THE meteoric pop career of Brian Epstein, which began when he heard the Beatles in Liverpool's Cavern Club in November, 1961, ended on Sunday, August 27, 1967, with his tragically sudden death.

In six years he is believed to have made a million pounds and built the most powerful pop empire in the world. What will now happen to that empire?

CONTRACT

At press-time the answer had still to be given. Future control of NEMS Enterprises may lie with any or all of Epstein's fellow directors, who include his joint managing director, Robert Stigwood; Vic Lewis, the bandleader-turned-impressionist; David Shaw; and his younger brother, Clive Epstein.

If no will is found, Epstein's interests in NEMS, believed to be worth about 70 per cent, will go to his recently widowed mother, Mrs. Ethel Epstein.

One thing is certain—the Beatles. Their tour next year will need a big say in their own future management, one possibility which cannot be ruled out is that they could manage themselves for a time. Their contract with NEMS is in any case due for renewal in October.

MEETING

Tony Barrow, NEMS Press Officer, told the Mail: "The Beatles are too数目 by Brian's death to make any plans at the moment, and until there has been a full board meet- ing, nothing can be finalised."

John, Paul, George and Ringo will not be at the funeral of the 42-year-old Fifth Beatle; nor will any other stars, at the request of his relatives who want a private family only ceremony in Liverpool.

His death has left his friends and associates stunned. Cilla Black flew home from holiday in Portugal immediately she heard the news.

TRAGIC

She told the Mail: "The news of Brian's death is so awful that I scarce know what to say. That any great man, so young and so talented, should lose his life so tragic, is means more when he seems so close. He was a close friend and advi- see who has guided every step of my career."

At the same time my sympathy, of the rest of the Epstein family, whom continued on page 2.
SOLO EP ALSO BEING RELEASED
KINK DAVE WILL FOLLOW 'CLOWN' HIT

RAWLS TO VISIT HERE
U.S. soul singer Lou Rawls is to visit Britain in October.

NEW SINGLE FOR ANITA HARRIS DUE
‘HEROES’ by Anita and Richard, Columbia

TOP TEN JAZZ

US TOP TEN

TOP TEN FOLK

JIM ROYER, vocals.

NEWS IN BRIEF

MORRIS HARRIS, vocals.

THE KINKS DAVID will release a follow-up to ‘Death of a Clown’ at the end of this week. And the Kinks have a single out in four weeks.

The Kinks have also started to rehearse a cabaret act and make their first ventures into the cabaret field in public.

The Kinks will definitely make a film in the New Year, Ray and Dave Davies say, and the older Kinks will be in it and there will be supporting non-actors.

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JOHN WALKER ORDERED TO BED SUFFERING FROM EXHAUSTION

JOHN WALKER was ordered to rest by a doctor last week after being taken ill. He was suffering from exhaustion and a heavy cold. Despite being ill, he completed appearances over the weekend at Harrington, Niles and Bourneaton.

GREEN AT 100 CLUB

BRIAN GREENE'S Jazz Band of plays at London's 100 Club on Sunday (18) before leaving next door to the Zoo. The Zoo band plays new concert for the 100 Club (12) and remains in Zurich for the Festival which ends on September 16. The group use the hotel, the Lounge Lizards take over the Thursday residency at London's Tally Ho (14).

CONDON'S CLOSES

EUGENE CONDON'S in New York has closed, one of the city's oldest jazz clubs, after operating for 21 years. The club has closed its doors and is up for sale. Condon opened his famous jazz spot 25 years ago on West 3rd Street in Greenwich Village and has remained there for 15 years before moving the club to East 3rd Street on Manhattan's East Side.

Now that Nick's and Condon have closed, the small club scene on the East Side is almost entirely left in New York for small, intimate jazz clubs.

GOODMAN TRIO

D'EURISNER Benny Goodman was forced for a new trio which also in the Eight Pale-

NEW SINGLES FOR TURTLES AND VINCE

VINCE HILL, Ike and Tina Turner, the Turtles, the Shadows, Billy Fury, Shirley Bas-

Beetles visit Wales to hear philosopher

The Beatles left London last Friday to spend five days in Bangor, North Wales, listening to the meditation lectures of Indian philosopher Mahararshi Mahesh Yogi. But they returned on Sunday, following the news of Brian Epstein's death.

