MICK JAGGER is all grown now that he will not go to jail.

Gentry Breaks Beatles’ Mark

Will Bobbie Gentry, recorder of “Ode To Billy Joe,” be five times as popular as the Beatles? It’s doubtful, but Capitol records is acting like it. Bobbie’s first album has the largest pre-release pressing in the company’s history – 500,000 copies. The old record was “Meet The Beatles,” the Beatles’ first LP, which only had 100,000 pressings. The album eventually sold 3,500,000 copies.

Bobbie’s single sold 500,000 copies in the first three weeks of release.

Paul McCartney and Jane Asher arrive at London Airport in time to read about Mick and Keith.

Following Aftermath of Jagger, Richard Victory

Tony Barrow

LONDON – Less than 72 hours before the hearing before Lord Parker, the Lord Chief Justice, of appeals by Mick Jagger and Keith Richard against their convictions and sentences, drugs and pop personalities claimed yet another series of front-page newspaper headlines in Britain.

In the House of Commons, Miss Alice Bacon, Minister of State at the Home Office, told members of Parliament that she was horrified by the way pop people were encouraging drug taking. She quoted from the pages of Queen Magazine, the luxury glossy which had published statements by Donovan, Radio Caroline chief Ronan O’Rahilly, Marianne Faithfull and others including Paul McCartney and Brian Epstein.

Epstein talked about a marvelous new friendship in which he found around him and said this new mood had originated from hallucinatory drugs. He added, “I’m wholeheartedly on its side.”

Among those who had spoken against drugs was songstress Lulu who, along with Epstein, appeared on Independent Television News hours after Alice Bacon’s Parliamentary speech.

Lulu said of LSD: “You can never be sure of it as you can be sure of yourself. The idea of hallucination does not appeal to me.”

Epstein said, “Alice Bacon’s outlook is narrow and singularly ill-informed.”

Supreme Loss

NEW YORK – Florence Ballard of the Supremes has quit the singing group for reasons of ill health. She has been hospitalized at Ford Medical Center in Detroit, but there has been no word as to the nature of her illness.

Cindy Birdsong of Patti and the Bluebells has replaced Florence, and this will probably be a permanent arrangement according to Motown officials.
Spanky says Sunday will never be the same but if brother can spare a dime and you don't hit trouble you can make every minute count by covering the distance in a jet and come to Byrd Avenue on a Lazy Day and open your mind . . . baby, why can't you be me?

“Walk with me and you will see that our lives were meant to be And just a touch of love will make us free.”

“Canned Heat is imaginative, powerful, tight . . . in fact, they're simply overwhelming.”

A part of today; Reflecting the feelings of today This is the LOVE GENERATION.
FROM THE EDITOR...

The Beatles are back on our cover again. The wild poster was designed exclusively for The BEAT by Robert Marker, an extremely talented and original artist from Southern California.

Inside this issue we have two full pages on the Beatles—one on George Harrison’s press conference in Los Angeles and another which contains the first part of a two-part Beatles history. We certainly hope you enjoy the history since it took one of our staff members months to compile!

We managed to catch the Lovin’ Spoonful when they flew into town and on page six you’ll find what they had to say about their newest member, Jerry Yester, as well as their music and their future plans.

The Mannas and Papas deservedly received a full page this issue. In an exclusive interview Cass Elliott talks about John Lennon, Michelle talks about her movie plans, John reveals why he left the National and Denny simply talks.

The fantastic Four Tops opened the show at the Coconut Grove and, of course, we were there to cover it for you. In addition to a review of the show we spoke to the Tops backstage where they were busy recalling the road trip they took to finally reach the top. They were happy to talk about the 10 and 17 and find loads of exclusive photos of Paul. The photos were taken at Paul’s home with his wife, his children and his dogs. Paul spoke quite freely to our reporter, touching upon subjects as drugs, music, the hippie movement and the younger generation.

Also in this issue—the Fifth Dimension, Every Mother’s Son, Stevie Wonder, Lou Rawls, Jefferson Airplane, Bee Gees, Johnny Rivers and the Happenings.

DECCA INKS RICK NELSON

Ricky Nelson has just signed an exclusive contract on Decca records.

The first release will be “Suzanne on a Sunday Morning” produced by Charles Koppelman and Don Rubin. It was written by John Boylan who is a Koppelman and Rubin contract writer.

Nelson has also debated in Malibu U a teen variety show aired on ABC-TV. This television exposure will be a major factor in promoting the new release.

Koppelman and Rubin, through their Koppelman Rubin Associates also produce the Lovin’ Spoonful, The Turtles, Bobby Darin, The Righteous Brothers and Gary Lewis and the Playboys.

CHRIS BORDEN

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(ADDITIONAL INFORMATION AVAILABLE UPON REQUEST)

PEOPLE ARE TALKING ABOUT THE hippies migrating to the Hawaiian Islands and wondering what will be the impact on development. The Doors finally made it number one in the nation after all these months... the Rolling Stones steal the British pop crown from the Beatles... why Bill Cosby decided to turn Silver Throat and sing... Tommy and Dice break up... brothers breaking up the over-35 crowd in Las Vegas, not to mention the under-35’s and everyone else in between... when the quarter way mark in 1967... the fact that Van Morrison, formerly of Them, just made it first on his own... the Sunshine Company winning the battle... Bobby Vee5up again after quite an absence... the rumor about the Supremes really being true—Florence is gone.

Thus far it all goes as planned Ravi Shankar will make his television debut on the Smothers Brothers’ Show... groups getting a “cleaner” image because it’s almost impossible to get any grabber... Brenton Wood making it solid two... Donovan finally getting back into the States... why “All You Need Is Love” is so far...

40,000 Take A Free ‘Plane

TORONTO—The Jefferson Airplane attracted a crowd of 40,000 at a free concert held on the steps of Toronto’s City Hall.

The free concert was given to replace the Airplane’s appearance at a warm reception during its stay in the city, according to Marty Balin, leader of the group.

DONOVAN SET FOR U.S. TOUR

A tour of the States by Donovan, beginning the end of September, has been finalized. The tour will consist of 30 coast-to-coast concerts ending in Hawaii. Donovan will take five British musicians to back him up and will also use an American group, the Midnight Stringers.

Chubby Twists

Cameo Record

PHILADELPHIA—Chubby Checker, who has been credited with popularizing the twist, has filed a $110,000 suit against the Cameo-Parkway Record Co.

Checker, whose real name is Ernest Evans, told a Common Pleas Court that the record company was $32,000 short when it last paid him on April 1.

Star Rising In The West

LOS ANGELES—The unplanned rise in interest over a mono-tagged singer named Nilsson has sparked a commotion in the recording industry.

When a radio station played a cut of “You Can’t Do That”—a yet-to-be-released ‘medley’ of 11 Beatles songs—a flood of inquiries poured in asking about the singer and where the record was available. When the word traveled to other areas the same reaction followed.

The Victor was forced to up-date its release schedule and bring out the single backed by “Ten Little Indians.” An October promotion push had been planned to coincide with the release of Nilsson’s first LP, “Pandemonium Shadow Show,” before the unexpected interest caused the reshuffling.

SUPREMES SET FOR TARZAN

The Supremes have been signed for their dramatic acting debut on a segment of NBC’s “Tarzan” next season. The three girls will be cast as nuns and will sing several hymns during the one hour segment.

U.A. SIGNS GOLDSBORO

United Artist, a Transamerica company has just signed Bobby Goldsboro to a multi-faceted exclusive, long-term contract. Goldsboro will produce many of his own singles and albums under this contract. He will also have the opportunity to produce for other United Artists Recording stars.

His initial production chore for the label was his current single, “Tuskey Little Herbert” and his new album, “The Romantic, Soulful, Wacky, Country, Rockin’ Bobby Goldsboro.”

Michael Stewart, president of Artist Records also expressed the hope that UA could involve the prolific writer/singer in the motion picture industry.

ON THE HOUSE...

what’s going to happen with the Bee Gees and coming to the conclusion that it will all work out... why Peter, Paul and Mary are singing about the Mamas and Papas... how many radio stations are going to play the Association’s “Requiem For The Masses”... when the Turtles are going to change members again... how nice it is to see more pop groups bagging big prestige club bookings.

Bobbie Gentry doing quite a bit for the South... what the Stones are going to do now and wondering if they’ll be able to get work permits for the States...

Fifth Dimension receiving more and more recognition... why Jan & Dean haven’t released a follow-up to “Society’s Child” since she’s had plenty of time to cut one... why the Yardbirds aren’t doing too well these days... who is Linda Jones?
Pirate DJ's Cause Furor

LONDON - The arrival in London of seven disc jockeys who worked for pirate radio stations outlawed by the British government, was attended by more than 1,000 youngsters who crashed through police barriers and stormed aboard a train to welcome them. The disc jockeys were employed by "Radio Caroline," a station specializing in pop music. The mob scene occurred when the train arrived in London from the offshore platform they used as a broadcast station.

