out, television's Mr. Spock took off for the record stores and spent innumerable hours signing his album as it went past the cash register! It's nice to know that there is one performer around who doesn't mind rubbing elbows with the plain old record-buyers.



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AROUND the WORLD

More Goodies For Schiffrin

HOLLYWOOD — Good things just keep happening for Lalo Schiffrin. Schiffrin is certainly an Oscar contender for "best original score for a motion picture" with his score for "Cool Hand Luke." He's riding high in the national record charts with his "Mission: Impossible."

And now Schiffrin has signed a long term multi-faceted contract with Paramount Pictures! The deal includes an exclusive recording contract with Dot Records and Paramount's publishing firms in addition to a nonexclusive pact for the scoring of at least one motion picture per year.

Schiffrin arrived in Hollywood in 1964 and since that time has scored such movies as "The Cincinnati Kid," "The Fox" and "The President's Analyst" for Paramount.

Television programs have not escaped the Schiffrin touch either as the talented composer-conductor has scored numerous shows, including several for Wolper Productions.

Schiffrin began his musical studies at an early age in his native Argentina.

PEOPLE ARE TALKING ABOUT who started the rumor that the Beatles and Stones are considering a joint concert tour of the U.S. . . . the large record company which is about four months too late putting the big push on a group with the shoulder-length hair . . . the confusion over when Herman is due to arrive Stateside and wondering why it all happened . . .

the very talented female singer who only had one hit and then took off and wondering if she can now comeback . . . how many things the Fireballs did be-



AL MARTINO: RED CARPET

LAS VEGAS — Al Martino is getting the red carpet and then some rolled out for him when he opens at the Flamingo Hotel this month. It's the first time in Vegas for the singer and in honor of the occasion the hotel is calling it "Al Martino Day" and is working in association with the local Chamber of Commerce for the event.

fore "Bottle Of Wine" . . . the Stones' failure to get "She's A Rainbow" into the national top ten causing people to wonder if their career has been damaged by their less-than-sparkling publicity . . . why the Vanilla Fudge moved their album way up in the charts but can't seem to get a single off the ground . . . The First Edition proving that a big promotional campaign can't hurt . . . the fact that Georgie Fame is back all the way with "Bonnie And Clyde" and wondering how many others will be able to cash in on Beatty's brainchild . . . the surprise com-

Deal For Connie

MIAMI BEACH — Remember Connie Francis? Well, obviously the Miami Beach patrons do. The singer has switched her loyalty to the new Hilton Plaza Hotel here (after long being associated with the famed Eden Roo) and has been signed to a three year contract by the Hilton.

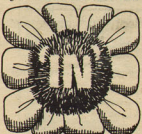
The Hassles To Arrive?

NEW YORK — Expect to hear a lot about a new group called the Hassles. Why? Because United Artists Records is about to launch a major national promotion and merchandising drive in connection with the group. Their first album is due out momentarily.

The Hassles include John Edward (Little Joe) Diaz, 19, singer and tambourine shaker; William Joseph Martin (Billy Joe), Joel, 18, lead singer, piano and organ; Phil Marden, 19, bass guitar; Jonathan Craig Small, 20, drums; and Richard McKenney, 21, lead guitar.

bination of the year being Jackie Wilson and Count Basie

the Hollies drawing an impressive array of entertainers to their first personal appearance in Los Angeles . . . the Royal Guardsmen being back on the charts with a song which fails to have "Snoopy" in the title and wondering if wonders will never cease



what the Human Beinz' faces look like on their album cover and whether or not it was intentional

the fact that when a rock group picks a name like 1910 Fruitgum Company you know how many group names have already been taken . . . how Bill Cosby can maintain his cool in the face of all those obnoxious au-



Eric Burdon Busy

NEW YORK — As you probably already know, Eric Burdon spends more time here than he does in his native England. This, of course, tends to make his U.S. fans and booking agents most happy . . . with fans being able to see a lot of Eric and the booking agents being able to make a lot of bookings.

Consequently, Eric and the Animals will be appearing at the

Los Angeles Whiskey a Go Go until March 3, at which time they head up to Las Vegas for a March 8th appearance at the Convention Center. March 9 finds them at the VIP Club in Tucson; March 12-13 in Dallas; March 15 at New York State University; March 16, Village Theatre in New York City; March 22-23 at the Grande Ballroom, Detroit.



tograph demanders and how the a t o g r a p h demanders can lose their cool in the face of Cosby

how much better Harry Belafonte is when he sticks to singing and leaves the hosting behind.

how broad-minded the American record buying public is when they can put the Fireballs, the Mills Brothers and the Browns all on the same record chart . . . how many Grammy Awards pop artists are going to receive this time around . . . the Mamas and Papas on-again, off-again career getting too ridiculous for words . . . why no one can

come up with the money to purchase the great master Mike Nesmith cut

whether or not Bobby Rydell will be able to make a top 40 comeback to go along with his new recording contract . . . snow job number 581 coming up on a group which keeps hanging on the fringes but never moving forward . . . Spanky and Our Gang being most impressive in concert . . . the Four Seasons choosing an oldie instead of a new Gaudio composition but probably having themselves a giant hit anyway.



