

# Beatles album fails to recapture era

By RUSTY CAWLEY  
The Beatles at the Hollywood Bowl Capitol Records, \$5.98  
It's hard to believe it has been twelve years since Beatlemania crossed the Atlantic and stormed the country. Twelve years since John, Paul, George and Ringo be-

came the most salable items on the market, since rivaled only by the Bicentennial.  
In late 1964, you could buy Beatle wigs, Beatle ash trays, Beatle bobbing dolls, Beatle T-shirts, Beatle buttons, Beatle pennants, Beatle pajamas, Beatle pillows, Beatle

underwear . . . Beatle anything.  
Everyone waited for the bubble to burst and for the Fab Four to disappear down the tube along with the tons of junk that had been fashioned in their names.  
But the bubble never has burst, although it has deflated.

Witness the latest in what promises to be a series of Beatle rip-off albums, "The Beatles at the Hollywood Bowl."  
It will probably do very well, as did its predecessor, "Rock and Roll Music." Both are part of a Capitol Records plot to aid its sagging re-

cord sales by resurrecting the Beatle legend.  
The teenagers of that period will probably pick the disc up in an instant, hoping to recapture a portion of their past. The kids who discovered the Beatles through "Rock and Roll Music" and the re-released single "Got To Get You Into My Life" will buy it out of curiosity.  
But I have the same objection to this new album as I had to the last

excitement that was Beatlemania pressed into vinyl and captured for posterity.  
The album consists of 13 songs from their concerts at the Hollywood Bowl in 1964 and 1965. There are the standard Beatle classics: "Ticket to Ride," "Help!," "Can't Buy Me Love," "She Loves You."  
There are also their versions of rock and roll hits of the '50's: Chuck Berry's "Roll Over Beethoven," "Little Richard's," "Long Tall Sally" and, of course, "Twist and Shout."  
And there are samples of the Beatles' ad-lib stage humor. None are as funny as when John Lennon told a Royal Command Performance audience, including Queen Elizabeth, "You in the cheap seats clap. The rest of you just rattle your jewelry." But the comments on this album are probably more representative of a typical performance.  
Then there are the thousands of healthy, young female lungs whose voices make the album sound as if it were recorded at Kennedy International Airport.  
But it's really nothing more than history. And like all history, it is impossible to recapture the feeling of moment.

You can't know how it felt stand at ground zero when atomic bomb was dropped on Hiroshima by watching films of event.  
The same is true here.  
We know how the script was written. How the Beatles gradually fell apart until the final split in 1970 how they began their own careers and stagnated; how we learned the Beatles as a whole were greater than the sum of their parts.  
George Martin, the Beatles' producer during the 1960's, likes to talk about the time his nine-year-old daughter asked him about the Beatles.  
"You used to record them, didn't you Daddy? Were they as great as the Bay City Rollers?"  
"Probably not," Martin told her. "But in his mind he was saying, 'Some day she will find out.'"  
Some day the teenyboppers of today, with their K.C. and the Sunshine Bands and their Barry Manilow, with their Boogie Men and their Disco Ducks, will come to realize just how important the Beatles were.  
Unfortunately it won't be through albums like this one.

## Music Review

one: it treats the Beatles as nothing more than nostalgia. Not only is this absurd, but unjust.  
The Beatles did more for rock music in the six years they were in the public spotlight than all of the thousands of bands since then put together.  
Nostalgia is for Jay and the Americans, the Electric Rooster, Chubby Checker, the Dave Clark Five and the like. The Beatles influence is as alive today as it was in 1964.  
This is not to say "The Beatles at the Hollywood Bowl" is not interesting. It is, after all, a bit of the

# Andrews spends time in real estate, acting

United Press International  
HOLLYWOOD — Dana Andrews, 67, could be collecting Social Security payments, but the longtime star is too busy earning millions in real estate and acting to bother with it.  
Andrews spends six months a year starring in plays. He manages

to squeeze in at least one movie and an occasional television show in between business deals.  
A good old Mississippi boy and son of a Baptist preacher, Andrews has enjoyed a curious career. Although he's never won an Academy Award, the square-jawed star has appeared in three of Hollywood's most memorable classic: "The Oxbow Incident," "Laura" and "Best Years of Our Lives."  
While he hasn't gathered all the accolades of say, Jimmy Stewart, during his string of 70 movies over three decades, Andrews will be honored this month as "Mississippi of the Year" at special ceremonies in Biloxi, Miss.  
Andrews is a uniquely candid man who doesn't mind discussing subjects traditionally taboo among actors. He is an alcoholic who survived some notable bouts with the grape and now is a member of the National Council on Alcoholism.  
He is that rare actor who speaks openly about personal finances.  
"This is hard to believe," he said, "but I earn more money working in plays on the road than I did when I was a movie star."  
"I just signed a contract for \$2,750 a week for six weeks to do a play back east," he said. "The best I did at Goldwyn during my 10 years under contract was \$2,500 a week."  
"Actually, the Goldwyn contract was pretty good. They paid me for 40 weeks a year whether I worked or not."  
Andrews had a unique setup during the height of his popularity. He was under 10-year contract to Goldwyn and 20th Century Fox simultaneously.  
But acting salaries are a pittance compared to his business holdings. Among other properties, Andrews owns hotels, apartment houses, raw land and avocado groves.  
"When I first started in pictures in 1938 they paid me \$150 a week," Andrews said, laughing. "That was good money in those days considering Vic Mature started out at \$125 and Robert Preston began at \$100."  
"It never occurred to me that someday I'd do better in real estate. In 1969 I bought a hotel in Reno for \$300,000 and now it's worth \$3 million."  
"In the past three years I earned a million dollars on an apartment house project without putting up a penny."  
"Profitable as it is, though, business isn't connected with life —

only the necessities of life. Acting directly connected with the excitement of life, the idealism, creativity, approbation and, of course, the money too."  
Andrews has little trouble juggling his careers. He stars in one play a year, spending two weeks in rehearsals for each six-week run. More often than not his wife, Mary Todd — to whom he's been married for 38 years — costars with him.  
The plays run the gamut from "Any Wednesday" and "Mama Go-Round" to "Angel Street," "Light," "Coming Back Little She" and "Two For the Seesaw."  
I call my agent regularly to make engagements months ahead of time," Andrews said. "I earn about \$90,000 a year acting in plays, an easy work with Mary who is my friend and lover."  
"No matter where I'm working and business matters by telephone. I do one movie a year just to keep my hand in. Two years ago was 'Airport 75.' In 1976 it was 'The Last Tycoon' and this year 'Good Guys Wear Black.'"  
"There isn't much money in television and I don't like the way they make deals. Unless you're in a series the going rate for acting is only \$1,000 a day."  
"But there's a catch to it. You have to make yourself available for a week. That sounds like at least \$5,000. But they squeeze all your work into one day and then use my name to beef up the billing. It may be a three-line part."  
"That's not ethical and I don't want to waste my time like that."  
Andrews, who was an accountant before becoming an actor, developed his real estate shrewdness attending night classes at UCLA years ago. He is a shrewd businessman with a genuine knowledge of contracts, loans and interest.  
He finds his celebrity more a nuisance than help in business dealings.  
"My fame in show business doesn't help at all," he said. "For instance, the Chase Manhattan Bank is less inclined to lend me money as an actor than it would be just another businessman."  
"As a matter of fact, as an actor I'm something of a target risk."  
"But it never occurs to me to stop up acting and stick strictly to business. Both ways of life are exciting just as long as you remember to be fair in love, war and business."

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