A new 348-kilowatt radio pirate in London joined all the renegade stations off the air except one. The law was designed to starve out the pirates, which operated from ships and platforms beyond Britain's territorial waters, by making it expensive to supply, work for, or advertise with the stations. The BBC, the state-owned broadcasting station, has a monopoly on radio.

The pirate stations had been very popular but, at the same time, dangerous. One pirate chief was shot, another drowned, and there were several battles for the abandoned war-time fortresses on stilts used for stations.

Baez Concert Rebukes DAR

WASHINGTON -- Joan Baez performed a concert before more than 15,000 people on the steps of the Washington Monument after the Daughters of the American Revolution refused to let her sing in their Constitution Hall.

In what has been called a great personal and musical triumph for Miss Baez, the folk singer invited the audience to attend the performance.

She was denied use of the hall because of her opposition to American participation in the Vietnam war and refusal to pay part of her income taxes in protest. Wearing a simple shift on the stage of the outdoor theatre, Miss Baez drew thunderous applause when she thanked the DAR for "all this publicity" and dedicated a song to that conservative organization. She then sang an old rock and roll song, "Little Darlin'," for the DAR.

"The main point where the DAR and I differ is that they feel the nation comes above all," she told the crowd. "The whole problem is that 123 nations feel the same way.

Cosby Starts Singing Career

Bill Cosby, the comedian, all of a sudden has some competition in the person of Bill Cosby, the singer. His latest album, "Silver Throat," has no comedy in it at all, as a matter of fact.

Instead, the popular comedian takes a stab at vocalizing, and the result may leave Cosby with a hit or two on his hands. Disc jockeys have been playing various numbers from the LP, and Cosby and his producers are waiting to see which gets the most response for a possible single release.

Cosby has been flying from San Francisco, the scene of an "I Spy" episode, to Los Angeles, where he has been performing a song and dance routine at the Whisky A Go Go.

Radio Caroline Clashes With Labor Socialism

(From T. Kyne)

Who is James Wiggs? Who is Ronan O'Rahilly? Who is President Roosevelt? Wiggs is the administrator of the Chris Borden School of Radio in San Francisco. Ronan O'Rahilly is the executive director of Radio Caroline, a pirate station on the English Coast. And Roosevelt is the number one disc jockey in Europe.

How do these personalities relate? They meet each other this way.

Roosevelt wanted to get into radio. In 1964 he enrolled in the Chris Borden School.

During his course in modern radio technique, Roosevelt and Wiggs became good friends.

Pirate Radio

In the meantime, Ronan O'Rahilly was initiating a project which is not novel in the history of England in modern times. He is becoming a pirate. Although Queen Elizabeth (Henry's Daughter) would have smiled benevolently and encouraged him, he became as popular with the Labor Government as a Zulu is to a Boar.

(To be continued)

Moreno To Tour

Augie Moreno, 19 years old, is currently in the throws of beginning a promising career recording for Manor Records.

With a single just released, and an album which will be out in just a few weeks, this full-time student of Bakersfield College is looking forward to the future.

In September, Augie leaves for a thirty day tour of the West Coast and he is also waiting anxiously to hear whether or not he will be able to go on a tour of Vietnam for the United States Government.

Fanny scene with Adam West, TV's Batman. He was stopped at a traffic light at the beach when he was hit by the rear of a car full of hippies. Said one observant hippie as he spotted West, "Oh man, did we make a mistake?"

Word arrives that the Monkees will shoot their movie in January and February. Elvis Presley's next film, "Stay Away Joe," is being shot in May. The film is about a tough New York street gang and a young man who enters Mcallum's wedding as well as an appearance on "Meet the Press" The Monkees grossed an estimated $55,000 per week in New York on New Year's Eve.

Paul Anka will close the year by headlining at the Hotel Fontainebleau in Miami Beach during the last week of December.

Nelson and Alain Byle, writers for "The Smothers Brothers Show," are currently writing material for the show.

Davis In Fall

I doubt whether Spencer Davis cares much for psychedelic lights after what he faced as the leader of the British rock group in Chicago. During the first two of scheduled shows at the club, Spencer moved toward the center of the stage and the wild movement of the lights, etc., he misjudged his step and fell off the stage, gashing his left leg in the tumble.

A quick trip to the hospital as well as to the hospital and Spencer was back on stage for the second show. That performance was marred by further accidents.

A crowd of 7,000 jammed the streets of Chicago to greet Otis Redding and Carla Thomas who reigned as King and Queen of Chicago's 37th Annual Bud Billiken Day Parade. Others riding in the parade included Irv Morris of the "Impossible" and Ike Cole (brother of the late Nat "King" Cole) James Brown, Aretha Franklin, Bill Cosby and the Supremes are a few of the entertainers who have previously been featured in the parade.

Petula Clark has signed an exclusive one-year contract to become the radio-television Plymouth girl. Pet's appearances for Plymouth will be tied in with the introduction of the 1966 models and will include radio and television commercials.

You might be interested in knowing that Don Grady, "My Three Sons," is also Luke R. Yoo of the Yellow Balloon. A bit of stage make-up, shades and long hair changed Grady's appearance to the extent that no one recognized him as Luke. However, now that filming on the series has resumed, the real Luke will have his own hair, shades and make-up and go to Luke R. Yoo lives no more. But Don Grady definitely does and has just been signed by Carter-Burke Records to produce, write and sing on his own album.

UNKONEN: Watch for Ravi Shankar to begin scoring some American movies. Says the Indian starfis: "I only want to do sensitive stories. But I don't want to keep it solely for Indian, classical music. I should do anything from symphony to jazz, or my own music" ... Everyone should have a buddy like Bill Cosby, the comedian/actor, now a turned-singer gave his pal Bob Culp a Cadillac for his birthday.

Davy Jones

Four Tops say: "English audiences are more receptive than the ones here in the U.S. They appreciate more what you are -- not what you should be." Simon and Garfunkel are set to sing three of Paul Simon's compositions in the movie, "The Graduate." Pet Clark has signed for the Fred Astaire television special to be aired in February. Don Ho, the man so fantastically popular in Hawaii, will have his own show this fall. Very late in '67 or early in '68, Paul Newman is very, very good in Warner Brothers' "Cool Hand Luke."
Beatle Meets Stateside Press

George Harrison flew to Los Angeles recently to take part in a concert by Ravi Shankar at the Hollywood Bowl. The visit by the Beatle, who has been taking sitar lessons from the famous Indian musician, prompted a press conference at Shankar's school of music in Hollywood.

Sitting cross-legged by his musical mentor, George told reporters he started playing sitar because "I just happened to like this instrument. One obvious reason is because it's a stringed instrument."

"Indian music," George said, "makes God come through in a spiritual way. It makes one more aware God can be put into sound. Sitar music is 100 percent spiritual."

Sitar Doubts

With incense burning and sitar music gently playing in the background, George expressed doubts about his chances of mastering the 19-stringed instrument.

"I want to learn a little Indian music and use it in our medium, but I'm not an expert sitar player. If I could sit down and play sitar properly I would. I don't expect to be a brilliant sitarist. I would have to concentrate on playing sitar, but there are so many other things to do, and I want to do them."

The press meeting inevitably got away from the sitar and on to more controversial subjects such as: the draft. "The draft is diabolical. Anything to do with arms is terrible - a waste of time. If a person wants to volunteer, it's all right but nobody should be forced to," George said.

Lucy?

Are the initials to "Lucy Is A Sky of Diamonds" in obvious reference to LSD? "It means LSD if you want it to be. Everybody interprets everything in his own way. That's the problem with the world. We didn't realize it could mean LSD until someone mentioned it to us."

George went on to say the song was inspired by something John Lennon's young son said about a girl he knew at school. Then he started speculating about his future.

"All I know is I'm going to carry on being me - I don't know where I'm going. Something else in life has more control over me."

Getting more down to earth, George said the Beatles will be putting out another movie sometime. "We've got a contract to make another movie, but when or how is completely up to us."

"It Depends"

When someone asked George what the Beatles felt about narcotics - a reference to their endorsement of the legalization of marijuana - he answered simply, "It depends on what you call a narcotic."

George put down, however, the idea that the Beatles should watch what they endorse since they influence so many people. "This stuff about the Beatles influencing people is a lot of hull," George said. "It's up to the person if he wants to be influenced - it's their choice."

On the subject of whether he or the Beatles would ever change, George said "Some people think it is a sin to change. The whole point of life is change. Success has given me every material thing I need, and I realize I need something not material."