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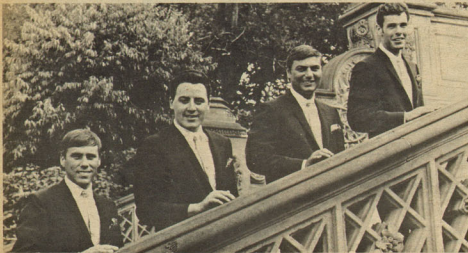
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PICTURES IN THE NEWS



THE HAPPENINGS are one of the busiest groups in the nation as far as personal appearances go. Bookings set for the group include the "Merv Griffin Show" on March 6; Doylestown, Pa. (8); Holyoke, Mass. (9); and Chester, Pa. (15). The Happenings will play the posh Eden Roc in Miami from April 1 through 7.



SOME PEOPLE THOUGHT it would never happen but Glen Campbell is really going to leave his lucrative job as a session musician to work full-time on his own career! Biggest date upcoming is his hosting of the Smothers Brothers' summer replacement TV show.



PET CLARK has come a long, long way from winning her first Grammy. The petite entertainer, who has just finished her first film starring role as an adult, is being sought to play the lead role in the movie version of "Peter Pan."



HERB ALPERT, who is always moving, will go all across the country in his next television special airing on April 22 on the CBS-TV network.



THE ALAN PRICE SET is heading across America on a five week tour in conjunction with a heavy promotional push on their new album, "The Price Is Right." Cities set for the Price invasion are New York, Hollywood, Dallas, Phoenix, Tucson and Detroit.

A QUIET AFTERNOON WITH THE AIRPLANE

By Tony Leigh

It was a weird sort of afternoon. The Airplane were in Los Angeles, holed up at a motel on Franklin Blvd. in Hollywood. Their public relations firm had decided that it was about time the Airplane gave a few interviews to the local press, so three or four editors were called with the news the Airplane would love to talk to them.

It turned out that the problem really wasn't that the Airplane didn't want to talk, it was just that things weren't quite set up that way. It's a fine and lovely style to just follow people around for days and get bits and pieces of information over a period of time; this makes for insights and interesting reading. But when you're limited in time to an hour in one afternoon, you need quiet, cooperation and order.

For better or worse, none of that was present at the motel. What was present was unusual — all six of the Jefferson Airplane together in one room. They had obviously been clued that they were to do about three or four interviews that afternoon and they

denced even in that afternoon, was the extreme egos of every member of the group.

Spencer explained, "you have to be an ego freak to get in front of an audience, to expose yourself, to give them something groovy. Before you can face an audience your ego has to be there. But ego is not necessarily negative."

That is probably the understatement of the year, for the Airplane after recording in this city for seven months, has earned the rather dubious reputation of being six complete walking ego trips. Grace readily admitted that one of their hardest problems is to agree on anything. That was certainly proved when a slight business discussion seemed to pop up out of nowhere, and a debate ensued.

About this time, their PR man got into a discussion with Spencer about jazz musicians and having to leave Los Angeles to make it in New York, and the problems of money. Also there was a strange conversation about only wanting cover stories in national magazines, Spencer thought cover stories should be all they should try for, settling for less when absolu-

played the Hollywood Bowl. It seems that they wanted the audience to be able to dance — a perfectly logical request except that the Bowl is a concert stadium and not a dance auditorium, a fact which the police noticed immediately as they tried to undo the "damage" Marty, Paul and Grace were doing.

"It's important for the audience to dance so that they won't feel inhibited, they have to feel free, and not have cops standing around... that's a drag, no one can enjoy themselves."

Then Paul added, "I also like wiggly bodies, they turn one on. The audience is more involved, dancing is like applause it shows they are with you, but unlike applause it goes on all the time."

The importance of light shows was also discussed. The Airplane was, of course, one of the first groups to use a light show and now they almost never perform without one. They brought one of the best light shows to national television when they performed on the Perry Como Show.

"We usually take our own with us, unless the promoter of the concert can guarantee that they have one of their own. It's just that much more added environment. The Head Lights go with us."

There has been a good deal of uncomplimentary talk about the Airplane in their home town of San Francisco. It seems the group that helped to create the San Francisco sound; the group that played one of the first free concerts in the park, the group that spearheaded flower power throughout the world, has lost favor with a good many Bay Area residents. The complaints range from "they are too Hollywood" (whatever that means) to "they sold out" (mainly due to the fact that they rented a fantastic house in the Hollywood Hills for a fantastic price — the very same house the Beatles stayed in when they were in town). But the Airplane could not be bothered with such comments.

"We have to develop. This is where the Airplane is now, if you don't like 'Baxter's' then you don't like the Airplane. You can't say you liked us more when we did 'Pillow' then now, because we have to change. There's nothing we can do about the people who think we've 'sold out' we haven't, that's all. You gain some people and you lose some people with everything that you do."

Then, as an afterthought it was added that some people after each of their three albums have stated that they have "sold out."

The rest of the afternoon, was devoted to pictures taking and private conversations, Grace was hungry and ordered Chicken De-light — the delivery boy was in for a big surprise. Paul and Jack decided they wanted to go see a movie, and the new Italian Western flick, *The Good, The Bad and The Ugly* seemed like the best possibility. The PR man was saying the reviewer for the *Times* was due any minute and that he would have some intellectual questions.

It was sort of a weird afternoon.



JACK



PAUL



GRACE



JORMA



MARTY



SPENCER



were slightly ready for it.