John Lennon, George Har-

R&B TRUMPETS

Green's Jazz Scene on Sep-

September MAKER.

NEW SINGLES

VINCE TURTLES AND

THE BEE GEES in concert at the Odeon Cinema, which ends on September 24, to the band's official opening on Thursday night.

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This was open in cabinets for three weeks at the Harvey’s Music store on September 15. Nothing further has been heard from the home of the band since the release of their first single.

I gotta lotta rhythms. I got cha cha, mambo, rumba, samba. I got bossanova, twist and surfin’. I got four beat and three beat to the bar.

Any tempo fast ‘n slow.

And I got bass drum, snare drum, high hat and conga drums. Yeah man! I just press the buttons and I got rhythm. I gotta Selmer Rhythm Box.

Will match any high impedance amplifier or can be plugged into a spare input with another instrument. Easily portable. Get yourself a whole rhythm section – get yourself a Selmer Rhythm Box 72 GNS.

JONESFilm Prileges to be

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Brian Epstein is dead and world show business has lost its most spectacularly successful manager.

In his short but fantastic career he guided the Beatles, Cilla Black, Gerry and the Pacemakers, Billy J. Kramer and others to the pinnacles of pop success. He had his failures too along the way, but they were overshadowed by the stupendous conquests of John, Paul, George and Ringo.

Epstein's career as a manager paralleled theirs as entertainers. Before that he'd become bored with acting, window dressing, selling furniture, records and books. People often asked—did he make the Beatles they make bin.? And Epstein himself was always the first to say the Beatles would have been as big without him. But his stubbornness was his deep belief in their fabulous future when they were still unknown.

He told the world they would outstrip the Elvis Presley and was laughed at. He was too polite for that.

Last month, the Melody Maker series of interviews, as the series was called, were written by the MM's Mike Hennessey. He knew Epstein, a millionaire, very well. Epstein was of reflection glory of the Beatles and admiration were absolute.

Billy J. Kramer was an early NEMS success thanks in part to Epstein's personal management.

CALCULATED

On his possible addiction to LSD and marijuana, both of which he'd admitted sampling, he commented: "I look that risk. It was a calculated risk."

On his own failings he said, "I reproach myself most often for being had imprudently and for being mean from time to time." On failings in others he said: "I think I have overcome a very large gap so far have been willing and tolerant of egomaniacs." When asked if the Beatles would have been as successful if managed by someone else he replied: "They may have been as successful, but I don't think they would have been as happy."

Asking on suggestions that he'd used the Beatles in interviews and artists he replied: "This is absolutely untrue. I have always been perfectly single-minded about the and have been easy to manage."

On the possibility of failure he said: "The Beatles have been easy to manage."

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On the possibility of failure he said: "The Beatles have been easy to manage."

Asking if he'd ever contemplated suicide he replied: "Yes. But I think I've got over that period now."

CREATIVE

On the thing he feared most in life "Loneliness. I hope I'll never be lonely."

Although, actually, one inflicts loneliness on oneself to a certain extent.

The Epstein Interviews, as the series was called, were written by the MM's Mike Hennessey. He knew Epstein over a long period.

This week he commented:

It may seem ironic to talk of failure in connection with a millionaire. Yet the impression I formed of Brian Epstein was of a man desperately wanting to be creative, to express himself artistically, but knowing in his heart that he was destined for second hand fame — the reflected glory of the Beatles for whom his devotion and dedication were absolute. He wanted it so much to be known as the fifth Beatle but I'm sure he was only too aware that he could not match their wit, their creative genius, their inimitable inventiveness. "The Beatles make an effort to involve me in what they're doing." This significant remark is made more poignant by his further admission that his greatest fear was loneliness: Brian Epstein, a basically kind, sometimes petulant, always irritatingly honest man, had come to terms with his loneliness, although he had no inclination to put it to the test, he must also have wondered "Could I succeed without them?"
The hustle of the Great West Road gradually dies behind you as the river grows cooler. The architecture on this kind of quaint look — as though each house ought to have a mossy high water mark around its belly. Nearby you drift into the natural silence wishing you had wings on your feet instead of noisy nails that grooves holes in the atmosphere. Giant willows bow gracefully to the river bank, glowing in the sunshine. The timeless peace is deafening, so beautiful.