Non-Material

George indicated that his interest in Indian music and culture is a part of his effort to delve into the non-material aspects of life.

A day later Harrison flew to San Francisco unannounced and was discovered by some hippies strolling in Golden Gate Park with his wife, Patti. In a short time, several hundred fans were showing the Harrisons with peace buttons, posters, and flowers.

While in the park George picked up a guitar offered to him and performed a short, impromptu concert next to a small lake. He then headed down Haight Street followed like a pied piper by the orderly crowd.

George's reaction to it all? "Wow! It's really great if it's all like this."
Lovin' Spoonful Tell It All

A new man has been added to the ranks of the Lovin' Spoonful. He is Jerry Yester, brother of Association member Jim Yester. Jerry replaces Zal Yanovsky who decided to leave the group after two years, in search of greener pastures.

Leader John Sebastian explains the change this way: "This was a mutual agreement that we came to. Zally for a long time was feeling like he didn't know quite what to do, and a lot of the genius that he has wasn't really being put to work and he was kinda feeling like he was lying fallow. So we broke up in a friendly manner, and right now Zally is kind of feeling his way around, acting and directing and producing and trying to decide what he wants to do."

Joining a group that already had established a style and an image is a difficult undertaking, but Jerry Yester with his flaming red hair is taking it all in stride.

"Well, the main difficulty was changing what I'm doing. Just getting adjusted to the new routine, and to the new idea of what I want to do for the time."

How did Jerry meet up with the Lovin' Spoonful?

"About the time they got together I was playing with a group in the village and we even played at the Night Owl together, as a matter of fact. So I've known them the whole time they've been together."

"I am very familiar with the songs and I've seen them quite a bit on stage so that part of it is not really that difficult for me."

Yester is a native Californian and grew up in the suburbs of Los Angeles.

"I grew up here in Los Angeles, went to grammar school in Burbank, Notre Dame High School in Sherman Oaks, and a semester and a half at Glendale College in Glendale."

"I started out singing with my brother in 1960 and then he left to join the service and I joined a few groups and I sang with the In-Group, then a lot of folk groups and I ended up with the Modern Folk Quartet which later became Modern Folk Quartet. When that broke up I started producing records, I produced the Association's second album along with Tim Buckley."

Traveling around the country is a must for any pop group except the Beatles, but this aspect of the pop business doesn't phase Jerry one bit.

"As far as traveling goes, the MFQ did a lot of traveling, we did something like 300 college concerts and a lot of club dates and stuff. So the traveling and the concert situation really isn't a surprise, it's just more-or-less back to the old routine, the old grind, as far as traveling goes."

The concerts themselves are a great deal of fun, you know. A great source of something or other, I haven't figured out what yet.

"I prefer writing to anything else, so whatever I can do that will give me the most opportunity to write, I prefer to do. With Buckley for instance I had the opportunity to do a lot of writing and with the group I think I will be able to too."

The other members of the Lovin' Spoonful are more than happy with the addition of Jerry Yester.
Mamis and Papas Speak Out

The group that was mainly responsible for the amazing success of the Monterey Pop Festival was the Mamis and Papas. Leader John Phillips, along with his wife Michelle, and producer Lou Adler worked constantly to make sure that the festival would be a successful venture, both musically and emotionally. Corining the group in one of their more quiet moments, these four unusual performers spoke openly about the Festival, their future careers, and Mama Cass's new baby.

With all the work that went into the Festival, does John want to be involved in next year's efforts? "I suppose there will be a Pop Festival next year. We all hope so. It was a lot of work for us to be involved in, with and for our producer, Lou Adler, and we would prefer someone else to do it next year."

"I think the only people who probably could do it would be perhaps the Beatles in Europe because they can invite all the acts and everyone would show up as they did in Monterey and perform in the same manner.

In Europe"

"I would like to see it held in Europe next year myself. As far as improving on the Festival, I think that the physical function of the Pop Festival went very well, and that the only thing that could be improved on would be the programming and other things like that."

Unknown to most people, John Phillips attended the United States Naval Academy after graduating from high school. Why did this unconventional young man choose Annapolis? "I went to the Naval Academy straight from high school. My father had been a career officer in the Marine Corps for 20 or 30 years. I had won a scholarship there and so I went."

"I was there about 14 months, I guess. As soon as I had there I realized that I was a misfit. And everyone else realized I was a misfit. It was a very strange situation, but I got out playing basketball and got a medical discharge. It was one of the happiest days of my life."

As of this writing, Andrew Oldham is extremely close to their producer, Lou Adler. John had nothing but praise for the young man who helped create the sound and the image of the group.

Best Producer"

"Well, Lou Adler is probably the finest producer I've ever seen in the world right now. Lou has an extraordinary talent for being able to pick all the good things you do and to let you know when you're doing the bad things. I guess the main thing about Lou is that he has impeccable taste in music."

"You can play almost any record in the world for Lou and he can tell you what's good about it and what's not. He'll go on the chart list, it's artistic qualities, right down the line, and just give you a rundown on it."

"There are very few people right now who can do this. This is sort of the age of the specialized producer. Andrew Oldham with the Stones, Brian Epstein with the Beatles and Lou with us.

"Lou goes on the road with us 75% of the time and we're very close friends, as well as associates. There are very few people who are actually able to do this and still have the ability to be a nice guy, but a bad guy too."

Write Interpretation"

The Mamis and Papas have stated that they don't like recording other people's material, but for very special reasons. John explains it this way, "Well, it's hard to record a song that someone else wrote unless the writer himself has given you a tape of his interpretation of it. We're very fortunate in that I write most of our songs, and by the time we get to the studio with the song everyone in the group feels like they wrote it because usually I write a song that's interpreting them and so they feel they're the writers of the song as well as myself. So you get a writer's performance and that's really important with any song."

John found it difficult to be both an administrator and a performer at the Pop Festival. This problem also exists throughout the year as business pressure forces the head Papas turn from being a writer to being a businessman. "You can't turn a businessman off and the art on because they require two separate qualities. So when you start to write again you find yourself writing about the structures and things like that rather than about things you really want to write."

No Planning"

The Mamis and Papas have acquired a reputation for being, if not lazy, then lethargic. To everyone's surprise it's been just as hard to organize the Festival and to the amazement of the "people who know" proved themselves to be full of unending energy. However, when it comes to their careers, they seem to fall back into the first time they've seemed incredibly without ambition.

Michelle states, "We haven't done much planning since the group really started. I think we just sort of let everything take its natural course. We just sort of sit around and write the next record or the next concert."

Although Michelle is not noted for her planning ahead she did comment on an article she did not know what was going to happen. "Of course I love her, but I don't know what's going to happen. I don't know what happens when babies get bigger, I just have to wait and see what happens, I have 20 or 30 years to figure it out."

Cass is also famous for possessing very strange items in her house. But Cass maintains that strangeness is in the eyes of the beholder.

"I have a passion for anything strange. I don't know what means I mean I know what means I don't know what strange means. I think my rhinoceros is pretty strange to other people, but it isn't to me. I'm pretty used to having it around. I named her Cynthia (after John Lennon's wife) in a moment of peak."

"I also have a strange cat, she is part Ocelot, but she's not strange to me. But then again, you know, it's all in your frame of reference. It's my environment, you know, I live in it, so it's not strange to me."

Nova Scotia"

In their song "Creeque Alley" the Mamis and Papas immortalized the group called the Mugwumps. "All right, what was the Mugwumps like, imagine Zal, late of the Lovin' Spoonful, John Sebastian, Cass, myself, Jim Hendricks (not Jimmy Hendricks) and Art Blakey's nephew on drums and what were they like? I still don't know, I still don't know."

Although there has been a great deal of talk about psychedelic music today. Denny insists that he has not heard any. "Well, psychedelic music, does that mean who's making the music or who's listening to the music. What does it mean? I've never heard any."

"I have a passion for anything strange. I don't know what means I mean I know what means I don't know what strange means... Mama Cass}
WE CAN FLY! UP-UP AND AWAY
UP-UP AND AWAY · SOMETHIN' STUPID · MONDAY, MONDAY
GO WHERE YOU WANNA GO · THIS IS MY SONG · I GOT RHYTHM
YELLOW BALLOON · PORTRAIT OF MY LOVE · JOEY IS THE NAME
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THEY HOPE WE HAVE ENJOYED THE SHOW

Two Part Beatle History

By Jacoba Atlas

Once upon a time in the not so mythical sea-coast city of Liverpool, four young men emerged to carry the world along with their music. In a fairy-tale, they were adored by all and their personal identifiers with their heroes clung to their clearly defined public images.