There seemed to be a million people in the room, a tape recorder, and a cameraman who needed shots of the group. And of course, their PR man sitting discussing life and the inability of reporters to ask questions. Spencer talked almost constantly. Jorma and Jack sat reading Crawdad, who had just come out with a super-intellectual-aren't-they wonderful review of "After Bathing At Baxter's." Marty was getting up and down every few minutes, justifiably bored with the whole thing, and Grace was looking around for some pain pills, anything stronger than aspirin.

Airplane Cooperative

It wasn't that the Airplane didn't want to talk, or to give a real interview. It's just that the whole thing wasn't set up that way. It was more sort of catch as catch can, the feeling that they and you all had better things to do. Amazingly enough, as a whole they were more friendly and cooperative, two adjectives not usually associated with the group.

One point that was discussed almost immediately and was evi-

tely necessary, but only as a last resort. It seemed that a few months before a major magazine had lived with the group for a couple of weeks, pertaining in copious private and group interviews, being in the center of the Airplane at all times, only to come forth with a few paragraphs of nothing when the magazine was finally released. This, Spencer thought was unforgettable. The PR man tried to explain to him the facts of magazine life, about editorial control over the cover and all that, but Spencer held his ground.

There was a lull in the cross conversation long enough to ask about audiences and dance concerts. Paul explained, "about a half and hour before we go on, we start to warm up and plan what we are going to do on stage, depending on how we feel... what feels good tonight."

Vibrations

"It's important to get a response from the audience, especially for the singers, you need the vibrations."

The Airplane caused quite a stir in this city last summer when they



THE ASSOCIATION display three gold records they just received from Joe Smith, General manager of Warner Bros./7 Arts Records, for their "Along Comes The Association" and "Insight Out" albums as well as their "Never My Love" single.



RUSS GIGUERE

A 'PARALLEL TWENTY THREE' ON THE DAYS OF THE ASSOCIATION

By Patty Johnson

The past two and a half years have been fast and furious for the talented six known collectively as the Association. In that length of time Brian Cole, Ted Bluechel, Russ Giguere, Jim Yester, Terry Kirkman and recently Larry Ramos have racked up over a thousand shows, roughly a hundred television shows, one book, numerous awards and five gold records.

The last batch of gold records were just presented to the group at a cocktail party held at the Beverly Hills Hotel. It was obvious that the six young entertainers are still as unpretentious and fun-loving as ever when they had a tug-of-war over their new trophies!

One of the songs on their gold-plated "Insight Out" album is "Parallel Twenty-Three." It com-

pairs the past and present in our society . . . a society from which the Association have decided not to drop out. And like that society there are comparisons and parallels to the Association "then" and the Association "now."

On July 1, 1965, six nervous, identically brown-suited musicians made a dubious debut at a place called the Ice House in Glendale, California. One year later they headed out on their first tour . . . a magnificent literary of the back of a railroad truck, a platform in the middle of a lake and other such interesting and prestige-laden places.

The past year the Association entourage stopped at such places as Houston's Astrodome, San Francisco's Cow Palace and Los Angeles' Greek Theatre.

But . . . "We have basically the same act and the same format. The show starts and it ends," says the fast-thinking Ted Bluechel. "We try to add as much new material as possible and still leave our favorites."

Summer of 1966 saw the release of their first album, "Along Comes The Association." January 1968 was the month the Association received their gold record for the album, signifying sales of one million. "It was recorded before I joined the group," admits Larry Ramos, "but it's pretty good anyway!"

"Renaissance" and "Insight Out" followed in the heels of the first album and their fourth long playing object d'art is due out any

day now. Says Ted of the latest: "Ten of the cuts on it are original compositions. And, as any group, we like to grow. We are trying some new things, especially a lot of new vocal concepts on this album."

Unusually enough, during the two and a half years they've been together, there has been only one personnel change in the group. Their former lead guitarist, Gary Alexander, made his exist and was replaced by Larry Ramos, formerly of the Christy Minstrels. "Replaced" is not really the correct word because both of them have contributed to the group in their own individual ways.

That was the past . . . the present is busy and the future is called promising.



TED BLUECHEL



BRIAN COLE



LARRY RAMOS



TERRY KIRKMAN



JERRY YESTER

By Jacoba Atlas

He's slight of build with long hair that hangs almost to his shoulders in curls. At 20, he is an incredible mixture of youth and age, of knowledge and innocence. He is also the master of the pun. He is Arlo Guthrie, son of the famous Woody Guthrie, the man who reflected a whole generation of people with his interpretation of the Depression, the man who influenced another generation of songwriters with his music.

But Arlo is not simply Woody's son, as the song says, "God bless the child that's got his own." In front of an audience, Arlo is outstanding. No matter how much you may love "Alice's Restaurant" on record, there is nothing like seeing Guthrie sing it live. He has a rapport with the audience that is most unusual in seasoned performers much less a 20-year-old "newcomer."

Arlo's songs are totally unique in music today. They seem to be more of a summation and interpretation of the world and its hang-ups than anything else. Gone is the protest song, or the questioning song. Arlo is not so much asking why, as he is saying what is. They don't have the tone Dylan's early period of "Blowin' in the Wind," nor are they the poetic outbursts of "Desolation Row." Although Arlo resembles Dylan in voice and appearance he is in no way emulates Dylan's style.

Although Arlo's song could be interpreted as political, the troubadour refuses to accept this label. "I'm not really politically minded in my songs. The songs are sometimes about politics, have things about politics in them, but the songs aren't political at all. Because they don't say to choose one politics or another."

Another label Guthrie shuns is that of a spokesman. "No one can ever be a spokesman for someone other than himself . . . and I'm a spokesman for myself. In my own life, I'm of course in touch with other people, and mostly people who are my age, people who are doing the things I'm doing. And that want to do the things that I want to do. So in that sense I know a little about what's happening with my kind of people. And since I know about that, I write about it. So I'm not really a spokesman, I'm just doing my thing, telling my story. Which isn't altogether unreal."

Rock As Folk

Many people have declared that folk music has died. The impetus that brought us the early sound of Dylan, the voice of Joan Baez sans electronic accompaniment, the melodies of Tim Hardin, has given way to the driving sound of rock. But Arlo sees a close connection between the two forms of music.

"Rock is folk music. Well, it's what makes folk song a folk song. It's not a guitar certainly that makes a folk song a folk song, and it's not the way you play it or how it sounds. It's what you say.

"Folk music is things that communicate with people. If I can say that that is folk music, then I can say that rock is folk music. So

ARLO GUTHRIE TELLING HIS STORY



folk music didn't really die, it just changed. To assume that it died would be to say that people don't think anymore, that people don't relate to other people anymore.

"To say that Woody didn't use an electric guitar and all this; well, very simply he didn't have it and if he did have it no one would have listened then anyway. Rock at one time wasn't listened to for

meaning. And that's why it wasn't folk music. Ever since it became playable, anybody can buy an electric guitar for ten bucks if he want rock guitar folk oriented.

No Protest

"The songs haven't changed except that the way of getting something done hasn't been to protest anymore. In other words protesting is when you're against some-

thing so violently or so that it upsets you so much that you have to do 'no' that's not any good' that's a protest. But when you do something else in place of not doing something it ceases to be protest.

"The Hippie thing isn't a protest against anything, they're just doing something else. And the music has changed from being

against a lot of things to being for a lot of things. They're just different things. So this is why the protest thing has died, because people happen to be for things instead of against things."

Although many reviewers across the country have criticized a recent concert in New York's Lincoln Center in honor of Woody Guthrie for being a vehicle for seeing Bob Dylan perform after 18 months, Arlo sees it in a much different light. "I don't think it's true. They couldn't have had any good feelings previous to going into the concert. They sound like they wrote (the reviewers) it before they went in. It was an absolutely beautiful concert. There were no ego trips as far as anyone was concerned. It was a very nice thing, indescribable really."

Because most of Arlo's songs deal with society in its present state, there is somewhat of an underlying pessimism implicit in his songs. However, Guthrie himself is an optimist for the most part. A least, however, he doesn't feel society is stagnate.

"Things change whether you're for change or not. I see some change as a natural growth. Whether people are for it or not really doesn't have any significance. What's changing is the kind of society and the kind of world we live in, and that's always changing. It's only that people have to be aware that things are changing and be ready for the changes when they happen. Not to prepare in the way to defend yourself against the changes which seems to be the way with most of today's older people. You know, how to stay the same in a changing world, that's a ridiculous idea. That would be like a tree that never bloomed.

"I don't think a song can re-educate anyone. People who laugh at Alice have come to these things themselves. They already know; if they didn't understand it, it would not be funny.

Experiences

"Only experiences can re-educate. You can read a book twenty times and not understand what it's saying and then get it, or you can read it once and get it, or someone don't even have to read the book at all to get it. So Alice can only do things that have been done, it may be an experience if someone is ready for that experience, or is in a position to understand it, to make some kind of sense out of it.

"I don't believe in the Generation Gap at all. My grandmother is 85 and she told me she was a hippie and she is, she's very groovy. The Generation Gap has to do with law and order and the Establishment. The Generation Gap is a religious feeling, that something is about to happen that is totally different from all other things that have happened. A lot of people don't know what it is, nevertheless they feel it. Some people try to forget it. Those people that don't feel it are naturally separated from those people who do feel it. This is the Generation Gap between people that feel change and people that don't."



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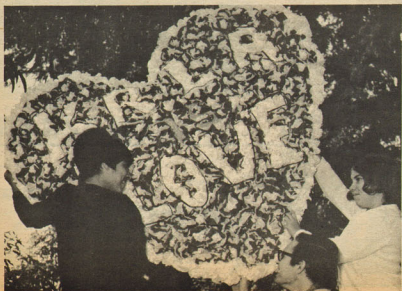
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Unique Interpreters Of Pop USA, Leonard Cohen, Van Dyke Parks

by Jacoba Atlas

The revolution in pop music has produced some extraordinary people. Attracting poets, jazz musicians and classical music enthusiasts, the field has now expanded into a multifaceted creative venture embracing all forms of music.

Because of the top forty dominance of most radio stations and the limited time devoted to LP selections, the average record buyer finds it difficult to hear the new material that is constantly being produced. Buying a record, without hearing cuts from the album can be an expensive mistake, but unless this chance is taken, many people will miss out on what is truly worthwhile in pop music.

This article will attempt to bridge that gap, in the case of three new artists representative of the new order in pop music. The *United States of America*, a new electronic rock group with a solid background in classical music, *Leonard Cohen* a poet from Canada whose work has been recorded by Judy Collins and Buffy Sainte-Marie, and *Van Dyke Parks*, a young, proclaimed genius who worked with Brian Wilson of the Beach Boys.