Every time the glass, books and caustic remarks were called the "clever one," he played the role well. Paul with his handsome face and charming manner was called the "sweet one," and fans who found the name Paul a bit too distant endearingly called him "Paulie." George with his high cheek bones and somber demeanor was dubbed the "quiet one," and Ringo with his puppy dog, soft eyes was called the "sad one." They wrote and played songs and called their corporate image—The Beatles.

They broke into the pop scene when it was flourishing in poor songs and tired faces. Their songs were better than the other marketable offerings, and their charm and energy completely won over half the world—the younger half.

They wrote simply and sang with a driving beat accompaniment. "I Want To Hold Your Hand," "Please, Please Me," and "I Saw Her Standing There" all set the tone for the fairy-tale to unfold.

Comments

The adult population debated over their long hair, held their ears to the sound of their songs, and more or less generally ignored the Beatles except for condescending comments. Of course they were successes—never before, not even with Elvis—had there been such hysteria, but the charisma would not last; the craze would pass.

With their first movie, originally planned by United Artists to exploit the Beatles' recording popularity with a U.A. released soundtrack album, the power-mixer began to take their first serious look at the Beatles and their music.

Such Establishment singers as Ella Fitzgerald and Peggy Lee sang tunes from the movie, "A Hard Day's Night," and movie critics hailed it as a classic of its kind, likening the Beatles to the Marx Brothers.

As the critics dissected the film, they strengthened the image. John pulled off the wise cracks, Paul looked adoringly, George stayed his quiet self, and Ringo emerged as a fine comic actor.

Cinematic Innovators

The film's significance to the motion picture industry was duly noted and Richard Lester, their director, was given an honored place in film hierarchy as a cinematic innovator. The fans, who knew the Beatles were marvelous all along, just enjoyed the existence and the honesty of the Beatles—no questions asked.

After "A Hard Day's Night" came a period which although important at the time, emerges in retrospect only as a bridge during which time the Beatles were finding their musical and emotional way. Certainly some interesting songs came out of this time—"I Feel Fine," with that prophetic opening chord, "She's A Woman" with its unique tempo, and "I'll Follow The Sun" with its folk quality, and though streets ahead of their contemporaries—are best kept in our memories.

The film's dismissal of this period by saying, "the period I dislike in our career was Eight Days A Week time..." was almost as bad as it was at the time, but something told me it wasn't us... looking back we weren't in full control of the music.

It was good at the time... but it was something written for a period—"period of our growth.

Their search for their own musical identity led them to a new experiment and creativity—but they were still hampered somewhat by their image.

More Satire

They made another film, "Help," much more advanced and artistic than "A Hard Day's Night," but still tied to the fairy-tale image of the Beatles, John was again the 'clever one,' Paul charming, George progressing to an air of mystery and Ringo the comic foil.

The music had gotten better with the lyrics of the title song being especially interesting. With Sophistication was beginning to set in. At twenty-five and twenty-three respectively, John and Paul were no longer writing "I'm Happy Just To Dance With You" or "She Loves You." Replacing them were such songs as "Girl" which John wrote after reading a book called Pain and Pleasure basing its theme on the Protestant ethic of work.

Electronic manipulation of sound in its simplest form could be heard in the simulation of a percussion instrument in the huge intake of breath as John sings the word "girl." The repetitious rhythms gave way as they had in "Ticket To Ride," to the more diverse temps in "I'm Looking Through You" and "You Won't See Me," both of which also contain fine lyrics.

The ballads were well represented with "In My Life," a lovely ode to a present love, borrowing its bridge from the 17th century baroque period of music, and "Michelle" which like its sister song, "Yesterday" has become a standard.

"Rubber Soul" brought the Beatles the intellectual recognition so often denied them before—despite the books and the movies. It also brought them into a controversy over the meaning of one of their songs, something which had not happened before.

There could be little debate over the message in "I Saw Her Standing There," unless you want to take exception to the words, "the girl was just seventeen, you know what I mean?" but the protectors of teen-age morality seemed to question just what was really going on in that room made of "Norwegian Wood." One critic went so far as to say it was about a man trying to seduce a lesbian.

When asked about "Norwegian Wood" both John and Paul said that it was simply about a girl who worked in the morning and a man who didn't.

Fidelity & Revenge

Whether that explanation satisfied anyone is doubtful, but the Beatle fairy-tale image of that four jolly lads from Liverpool was beginning to change—at last. Add to that "Run For Your Life," a contemporary song about fidelity and revenge, and the world had the foundations for the new and brilliant work to come.

(TO BE CONTINUED)

LENNON: Unchanged by success?

THE BEATLES in 1964, with one movie behind them and the world at their feet.

THE BEATLES

READY FOR the long ride to success...
‘WE’VE INFLUENCED OURSELVES FROM START’—FIFTH DIMENSION

There’s a distinctive new sound in popular music, so refreshing and groovy you might call it fifth dimensional, and that’s exactly what the people who are making this new sound have appropriately named themselves. The Fifth Dimension, which has to be one of the hottest groups in the business, just sounds like nobody else, and they’re a far cry from the Motown groove that most Negro groups are in now.

Some observers have called the Fifth Dimension a Negro Mammas and Papas, but the girls and guys in the group are quick to deny the tag.

“We’ve started something of our own,” Marilyn, a beautiful UCLA graduate, told The BEAT. “We want to get away from what the other groups are doing. We’re compared to the Mammas and Papas because our first hit ‘Go Where You Wanna Go,’ was a John Phillips composition. Actually, the Mammas and Papas have had very little influence on us.”

“That’s right,” said Billy, the youngest member of the group. “We’ve influenced ourselves from the start. We had a new sound in mind, and we spent a good five or six months trying to perfect it.”

Vocal Experiments

The two girls and three guys got together about a year and a half ago, and were able to get on a tour with Ray Charles, Marc Gordon, Soul City general manager, was so impressed by the group he immediately signed them, and two great hits, the latest being “Up, Up. And Away,” have quickly followed.

The Dimension has been able to come up with a sound that is both soothing to the ear and rhythmic, and it may set a trend for the future.

“Other rhythm and blues and rock groups are beginning to follow in our footsteps,” according to Billy. “It’s probably because we have a restful, relaxing sound that still has a good beat,” said Florence, a former elementary school teacher.

General Change

“But, you know music in general is starting a new trend with songs like ‘Windy’ and ‘Can’t Take My Eyes Off You,’ Marilyn added. Over 12 other groups, including the Association and Brazil ‘66, have recorded the balloon song, and others are adding it to their repertoires.

A new single is due from the Fifth Dimension very shortly, but tune has been picked as yet, “We’re working on four to six new ideas right now,” Marilyn revealed.

But recording sessions will have to come in the spare time between an extensive tour and several taping sessions for national television. Plans right now call for spots on the Hollywood Palace, Away We Go, The Smothers Brothers, and the Dean Martin Show. A tour schedule will take them to Seattle, Baltimore, Vancouver, Massachusetts and Chicago.

Steady work like this—and highly profitable work as well—is something new to the Fifth Dimension members.

Florence, for example, had worked with some local dance bands and had sung in choirs most of her life. Her musical background was in a classical vein, however, with over nine years study of the violin. Watch for her to make her solo violin debut in the Dimension’s next album coming out in September. Brenda Holloway, look out!

Marilyn, who graduated in business administration at UCLA, started singing seriously since her college days. Her interest in singing dates back to when she was 14, and her vocal stylings, she said, have been influenced by both jazz and pop music.

Said manager Ron, “Opera is my field.” For three years he sang with the Lincoln Symphonic Orchestra while majoring in music at Lincoln University. He finished third in auditions for the Metropolitan Opera Company’s performances of “Showboat” and “Racine Get Your Gun.” Ron has directed and sung in several gospel groups, including the Wings Over Jordan, but he considers his greatest thrill to have sung with Dorothy Dandridge and Nat “King” Cole.

When he was 5, Billy started singing in clubs and playing guitar for dance bands in St. Louis, where he, Lamont and Ron were boyhood friends. For a while he even had his own band. “We called ourselves Billy Davis Jr. and the All Stars—that name really shook St. Louis up,” he said jokingly.

Baseball Hopes

For Lamont, singing was never an ambition, but baseball was. “I was in the Dodger’s farm system and wouldn’t even think of starting to sing, although my mother was always trying to get me to. One day, Ron who’s my cousin, asked me to back him up for a recording. It took off, and we were in business. I’ve been learning more and more ever since.” In addition to baseball and singing, Lamont has been producing his own record, Bizarre, and was photographic director of Elegant Magazine.

With backgrounds as divergent as these, no wonder the Fifth Dimension are so unique. Like Billy says, “Our sound comes from a great variety of sounds.” He couldn’t be more right.