USA

The USA has its basis in a fantastic combination of hard rock and intricate modern electronics. Using such diverse devices as synthesizers and ring modulators they are able to distort voices and music to create a whole new sound.

The group consists of six people: Joseph Byrd who studied music and composition at both Stanford University and UCLA; Dorothy Moskowitz who attended Barnard College and sang avant-garde concerts; Gordon Marron who began playing the violin at the tender age of four; Craig Woodson who studied at UCLA, and participated in a New Musical workshop; and Rand Forbes who majored in music at UCLA and once toured Great Britain and Scandinavia with a Youth Symphony.

Although their music has been put forth as "avant garde" and "art rock" the group itself dislikes this pseudo-intellectual label. Gordon explains, "we're not really far out and freaky. We play really good rock. We're not like the Mothers of Invention at all. We have the best rhythm section (Craig and Rand) and they play really hard."

Working with a young engineer named Durett they developed a ring modulator, a synthesizer and an electric violin. Together they make up a completely unique unit which transforms normal instruments into genuinely new sounds. Echoes, wa-wa peddles, fuzz tape echoes are all used to create their sound. In fact, the whole unit takes about four hours to set up.

Although all the electronic devices might indicate an inability to produce their sound live, just the opposite is true. With Joseph Byrd working the electronics, Dorothy singing lead, and Gordon on electric violin, their complicated music is reproduced to the letter. In fact, Gordon insists, they are better live. "All the music, all the effects are done live. We don't believe in being a studio group. Some of us even play more than one instrument at a time. We're much more exciting live."

With their amazing background in what is commonly called "serious music" the group has earned a pre-release reputation as being far out and classical. But although they cut their musical teeth on everything from Bartok to Cage and Schoenberg their present interest is in good rock.

Their lead singer, Dorothy, is an interesting looking blonde without any of the affectations usually associated with singers. Straightforward, talented, she is a major participant in all of the group's creative endeavors. When a national magazine recently did a story on the problems of girl singers with all male groups, Dorothy was amazed at some of their reactions. She herself has found no difficulty with the group. "Once I decided to stop trying to set up the equipment everything worked out fine."

She has held many jobs including working for the Time-Life complex. But as she says, "everybody now wants to sing with a rock band. I know a girl who outwardly has everything anybody could want, and she told me she'd change places with me in a minute."

It is Dorothy's voice which ties the USA together and adds to its dramatic appeal. Although she states she doesn't have any trouble sustaining her sound, the one difficulty is when the band gets "sometimes overpowering."

The United States of America is a group you will be hearing about. They are an important

combination of two schools of music united into one tight sound. Listen to their album and try to see them live.

Leonard Cohen

Into a totally different sound is poet Leonard Cohen. Well known in Canada for his love poetry and for his movie scoring, the writer is gaining importance in this country with the release of his first album and a novel entitled "Beautiful Losers."

One criticism of Cohen's album rests with the poets voice: it is really non-existent. What carries the record along is the meaning of the words and not his ability to sing them. Judy Collins is able to give much more musical tone to *Sister of Mercy* or *Suzanne*, but hearing a composer perform his own words always gives an added dimension that cannot be subtended by a weak voice.

Cohen is a modern day Homer. Maintaining a house on the Greek Island of Hydra without benefit of electricity or running water, holding up at the Chelsea Hotel in New York, dropping into his home town of Montreal Cohen is a man who rarely stays put. US college campuses have been demanding his services in concert appearances to read his own poetry and at 33 he has become a spokesman for a whole generation of people newly vocal in their aspirations.

His music and his poetry is liberally sprinkled with religious images. Allegorical tales of God and salvation run throughout his work. Once Cohen volunteered the battle cry "God is alive. Magic is afoot!"

"Everybody I meet wipes me out. Here are all these people plugging away at their roles. Being producers and policemen and bishops. It knocks me out, and all I can do is get down on my knees. I don't even think of myself as a writer, singer or whatever. The occupation of being a man is so much more. In spite of all the philosophical encouragement about hanging loose and all that Sunday School stuff, I admit I'm confused. I can't begin to locate my head. It has a life of its own."

Concerned with salvation, with finding a "state of grace" (harmony with the rest of the world) or a deeper meaning to life, Cohen has gone through many devices that were to help him bring closer to

(Continued on Page 15)



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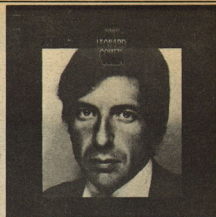
Entertainers are no less effected by time than

florists or garbage collectors or used car salesmen. Consequently, while looking through our photograph files we came upon several marked changes over the past few years in pop personalities.

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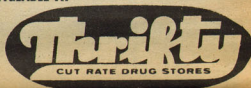
Did you ever stop to ponder what changes time has wrought?





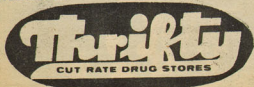
"I've been on the outlaw scene since I was 15. I had some things in common with the Beatniks, and even more things with the hippies. The next thing may be even closer to where I am."

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FRANKIE VALLI "WE STILL LIGHT CANDLES"

Tony Leigh

Longevity in the entertainment world is a fleeting dream for most performers. A handful of all the acts brought forth are able to sustain their following for more than a few years. One group that has managed to stay consistently on the top of their profession is the 4 Seasons. With hit after hit they have proven their ability to entertain. Just recently, Frankie Valli, lead singer for the 4 Seasons, has ventured out into solo performances, with *To Give Climbing* the charts, it is almost certain that he will have as big a hit as the million seller "Can't Take My Eyes Off You."

"Many people ask me the question am I planning on leaving the group. No, I am not planning on leaving the group ever, because the group is really that gave birth to all the things that are beginning to happen — all the extra things — and there's a very soft spot in my heart for the group and all the members in it," explained Valli, in Los Angeles to promote his new single on the Joly Bishop show.

I guess to a certain extent I will solo on television, but as far as concerts go, we will keep the group intact. While I'm doing these single records, the rest of the group keeps itself occupied by soliciting people to buy my records."

Actually, the rest of the 4 Seasons have been doing a good deal more than that, as Frankie well knows. A new 4 Seasons record has been released this week, a cover of the old Shirelles record,

"Will You Still Love Me Tomorrow."

Although most people assume that "Can't Take My Eyes Off You" was Valli's first venture into the solo field, this is not quite true. "I had a couple of records out before that. One record being cut six months before my record was cut was 'The Sun Ain't Gonna Shine Anymore' — the Walker Bros. had a hit recording of it. I'm very sorry that we didn't have the hit recording of it, but they did do it exactly as we had done it. And I had one previous to that which was a regional hit, in about four markets called 'You're Gonna Hurt Yourself.'"

"The reason I decided to do some solo recording is first of all it offered me a challenge and it gave me the opportunity to do some things that I had always wanted to do that I would not be able to do with the group."

Challenge

"Even when we started I think we had that in mind, for me to do some solo work. But at that particular time, it was more important for a 4 Seasons success and then go on to other things."

"Can't Take My Eyes Off You" was written for me. 'Your Gonna Hurt Yourself' was written for the group but in a different concept than anything we had ever done. After we started running it down to record we decided that it would be my record. 'To Give' was written specifically for me."

"The whole group takes part in my records in one way or another. Joe plays down on 'Can't Take My Eyes Off You' and he also acts as my musical director when-

ever I got out and do TV shows. Bobby also takes care of the musical end of it, contracting the musicians. Bob does the writing and arranging and assists Joe in many ways. Tommy is basically the businessman of the group, he's in the background."

Although Valli is aware of their popularity throughout the years, he has no ready explanations for their success. "I think we still all light candles. Say prayers and we all have very large families. But I can remember the very early days when we had decided we wanted to go into the record business. The very first 4 Seasons record was a bomb called 'Bernuda' — it sold three records. We all bought one, except Tommy who didn't like it."

The 4 Seasons concert performances are always sold out. People seem to enjoy hearing their hits and their new interpretations of old standards. But although many groups complain of having to sing their old songs, the 4 Seasons readily comply. "I can't understand how somebody could not want to do something that gave them their start. I don't know if they're ashamed of it or whatever. But if you do make a record that sells a million copies you should be thrilled to do it."

"We do hits and melodies and we also do songs all the way through. I enjoy it thoroughly. I think in concert you can do your hits and also do some new things, you can even do comedy. There is so much to do, you don't have to take your hits and throw them out, many people come just to

hear that."

"I think in our particular case one of the reasons that we have achieved the longevity that we have had is that we sincerely have a feeling for our audience. I know there are many groups that get carried away after a few hits and get to the point where they don't care less what the audience wants. I think this is wrong. You really do owe an obligation to the people who buy your records to come to see you. Once you loose site of that you're done."

Gimmicks aren't part of the scheme for long life in the record business although many new groups seem to be relying heavily on just that.

"These groups will never last, especially they're instruments. I don't know, if they sincerely get something out of it, if they're not putting anybody on, that's great. But if they're not, they're just doing it to spoof the audience then it's an insult. To anyone's intelligence to listen to it. I can't for the life of me understand how anyone could get any enjoyment out of destruction. Artistry is one thing, but that's something else."

"But on a whole, I think music is getting better. There are so many kids today interested in music. I also find that with the more orchestration on albums it is leading back to a more classical form of music. But of course, that is not new. The average listener who is not familiar with classical music might think this is brand new, and that this is a new stroke of genius, but actually the genius came centuries before."

USA, COHEN and PARKS

(Cont. from page 12)

his goals, he tried astrology. "I Ching," a phase where he only ate meat (radishes screamed when they were pulled from the earth) a phase where he only ate vegetables (animals are alive), his quest for finding a way not to harm the universe in its complexity has only brought him more problems. Cohen considers himself a rebel, but like Camus he is an anarchist unable "to throw the bomb." He is the personification of the person who sees both sides in trying to see the world, both sides of any political endeavor are evil, both are holy.

He himself seems to write from a constant state of pain, and his work reflects that feeling. "The best products of our time are in agony. The finest sensibilities of the age are convulsed with pain. That means a change is at hand."

"People keep saying India, India, India. But the Indian vocabulary is much too precise for us. Our natural vocabulary is Judeo-Christian. That is ours. We have to rediscover law from our own heritage."

Van Dyke Parks

Away from the agonized pain that Leonard Cohen puts into his music, is the rather interesting phenomenon of Los Angeles,

known as Van Dyke Parks. A young man, of about 23, who looks 12, and has been called a genius by some and a put-on by others. It is almost impossible to tell where one aspect lets off and the other begins.