Every Mother’s Son—Not a Typical Group

With all the over-hip, psychedelic groups with their way-out pseudonyms going around these days, it’s pretty refreshing to come across a group called Every Mother’s Son. And, at the risk of their careers being injured by a “clean” image, the name applies.

These five guys are as polite, intellectually curious, and serious about their music as you could ever find, and their music has the good taste that you might expect from such a group of men.

“We’re actually hip,” said their spokesman Larry Larden almost defensively. “We’re much more hip then the Beach Boys, for example.”

Responsible

That may be true, but Every Mother’s Son represents a more responsible type of hippie, a type that’s bound to last a long time.

As an example, the guys don’t smoke—tobacco or anything else won’t have a thing to do with drugs.

“I think we’re coming out of this drug scene,” says bass player Sky Larsen. “Drugs provide a release with no reward—they sap you of your ambition.”

The New York-based group all so proud on the psychedelic movement in pop music, calling it an often distasteful novelty. “Some groups insult their audiences,” said Sky, referring to the screaming, incoherent sounds of some of today’s music makers. “I just don’t see how people can stand and listen to them.

The boys said they want to appeal to as many people as possible, and not to a small in-group that might be drawn to a psyche-delic sound. Said Larry, “Some people will accuse you of commercialism if you try to appeal to a lot of people. But, on the other hand, those groups that fight commercialism too much kill themselves. Because we want to be ethnic.”

We’re commercial. We just want everybody to enjoy our music.”

Well, it may be true, but the boys have an element of style that makes the group stand out. Every Mother’s Son are being enjoyed by just about everybody. Their first album, finally—switch from the situation a couple of years ago when the boys didn’t have enough money to get to rehearsals.

The group was the idea of two brothers, Larry and Dennis Larden, who had made the Greenwich village scene for four years as folk singers. One night in a village coffee shop the boys heard a group called the Big Three, which featured a huge vocalist named Mama Cass Elliott. The boys never forgot that experience.

It was incredible. There was just a wall of sound, and you thought you were listening to 40 people,” Larry said. “We finally began to realize what we could do, and that at the start we were away from ethnic.

The Lardens met an organist, Bruce Milner, and soon picked up bassman Larson. When drummer Chris Augustine joined, Every Mother’s Son was complete.

Strong Point

“The strongest point of the group is that, even though the guys have different tastes, we all try to fit together beautifully,” Larry said. The boys prefer to write and arrange their own music, because when they don’t, “something’s missing.” We want to do it all,” said brother Dennis. “It means a lot to a group. If you get someone else’s sensations, you can’t form concepts of your own.”

The boys are their own worst critics when it comes to studio recording sessions. They record, re-record, and record again until they are satisfied the music “doesn’t fall down.” Then, they play it back 8 to 10 times to make sure no part of the song is boring.

“We don’t want to take the easy way out,” said Larry knowingly.

EVERY MOTHER’S SON—Meet fans during their recent trip to Los Angeles.
Road Runner

The "Dick Biondi Road Show" really goes on the road starting August 20th. Priced at $500 a seat, the event will take place in Boise, Idaho, Kicking Horse, Montana, and Tillamook, Oregon. Dick and his company will be visiting in an intensive 25 job corps camp tour.

The Job Corps, part of the Office of Economic Opportunity, provides training for young men and women between 16 and 21 at camp centers throughout the U.S. Many of the camps are remote and have had no entertainment since they've been open.

With Dick will be Gloria Jones whose hit record "Heartbeat" cannot be forgotten, Mickey and the Invaders, winners of the Teen Fair "Battle of the Bands" and newcomer Calvin Payne, a California Job Corps member Dick discovered during a previous J.C. tour.

Casey Kasem told his "Shebang" audience that he had only three more weeks before shaving. Next to Casey is guest Brenton Wood.

THE GOLDEN BEAR
106 OCEAN AVENUE (HWY 101) HUNTINGTON BEACH

Charles Lloyd
AUG. 22 - 27

KRLA GETS BOB DAYTON

Disc Jockey Bob Dayton has joined the staff of KRLA, it was announced today by program director Rob Foster. Dayton, who will fill the 6:30 to 9:00 p.m. slot, was previously heard on WABC, New York.

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Hanky Panky
Little Girl
You Turn Me On
5 O’Clock World

Thrifty
CUT RATE DRUG STORES

The Boy From New York City
Baby Scratch My Back
4 Tops Smash At Grove; Reveal Road To Success

By Sue Dougherty

HOLLYWOOD — The Four Tops reached another milestone in their long climb to acclaim last month, adding filet of soul to the menu at the famed Coconaut Grove. It was only when they strayed from the familiar R&B bag that rapport was reduced.

Using opening night as the gauge, crowd reaction would peak and the Grove really grooved when the Tops worked over tunes such as “Baby, I Need Your Loving.” “Reach Out,” “Bernadette,” and “Seven Rooms of Gloom,” supporting their harmony with infectious finger-snapping, hand-clapping and singing.

Fear Complaints

An upbeat “If I Had A Hammer” had the Ambassador Hotel management fearing complaints from the local Noise-Abatement Society, but least rewarding were the pop tunes. These included “Girl From Ipanema,” “Quiet Night,” “Mame,” and a medley comprising “Born Free,” “Alfie,” “Georgia Girl” and “Impossible Dream” in a turn that rapped a total 19 titles.

The Tops’ Grove debut featured an introduction by Bill Cosby and local television coverage. A City Council resolution had made it “Four Tops Day” in Los Angeles. The night, too, certainly was theirs.

Relieve Frustration

Earlier, relieving the climb to success, Renaldo (Obie) Benson remarked, “We sang all the time to relieve that frustration of being closed in, crowded and bitter.”

He was describing how it was, not long ago, when the Tops were growing up in Detroit and grooving for escape.

“At that time we started there was a group on every corner,” Obie said. “The way our lives were going at that point, we would have given anything to get out of there, man.”

The boyhood friends, Abdul Fakier, Lawrence Payton, Levi Stubbs Jr. and Obie, banded by fraternal protectiveness, practiced a crude harmony. Their only formal training was the conviction that show business was the route out.

Starvation

“Our first professional job was Eddie’s Lounge in Flint, Mich., and we made $7.50 for three days, split four ways less 10 percent,” Obie recalled. “We didn’t know we could draw on our salary and we had no money, so we starved for three days.

“By then our expenses were $14.50, leaving 50 cents for gas.” They worked the best of the bad clubs, but they worked. And, after hours, they rehearsed for eight or nine hours. They changed their name from The Four Aims, to avoid confusion with the Ames Brothers. They worked with Basie and Vaughn and Eckstein.

Eckstein Teaches

“We worked with Bill Eckstein for two years and he taught us everything,” said Obie. “He taught us how to sing loud and how to sing soft, breath control, how to sell a song musically and lyrically.”

“He indoctrinated us in the business completely. We got a million dollars worth of education from Billy.”

A couple of records went unnoticed. Then Motown Records produced a contract.

The Tops started climbing the sales charts three years ago, with “Baby, I Need Your Loving,” and rarely have been off since.

“The secret is that we radiate from one person to the other,” Obie suggested. “And we give our all. Anytime I don’t feel like giving 100 per cent it comes back to me, what show business has given me.”

“My kids will never come up like me and, you know, we plan as a group to devote more time to helping kids—all who don’t have the facility to help themselves.

“We go to Watts or Harlem on our own time. We take records. We talk to them, we do anything just to give them some hope, man. It’s a beautiful feeling.”

In fact, it’s Tops.

Levi Stubbs — and there was only 50 cents left.

FOUR TOPS PLAYED the best of the bad clubs striving for success but talent finally won out.

Labor VS Radio Caroline

(Continued From Page 4)

He did something very original; and because he did it, he became rich.

He outfitted two ships, took them outside the legal limits, and began broadcasting. He broadcast rock.

He soon had a listening audience of 12,000,000 and all the advertising he could handle.

Roscoe graduated from school, bade Wiggs good-by, and headed for France. With his knowledge of American Radio and the French language (he had attended schools in France and Switzerland), he hoped to make it big and live in style.

He had no luck. He sent a tape to Radio Caroline. O’Rahilly liked it and hired him.

The English liked him. Soon his name was getting around and Radio Luxembourgh which broadcasts out of Paris picked up on him and signed him to a contract. Roscoe went to Paris. Speaking French, interjecting Americanisms, and doing a top 40 American Format, Roscoe became a hit with the young set.

Wiggs recently went to Paris to visit Roscoe and explore the job possibilities for the American music business. Roscoe touted him on O’Rahilly, who might be needing American DJs because the Labor Government of England was concocting some rare plans for pirate radio.