Van Dyke has worked on songs for the Beach Boys — songs like *Heroes and Villains* (along with Brian Wilson, of course), he also worked with the Byrds during their *Eight Miles High* period. His new album is called "Song Cycle" and interpretations of the work have absolutely covered the gamut of what can be said about any record.

What is apparent from this album is an amazing knowledge of musical arrangements. The songs flow into one another in what one critic describes as the place the Beatles will eventually have to end up.

Van Dyke like most people into music dislikes categories. "Rock and roll, pop music, the Beach Boys are rock and roll for me. *Pei Sounds*, that's the ultimate with all these instruments and rhythms."

In his album Parks uses every sound from electronics to Busby Berkeley musical numbers. He nails Hollywood in his music, talks about 20th century man, has

fleeting reverences to politics and ends one song with "Dust Off Pearl Harbor Time."

Van Dyke, like many people in this town, is convinced that he is miles ahead of other people. "I mean to stand right up there with the best of em," he recently told a national magazine, "and let's just say that it'd be a good thing if after this record come out, a lot of people have to start running to catch up. A laugh of people are gonna have to catch up."

Parks maintains that Song Cycle was impossibility hard to record. Speaking of it, he says, "we worked like hell to make it. We had staff musicians there, and those musicians really played. And we had Russian cats playing there. And their hands were shaking. The finest balalaika player and he doesn't even have a record player. I'm gonna give him mine — it's not important, I can get another one — so he can hear the record."

As for the future, Parks isn't really sure. He's expressed a wish to go to Europe and travel all over by car making his living by playing in little clubs. But on the other hand with a wife to support, he might go back to doing studio work. Then again with Song Cycle taking off, someone might just let him record another album.

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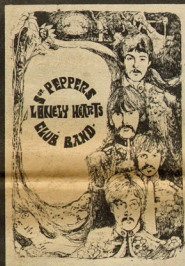
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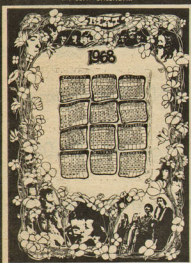
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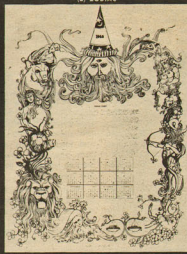
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By the Time I Get to Phoenix—Glen Campbell
My Cup Runneth Over—Ed Ames
Ode to Billie Joe—Bobbie Gentry
Somethin' Stupid—Nancy and Frank Sinatra
Up, Up and Away—5th Dimension

Album of the Year

Francis Albert Sinatra/Antonio Carlos Jobim—Sinatra/Jobim
It Must Be Him—Vikki Carr
My Cup Runneth Over—Ed Ames
Ode to Billie Joe—Bobbie Gentry
Sgt. Pepper's Lonely Hearts Club Band—The Beatles

Song of the Year

By the Time I Get to Phoenix—songwriter Jim Webb
Gentle On My Mind—songwriter John Hartford
My Cup Runneth Over—songwriter Tom Jones, Harvey Schmidt
Ode to Billie Joe—songwriter Bobbie Gentry
Up, Up and Away—songwriter Jim Webb

Best Vocal Female Performance (solo performance either single, album)

Alfie—Dionne Warwick
Don't Sleep in the Subway—Petula Clark
It Must Be Him—Vikki Carr
Ode to Billie Joe—Bobbie Gentry
Respect—Aretha Franklin

Best Male Vocal Performance

By the Time I Get to Phoenix—Glen Campbell
Can't Take My Eyes Off of You—Frankie Valli
Francis Albert Sinatra/Antonio Carlos Jobim—Sinatra
My Cup Runneth Over—Ed Ames
Yesterday—Ray Charles

Best Instrumental Performance

Casino Royale—Herb Alpert & the Tijuana Brass
Chet Atkins Picks the Best—Chet Atkins
Mercy, Mercy, Mercy—Cannonball Adderley
Mission: Impossible—Lalo Schifrin
Music to Watch Girls By—Bob Crew Generation

Best Performance by a Vocal Group

I'm a Believer—The Monkees
The Letter—Box Tops
Never My Love—The Association
Sgt. Pepper's Lonely Hearts Club Band—The Beatles
Up, Up and Away—5th Dimension

Best New Artist

Lana Cantrell
5th Dimension
Bobbie Gentry
Harpers Bizarre
Jefferson Airplane

Best Contemporary Single

By the Time I Get to Phoenix—Glen Campbell
Don't Sleep in the Subway—Petula Clark
Ode to Billie Joe—Bobbie Gentry
Up, Up and Away—5th Dimension
Yesterday—Ray Charles

Best Contemporary Album

Insight Out—The Association
It Must Be Him—Vikki Carr
Ode to Billie Joe—Bobbie Gentry
Sgt. Pepper's Lonely Hearts Club Band—The Beatles
Up, Up and Away—5th Dimension

Best Contemporary Female Vocal Solo Performance

I Say A Little Prayer—Dionne Warwick
Don't Sleep in the Subway—Petula Clark
It Must Be Him—Vikki Carr
A Natural Woman—Aretha Franklin
Ode to Billie Joe—Bobbie Gentry

Best Contemporary Male Solo Performance

By the Time I Get to Phoenix—Glen Campbell
Can't Take My Eyes Off of You—Frankie Valli
Child of Clay—Jimmie Rodgers
San Francisco—Scott McKenzie
Yesterday—Ray Charles