To England with Wiggs where he was welcomed by O’Rahilly. O’Rahilly told Wiggs about the bill that the Labor Government wanted to pass in order to eliminate pirate radio. The bill would prevent any and all British subjects from broadcasting from pirate stations, prohibit anyone from supplying these stations with materials or supplies or transporting goods and persons to and from the stations. In short, it would be illegal for any Britisher to conduct any sort of affairs with Radio Caroline.

“Do you think that the Bill will go through?” inquired Wiggs.

“It’s hard to say,” replied Roman O’Rahilly. “The Tories will try to stop it because they identify with free enterprise. But the Labor Government will try to push it through.”

And that is the story of Wiggs, O’Rahilly, and Roscoe, a modern and international story of radio.

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For information, write Bare/Foot/Gear, 5352 Veterans, LA 90034.
Stones, Beatles Closer

By Tony Barrow

“We love you all for the help from our friends to a happier end” is the slogan which accompanied the unexpectedly early arrival of a new single from THE ROLLING STONES, issued in the U.K. on August 18. My first striking impression after listening to “Dandelion” and “We Love You,” the two Mick Jagger/Keith Richard compositions, is that the musical paths of The Stones and The Beatles have never been closer. It’s common knowledge that Stones drop in to watch Beatles make records and Beatles take an equally close interest in the studio activities of Stones. Of course, we are unlikely to see the groups named alongside one another on a record label since each holds a long-term contract with a different company. But the togetherness of feeling and direction is clear.

Carrie To King

JULIET Prowse stars in the West End stage production of “Sweet Charity” opening at London’s Prince of Wales theatre in October… Under the new management of their record producer Ron Richards and publicity man Robin Britten THE HOLLIES now plan a three-week October trip to America to include college concert dates and several major television appearances. Group’s “Carrie Anne” follow-up single is to be “King Midas” an original Hollies composition… Randy Newman’s “So Long Dad” is latest MANFRED MANN single… British vocal group and backing band will accompany BRENDA LEE during U.K. cabaret dates in November.

Airplane Movie

At Brian Epstein’s Saville Theatre JIMI HENDRIX EXPERIENCE presenting precisely the same set which was considered “too wild” for MONKEES’ U.K. tour… During October visit to Britain JEFFERSON AIRPLANE may appear in Terence Cooper movie entitled “Freak Out”… Agent VIC LEWIS who promoted THE MONKEES’ London concerts earlier this summer took to Russia to discuss the first-ever East-West exchange of pop talent.

Prior to September cabaret dates in Tokyo DUSTY SPRINGFIELD has been vacationing in California with her manager Vic Billings… Many TV and radio interviews by BRUCE JOHNSTON in London timed neatly to coincide with Capitol’s release of “Heroes And Villains” single in U.K… Very last record broadcast by RADIO LONDON before it went off the air forever was THE BEATLES’ “A Day In The Life”… GEORGE AND PATTI HARRISON flew from London to Los Angeles as “Mr. & Mrs. Weiss” but didn’t escape battery of press cameramen. They borrowed their flight name from NAT WEISS, co-manager of THE CYRKLE, who looked after the couple in California.

Answer To Lucy?

JOHN LENNON’s fave new single of the moment is “Hole In My Shoe” created formerly by Spencer Davis star STEVIE WINWOOD for his new group TRAFFIC. You might say this is Stevie’s answer to “Lucy In The Sky”… Revolutionary new concept of pop concert presentation planned by THE PLOY FLOYD who will operate circus-style in a mammoth tent and put on a light show. Meanwhile, the group is having remarkable success with their last U.K. LP album called “The Piper At The Gates Of Dawn”… SPENCER DAVIS had stitches in his knee after falling from the stage of New York’s Cheetah Club.

THE BEAT

September 9, 1967

U.K. Pop News Round-Up

Mini-Choir

On “We Love You” the theme of the lyrics runs parallel to that of The Beatles’ most recent single. On “Dandelion” the actual presentation moves towards that of John, Paul, George and Ringo in that The Stones form themselves into some sort of mini-choir to provide vast high harmony effects behind Mick’s simple, clearly-delivered solo work. Of the two I prefer “Dandelion” with its brief, repetitive, familiar tune—one of the most commercial productions the group has made since “Get Off Of My Cloud” or even earlier.

The first U.K. album by THE PROCOL HARUM is on sale in America but NOT in Britain! Before the group issues an album in the U.K. a number of the original tracks will be scrapped and fresh material substituted. But a new single will be released on both sides of the Atlantic within the next few weeks. Probably title on the main side of the record will be the Gary Brooker/Keith Reid number “Homburg Hat” which has a fantastic piano theme to create much the same sort of hypnotic effect which organ playing gave to “Whiter Shade Of Pale.”

Paul Revere

PAUL PROUDLY duets his four gold LP’s.

Paul stands to have something his millie waits.

Flower Festival

“Festival of the Flower Children” at Woburn Abbey, one of Britain’s most famous stately homes, over August Bank Holiday weekend stars a host of top pop units including THE KINKS, THE ALAN PRICE SET and THE BEE GEES… One of the very last commercials broadcast by the now-dead RADIO LONDON advertised special mail-order records featuring the station’s jingles!… Capitol just issued SCOTT MCKENZIE’S recording of the Mike Hurst number “Look In Your Eyes” as a U.K. single.
At Home And On The Firing Line

SON, DARRON tunes in his favorite show while Jody and papa Paul wait anxiously.

By Greg Kieselnmann

An interview with an entertainer, despite whatever "glamour" might surround him, can often be one of the dullest experiences around, dull because there are so many who are afraid to say anything. Talking with one can often sound like an interview with another since carefully packaged replies are an item on the market in the entertainment business. It's almost with a shock, then, that you encounter someone like Paul Revere, the mastermind of the Raiders. Sincerity and frankness so pervade what he says that you almost catch yourself warning him, "Be careful what you say, Paul."

Revere's Concern

Revere, a man who grew up fast, running a barbershop at the age of 17, appears thoroughly domesticated in the surroundings of his beautiful home in L.A.'s San Fernando Valley. With his wife and two children, he has more things on his mind than the average pop singer. "I'm square," he says freely, disconnecting himself from the hippie generation. Yet Revere, whose appeal is basically to the teenybopper, is deeply concerned about today's young people, particularly over their infatuation with drugs and drug music.

"If drugs are a common thing in music, ads, clothes and our language, then your helping it. There's no point encouraging it. Kids are frustrated enough searching for answers. It's hard to have a responsible outlook at that age since kids always try to evade responsibility and not face reality. These things weren't available when I was a kid, but I might have taken them since you always have to have action at that time in your life. Ordinarily you oust these frustrating periods, but I worry about the harm that can be done during this period if drugs get to your head.

"Ninety percent of the kids in this country have nothing to do with drugs, wouldn't know what you are talking about, or what the lyrics to drug songs mean. The number is minute but getting good press. The word gets around more now than when I was a kid. Now marijuana is talked about like beer was in my youth.

"Why announce banana recipes over television? Why print that morning glory seeds will give you a trip? Fifty percent will go out and try it. The adult world has been putting down drugs, but it turns right around and capitalizes on them. It can't be doing any good. If there's anything to get high on, kids will try it. I'm getting frustrated, there's so much of it in Los Angeles. I don't want to raise my kids here."

Revere is critical of the lyrics of some pop records and advocates a type of industry censorship as the possible cure for objectionable sounds.

"Some songs are obviously rank so you can't miss it; others talk in a hip way about drugs. Of course, any love song can be made dirty, or taken two ways, if you tear it apart.

A Suggestion

"It all goes back to the trade magazines. If records are picked for write-ups, the disc jocks will promote them. However, if the magazines legitimately listened to the records, they could catch anything obviously obscene or unfit to listen to. They could nip it in the bud by throwing the records in the waste basket, and the jocks wouldn't see them. People would then have to be a little more careful and a little less loose. What I can't understand is if the song is not in good taste, why write it? Why don't they have more respect for their fellow man? The only problem with the trade journal censorship, of course, is that they might go on a campaign and abuse their power. They shouldn't go on any kind of campaign."

Although the trend in pop music is leaning toward the electronic psychedelic sound, Revere said the Raiders' basic sound would not change. "If our producer, Terry Melcher, had some extreme plans, though, I wouldn't argue," he added.

Paul's personal bag is funky rhythm and blues. "I dig quality like Otis Redding, catchy melodies with lots of drive and no electronic gimmicks. If I had my way we'd add eight horns to the group and we'd probably survive."

"Everybody in the business right now is interested in looking for strange patterns and concepts. I personally dig hearing something and liking it. Some people take a nothing song and build and build and build it electronically, trying to make it into a masterpiece. But 90 percent of the people like something as a whole and don't pick out parts and listen to patterns. Lots of time and money is being wasted trying to give class to rock and roll."

Revere, a well-known and respected businessman, has established a sizeable empire since he started the Raiders 10 years ago. As his business activities take more and more of his time, an obvious question is how long he will continue to record.

"I never will retire, I think. I dig the business and will always be involved in it, less on the stage and more with the business activities. I enjoy being involved with huge sums of money. It's fun to hold on to your money and keep it from the crooks. I love to see talent and hate to see it get gypped. That's why I would like to expand our organization and take on other acts and give them the same advantages we have.

Like Brian?

"In two or three years I'd like to get the organization to the point where I don't have to go out on the road. There are more important things to do at home or working in the background. Let's face it, I'm the organizer of the Raiders, not the star. I could do more good off-stage than on stage, but right now, I'm doing both. I'm spreading myself out too much. Brian Wilson removed himself from the road and concentrated on what he did the best. When things get straightened out I can't wait to do like Wilson."

With Paul's enthusiasm and good sense, you just hope he'll never quit the business.

DARRON AND JODY try their hand at pop's hobby, Go-Carts.

PAUL AND WIFE, SHARON, rest in back yard with family.
Stevie Wonder—Music And Soul

It's hard to believe, but Stevie Wonder, the 12-year-old musical prodigy who thrilled audiences with his outsize version of "Fingertips," is no youngster anymore. Stevie's now all of 17, ready to enter college, and one of the real pros of the music business.

Since "Fingertips," his first million seller, Stevie's recorded a succession of hits including "High Heel Sneakers," "Casino in the Sand," "Uptight," "Nothin' Too Good For My Baby," "Blowin' In The Wind," and "A Place In The Sun." His style has matured with his years, as exemplified in Stevie's latest smash, "I Was Made To Love Her," but this maturity hasn't hurt him a bit. As a matter of fact, Stevie seems to be riding the crest of his success.

More Than Sing

The Motown recording artist can do more than just sing. Stevie can play with real soul, the piano, organ, drums and harmonica, and usually backs himself up with at least one of these instruments, if not all of them during a concert.

But what does "soul" really mean to an exponent of it like Stevie?

"Soul is feeling," he believes, "it's not soul music, it's music that has soul in it. John Lennon and the Beatles have soul in what they are doing. It's not rhythm and blues, but it is English soul. Soul goes back, back, back," says Stevie hitting his heart.

Stevie, who has been blind since birth, has had few problems coping with the troubles which face every teenager, but Stevie isn't an average boy. He has perceptiveness and musical know-how which you might expect from a 30-year-old.

University Next

In January, Stevie will graduate from Michigan State School for the Blind. He then plans to follow up his studies at the University of Southern California where he will major in composing and arranging.

A man responsible for much of Stevie's scholastic success is his tutor, Ten Hull, a graduate of Michigan University who holds a special degree for teaching the blind.

Stevie's traveling companion, Hull, classifies his pupil as a "dedicated and adaptable" student with an unquenching desire for knowledge.

Stevie's early development is probably most obvious when you consider he signed his first recording contract with Motown when he was nine. And he has been moving at a fast pace ever since.

Last year Stevie was sighted by Billboard Magazine as one of the nation's top ten recording artists and with his latest hit, "I Was Made To Love Her," he is a likely selection for that distinction again.

The BEAT Goes To The Movies

'BAREFOOT IN THE PARK'

Jim Hamblin

This has to be one of the easiest choices of the year. It's got good direction, good photography, and one of the best casts ever. Currently in exclusive runs in most areas, it's worth hunting down.

Leggy Jane Fonda is revealed with considerable regularity for a closer inspection of her charms, and we thoroughly approve.

Co-star Robert Redford was first seen as the railroad agent in "This Property Is Condemned," and proves himself an excellent comedy actor. The story is about a newlywed couple, which already gives writers enough gags for an hour.

By expanding the action of a very successful stage play, the producers have found a goldmine.

Special note should be made of Charles Boyer, who plays an aged beatnik in the upstairs "apartment." The only way to get to his pad is up a steel ladder.

Probably the most hilarious performance is by Herbert Edelman, who was happily chosen to re-create his stage role as the telephone man. You have to see it to believe that anything could be that hilarious.

And so as our newlyweds settle down to their first night at home, with snow drifting in the broken skylight, we leave the rest to you, and our delightful memories.
Lou Rawls
A Misfit?

In a world which insists upon putting people into categories and leaving them there, Lou Rawls is a misfit. He simply will not stay in one box for long. After kicking about for five or six years, Lou is back again, displacing Frank Sinatra in popularity polls, packing them in at the Fillmore West while the teen-age population to their record stores to buy "Dead End Street," and impressing the hippie population at the Monterey Pop Festival with his good "soul" music.

Lou started out singing in Pandora's Box in Los Angeles, and in any club that would hire him in his native Chicago. His main style was the blues, but for years, Lou could get a hit, and suddenly the pop music listener discovered Lou Rawls. Why this discovery? Lou has his own opinion as to the reasons for his newfound popularity. "I think it's because much of today's rock music was derived from the blues. Acts like the Beatles and Rolling Stones are singing the blues and they've shown that the kids not only can dance to it but they dig the sound as well."

"Five years ago, I was singing the same stuff at Pandora's Box on the Sunset Strip in Hollywood. The kids were digging it then and packing the place. But it took groups like the Stones and Beatles to really put it across. They paved the way for blues, made people aware that the blues songs make for good listening and dancing."

Carnegie Hall

But Lou is not just popular with those who listen to pop music or "soul" music. His appeal has gone even farther than that. At Carnegie Hall, and in nightclubs throughout the country, Rawls has been playing to standing room only and sold out sets. He has reached the uppermost, sophisticated people of this country.

This popularity in the night-club circuit is also a new sound blessing. Only a few months ago, Rawls had finished what he hopes is his last tour of what he calls the "Chitlin' circuit" of small Negro night-clubs in San Francisco, Cleveland, and St. Louis. He played to audiences that didn't listen, and it was through that experience that Lou developed his quick fire monologues dealing with every subject imaginable, monologues that have become so important in his present success.

Today, savoring the sweet life that fame and money has finally brought him, Lou has never been so happy, and he's not forgotten his background and his struggles to reach the top. He knows the dangers of "living off the street" first hand, and has become active in such programs as "Teen Post" and "Operation Cook-Head," all designed to keep kids out of trouble and the "arms of the police."

Free Concerts

For almost every sell-out concert Lou has played, he's also staged one free for the kids. These were concerts in Cincinnati, and in Los Angeles as well as in other cities throughout the country.

He knows what he is singing about and knows with what kids from slum areas are faced. He is also aware of the enormous change in American society and emphasizes that kids have to change too. "When I was a kid, you'd hang around the corner and maybe make it. Survive with your 'mother' and 'father.' Now you've gotta get it out of books, or else you're going to wake up one day and wonder, 'where did it all go to?'

Lou Rawls knows where he's come from and where he's going. The world at large is only too happy to come along.

SUBSCRIBE! – See Page 24 –

The San Francisco Sound is a free-wheeling endeavor, the outcome of improvisation rather than rehearsed and ordered expression. The excitement rather than professionalism. It encompasses particularly every form of music from blues, grass and Indian raps to Bach and jug-band music. There is no structure involved; the emphasis is on the spontaneous, and songs run on and on sometimes for over twenty minutes.

But it is not just the music that makes the San Francisco Sound, it is also the total environment. At the Fillmore and other such auditoriums, blinding strobe lights flash in rhythm with the music; the walls seem to squirm with protazoan pattern, the 'audience' wears their newest arrive and mod fashions, and the aim is total submergence in what is happening. One Fillmore regular put it this way: 'Some of the first and critical and you'll suffer one of the most painful headaches imaginable'.

The Airplane seek this communication in their music. Paul Kantner, lead singer, believes they have achieved their goal.

"IT DOESN'T MATTER what the lyrics say, or who sings them. They're all the same. They say 'Be Free.'"

BRINGING THE BEE GEES INTO FOCUS

By Tony Barrow

It's high time I helped stamp out the rest of the ridiculous rumors about THE BEE GEES. At first many people believed that 'New York Mining Disaster, 1941' was a Lennon-McCartney composition recorded by The Beatles who, for unstated reasons, wished to conceal their true identity. Well, that rumor was squashed via the June 17 issue of BEAT which contained my special background story on the group's incredible history of teenage TV and chart success. I believe the photograph I used to accompany my piece for BEAT was the first of the group to be published in America. Those who are not lucky enough to be numb enough or aware of the constantly increasing readership were to see the living proof that THE BEE GEES exist when the group spent nearly eight weeks of July making a promotional tour of America. By now the foursome has been expanded to quintet strength by the recruiting of Australian guitarist Vince Melouney.