Best Contemporary Group Performance (vocal or instrumental)

I'm a Believer—The Monkees
The Letter—Box Tops
Sgt. Pepper's Lonely Hearts Club Band—The Beatles
Up, Up and Away—5th Dimension
A Whiter Shade of Pale—Procol Harum
Windy—The Association

Best Rhythm and Blues Recording

Dead End Street—Lou Rawls
Respect—Aretha Franklin
Skinny Legs and All—Joe Tex
Soul Man—Same and Dave
Try a Little Tenderness—Otis Redding

Best Rhythm and Blues Solo Vocal Performance — Female

I Heard It Through the Grapevine—Gladys Knight and The Pips
The Queen Alone—Carla Thomas
Respect—Aretha Franklin
Tell Mama—Etta James
Go to Hell—Nina Simone

Best Rhythm and Blues Group Performance, Vocal or Instrumental

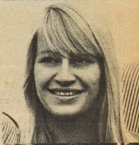
Ain't No Mountain High Enough—Marvin Gaye and Tammi Terrell
Hip Hug-Her—Booker T. and The M.G.'s
The King and Queen—Carla Thomas and Otis Redding
Soul Man—Sam and Dave
I Second That Emotion—Smokey Robinson and The Miracles

Best Rhythm and Blues Solo Performance — Male

Dead End Street—Lou Rawls
Funky Broadway—Wilson P.ickett
Higher and Higher—Jackie Wilson
Skinny Legs and All—Joe Tex
Try a Little Tenderness—Otis Redding

Best Folk Performance

Album 1700—Peter Paul and Mary
Alice's Restaurant—Arlo Guthrie
Gentle On My Mind—John Hartford
In My Life—Judy Collins
Janis Ian—Janis Ian
Waist Deep in the Big Muddy—Peter Seeger





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—CLASSIFIED—

My buddy's buddy loves his buddy.

Bumblebee reigns!

George—I still love you. Call me, Karla

People is coming.

Congratulations Sherriann — President of Dino, Desi and Billy National Fan Club, and popular Teen-age Model.

Neil Young. Where's your reservation? I'm expecting to fly there.

Let the Blue Jay of love guide your way to peace and eternal bliss.

Monkees National Fan Club, Illinois Chapter, c/o Beat Publications, 9000 Sunset Blvd., Suite 1000, Los Angeles, California.

Happy birthday Larry (Stan-dell) Tambllyn. Love me.

Gene — thanks for anoutasite January 12. Nora

The Thunderwords, join their fan club and receive a membership card, picture and news letter. Write Dorothy Ricks, c/o Beat Publications, 9000 Sunset Blvd., Suite 1000, Los Angeles, Calif.

Bank Without a name fan club, c/o Beat Publications.

Lucy Swartz is an overgrown flower child.

Who has a Denver Raiders Fan Club?

Gary Lee I love you.

H and L commands the universe.

Beware of March! The Fountain of Youth is coming.

Bill Walz.

Chapter seventeen.

Martin Erwin!!

Join the John Hartwich Fan Club.

dearjim beaminglyours—reave

Happy birthday Peter Scott—Karen

Pete — special birthday Happiness love and peace your Phoenix friend.

Wanted: Prince and the Paupers back in Ortonville — Cathi Dawson

Happy (March 9) Birthday to the one and only ponytail wonder, Mark Lindsay! Love, Your Jersey East Coast Fan Club Ellie

The Midnight Raiders! ... Tom, Mike, Jamie, Dave, Keith, Chuck (Janesville, Wisconsin).

Mizergivesbjs

Hello Fellow Waltruses, Terry S.

Lary Larden, Happy Birthday—Lia

Barbara loves Chuck.

Support the Scaffold.

Teddy Boys where are you?

Ralph, Ronnie, Peppy, Mike Geoff: Chicago is waiting for you.

Beatles abide — Monkees subside.

To Twila, hello friend from Al-lan.

Tiger + pussycat = true love.

THE CREAM SHOWS EVELRYDOBY.

The second and the twenty-fourth of 1944.

Began his life, and road of stife, the opening of a door.

His first breath came, His first note rang.

Soon people came to hear The mellow beauty from his throat

To soothe a longing ear The second and the twenty-fourth of 1968.

He's now a man, the one who can—

If be the will of fate— Become the best above the rest, The world will hear the call Of talent bathed in splendor: The Voice, the voice of Paul. Wishing happiness on his day to Paul Jones.

The Moon (Diana)

Donovan, Dylan and Manfred —Baby, I'm a rich man, too.

Diana

THE BEAT will accept only personal messages in the classified section. We will print names but not addresses or phone numbers.

We will also accept Fan Club addresses in care of The Beat.

Rates are cheap! Only 10 cents per word.

Your deadline for the next issue is: March 1, 1968.

**JEFFERSON
AIRPLANE**

A black and white photograph of the band Jefferson Airplane. The five members are posed in front of a wall covered in graffiti. In the back row, from left to right: a man with long hair looking to the side, a woman with long dark hair smiling, and a man in a light-colored short-sleeved shirt holding a saxophone. In the front row, from left to right: a man wearing sunglasses and a horizontally striped t-shirt, and a man with glasses and a dark sweater. The image is framed by red diagonal banners at the top-left and bottom-right corners.

BEST NEW GROUP?