These rumors have persisted. Like: John and Paul produced 'Every Christian Lion Heard Me Will Show You,' one of the stand-out tracks on the 14-title Atlantic album called 'The Bee Gees First.' Like: The album track 'In My Own Time' has the Beatles singing and playing along side the Bee Gees. Like: Paul McCartney travels everywhere with the Bee Gees because he's the group's secret record producer.

So here are the facts. The Beatles and The Bee Gees have never worked together. "Every Christian Lion Heard Man Will Show You" was written and arranged by the three Gibb brothers - Robin and Maurice (17-year-old twins) and Barry (19) - who form the core of the Bee Gees. This and all the group's other recordings used as co-producers Australians Oszie Byrne and Robert Stigwood. Stigwood, Brian Epstein's new joint managing director at Nems Enterprises, is the personal manager of The Bee Gees. Despite the fact that many fans telephoned the Bee Gees during their American tour and asked to talk to Paul McCartney, the Bee Gees was not traveling in the party, and has no professional connection with the group.

It's an established fact that The Beatles admire the songwriting of The Bee Gees and have praised their records. But, apart from official duties in the London club, the two groups don't even see much of one another.

Of course there is no denying that there ARE certain similarities between the music made by the two groups. Barry Gibb can sound a lot like John Lennon at certain moments on certain records. What's more The Bee Gees are displaying such remarkable musical progression that one London reviewer sub-titled their album "Son of Revolution" a thought which The Bee Gees receive with mixed feelings. It goes without saying that any freshly popular pop group would be flattered and proud to be compared alongside the work of the world's most important quartet.

At the same time I can vouch for the claim of the Bee Gees that Barry, Maurice and Robin Gibb were working together even before The Beatles gained their initial success in Hamburg. I have listened to the earliest Australian-mode records produced by The Bee Gees when they were operating as a trio. Vocally there was there same slight but understandable similarity between Barry and John Lennon. So I'm quite convinced that the whole thing is coincidence and not carbon-copying.

Perhaps the closeness of their hometowns has something to do with it. The Gibb brothers were born and raised in Manchester, no more than 30 miles from Liverpool. The distinctive local accents in both cities have always shown definite similarities. As a Liverpudlian (Scouser if you prefer the word) I can tell the difference but a man from any other part of Britain might have difficulty in separating the Liverpool and Manchester accents.

ROBERT STIGWOOD released numerous tour offers for THE BEE GEES while he was in America with the group. He insists that they should not undertake any series of stage shows, as hithoppers or otherwise, until the early months of 1968 when they can hope to have behind them four or five major American hits. Robert's current plan is to present The Bee Gees in their first U.S. concert at New York's Carnegie Hall.
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Debs

That’s Lou (Capitol) Lou Rawls. When Love Goes Wrong, Please Give Me Someone To Love. Street of Dreams and ten other tracks. This is Lou Rawls doing the kind of material that has finally put him on the top. Those who are Rawls fans will find this album excellent. Consisting mainly of Rawls’ compositions sprinkled in with ballads like When Love Goes Wrong this offering is consistently well done. Unfortunately, Rawls tends to be repetitious in his material and his interesting style becomes tedious after a few songs. But those who consider Rawls to be the greatest blues singer since Ray Charles burst on the scene will find little about which to complain. Two particularly fine offerings are Rawls’ Problems (“You can only take what you put in, that’s life”) and Street of Dreams (“All you can hold is the moonbeams”).

Paul Jones sings songs from the film “Privilege” and others (Capitol). Paul Jones, Free Me, I’ve Been A Bad Boy, Lady Godiva and nine other tracks. Paul Jones is a super-pop star in England in trying for the American audience with this release. Unfortunately, he will not get it. The album for the most part is uninteresting. Jones’ best song is “I Can’t Hold On Much Longer” reminiscent of the Kinks’ “Sunny Afternoon.” The songs from the Peter Weirkin’s film Privilege are poorly written and sung without much conviction. Unless the movie becomes a big hit with the record buying public this album doesn’t stand a chance. The film concerns the career of a top pop star in England in the near future. Privilege has been well-received as a valiant attempt at satire, but critics have generally panned the film as a whole, and Paul Jones in particular. This album cannot survive without the film, and the film does not promise to be of any help at all.

Andy Parks talks about sex, school . . . and like other pressures (Capitol). This is a new comedy album supposedly telling of the trials of a young teen-age boy (15). The album has some very good moments, and a few funny lines, but on the whole it is not very funny. For one thing, it is written by adults with only an eye on teen-agers. “Long As You’re Neat” has some good exchanges between father and son discussing long hair and rock groups. Most of the humor has been heard before, with only moderate updating. The discussion of sex between Andy and his girlfriend, Karen, is worth a few smiles, as is Andy’s awareness of the importance of being a teen-ager in a youth oriented society that runs throughout the album. If you can catch the album on the radio line, but it is not worth buying.

Time And Changes The Buckinghams (Columbia) Don’t You Care, Remember. Mercy, Mercy, Mercy plus seven other tracks. This is an extremely interesting album, offering many diverse moods and tempos. From the hit rock song “Don’t You Care” to the uniquely delivered cover of the Beatles’ “I’ll Be Back” the Buckinghams prove that they are important performers.

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KIR, 950 Seattle
PIGPEN We love you!
Monkee Fans wear diapers.
Bob Boomer
Gail - I think you’re the least and the sweetest. Nickil
John and Janis forever!
I’m So Glad.
by SCOTT RICHARD CASES is kitchen!
Kent Sanderson, you’re outtake - Sally Dennis
Sue Meyers thinks Larry Blessner
outtake is走出去?
Monkee’s scene:
21 inches SQUARE!
BEATLES RULE!

George Harrison: WOW!
HAPPY BIRTHDAY Carl Giammers Aug 19, Marty Grebb
Sept. 2, Dennis Tufano Sept. 11,
LUV, BUCKINGHAM, FAN CLUB
Saturday’s children’s - outtake!
“Happy Birthday Sandie Pierce”
Love, Bill

HAPPY BIRTHDAY FREDDY WELLER
Ride with the sounds of THE MIDNIGHT RAIDERS - Jonesville, Wisconsin
THANK GOD FOR JOHN LENNON.
Happy Birthday to Carol Weth.

Spool caked Griffith Park Chairs?
Be saved and believe in
JOHN LENNON
...ken johnson
The Wind Cries JIMI
M.P.J. Maybe the choice you made wasn’t really right - Lady d

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Bob, be persistent...
Bob, be persistent...
Bob, be persistent... barn!
Dickie - Meet me Monday at Chocolate River.
Pheasant Under Glass
"Traci Burke - I love you "

Bobby - C'mon SPOOKFUL people. I love you ZALLY too but if he's happier now - how can we object?"

Gerry J Faber

Lenman pie is so good!

Bobby - My heart follows you across the endless sea. Joy
The Association are unparalleded
Laurie and Kristy

Dan Harrison of Woodland Hills
- Where are you? - Love, Tina
Happy Birthday, Dixie Lee Beck-
wick! Don’t you miss me anymore?"

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Dean Christie.

Mod men, Mod men, Mod men
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Birthday

Chuck Sayers - Happy Belated
Birthday from Johnny
Big Brother and the Holding Company

Richard Kersalis has funny look-
in ‘feet and very skinny legs.

- Goldie

Hearts and Flowers are blossom-
ing

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HAPPY BIRTHDAY

Sharon Taylor - Bill & Margaret
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NATIONAL TOP 25 SINGLES

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2. ALL YOU NEED IS LOVE Beatles
3. BABY, I LOVE YOU Aretha Franklin
4. LIGHT MY FIRE Doors
5. WORDS Monkees
6. PLEASANT VALLEY SUNDAY Monkees
7. MERCY, MERCY, MERCY Buckinghams
8. REFLECTIONS Diana Ross and the Supremes
9. HEROES AND VILLAINS Beach Boys
10. A GIRL LIKE YOU Young Rascals
11. SILENCE IS GOLDEN Tremeloes
12. WHITER SHADES OF PALK Procol Harum
13. APPLES, PEACHES & PUMPKIN PIE Joy of the Techniques
14. COLD SWEAT James Brown
15. I WAS MADE TO LOVE HER Stevie Wonder
16. THANK THE LORD FOR THE NIGHT TIME Neil Diamond
17. YOU’RE EVERYTHING Jimi Hendrix
18. CARRIE-ANNIE Hollies
19. COME BACK WHEN YOU’RE GROWN Bobby Vee
20. FAKIN’ IT Simon and Garfunkel
21. LET GOOD TIMES ROLL Bunny Sigler
22. WHITE RABBIT Jefferson Airplane
23. TESTIFY Parliament
24. WORLD WE KNOWN Frank Sinatra
25. TO LOVE SOMEBODY Bee Gees

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