It was our sudden sentry to Steve Marriott’s front door. This haven is a far cry from the hectic, sentimentalised, world of the pop idol you may ask. Maybe also. But it’s the same message on the gas conker fixed up so that it moves on the agenda as a non-urgent item. Giant willows bow gracefully to the river bank, glowing in the sunshine. The timeless peace is deafening, so beautiful.

Recently, “We’ve got the alarm system on the river,” explained Charles, he’s our own style.”

The architecture takes grows nearer. The sound of soul.

Hug and the river bank, glowing in the sunshine. The timeless peace is deafening, so beautiful.

Audiologists dig a short time to this place. Giant willows bow gracefully to the river bank, glowing in the sunshine. The timeless peace is deafening, so beautiful.

The band stand in circles and echoed their talk. It was getting late, and there were some good scenes at our old beds and plates but now everything is really nice and I’ve been really happy for the last few months.

The dog ran around in circles and echoed its talk. It was getting late, and there were some good scenes at our old beds and plates but now everything is really nice and I’ve been really happy for the last few months.

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"THE JAZZ WE knew and loved in the 1930s, '40s, '50s is gone even in the early '80s — is gone. The audience is fading away."

This concert assessment was voiced by the other day by a normally optimistic man, the affable and articulate, Julian "Cannonball" Adderley. One could point to his own quintet as the ideal reflection of his argument, but he has a reassuringly: "We enjoy a great deal of success playing what we do, because people don't get enough of a chance to hear it—there aren't that many musicians playing it."

Implied in this statement is the speculation young jazz players. The Ellington, Basie, and Gershwin are gone, and we are forced to come to terms with us, but there will be no direct descendants to replace them.

"It's a strange thing," Adderley continued. "Here we have a generation of kids who are getting fed a different diet of music; they all have records and have heard "radio" and radio in the era. The only thing wrong is, they know nothing about what happened.

"What can we do to remedy this? For one thing, public today, the jazz scene is dominated by the renaissance of Jimmy Smith, Charlie Byrd, and the like. But what's happening to the young jazz artists?"

"One hopeful aspect is that the avant-garde opens to a broad spectrum of popular music. They have no chance to do their own music. The only music they are exposed to is music from the new experiment. They are indeed the perfect audience for the kind music, because they are not known it was very big in Los Angeles and the South. The practical purpose of it's not needed."

"Some elements are present in the young players. But we have to say, the music is gone.

Jazz Scene

"For the New York jazz music, and for more jazz music, it's gone."

ALAN PRICE

reviews this week's singles in

JISC and MUSIC ECHO

OUT NOW 9d

headed for the top is the New York jazz music. I'd be better

MIKE HENNESSEY

JAZZ SCENE

Requiem for a Jazz we knew and loved so well

CANNONBALL

The greatest jazz season ever!

YOUR GUIDE TO WHERE'S IT AT

THIS autumn will see the greatest concentration of American jazz talent ever brought to Britain. Between september 18, when the Max Roach Quintet opens at London's Ronnie Scott Club and at the end of the near the Harold Davison Organization and Scott Club between them are presenting a galaxy of star instrumentalists and singers which reads like a Who's Who of jazz. Here are details of the club and concert appearances of some of those visit, so far as they have been finalised, with personal information and a breakdown of the Jazz Expo '67 and Scott's Autumn Jazz Festival.

MAX ROACH QUARTET with ABBY LEWIS (vel) and CLARK TUCKER (sax) at Ronnie Scott Club (September 18).

ADAM PONTI (vel) and CHARLIE CRAWFORD (drums) at the London Hilton Club (September 19).

JAMIE LEE (vel) and CLARK TUCKER (sax) at Ronnie Scott Club (September 20).

JIMMY TAYLOR (vel) and JERRY NELSON (sax) at Ronnie Scott Club (October 1).

MADISON SQUARE GARDEN, NEW YORK (November 6).

DOROTHY DIXON QUARTET (vel) and JONES TUCKER (sax) at Ronnie Scott Club (October 24).

PATRICK JONES (vel) and JOHN DAVIES (sax) at Ronnie Scott Club (October 25).

CARL LEWIS (vel) and JIMMY TAYLOR (sax) at Ronnie Scott Club (November 6).

WOLF BILL BAXTER (vel) and JON MURPHY (sax) at Ronnie Scott Club (November 2).

ROBERTO ALBERTI (vel) and BRUCE TUCKER (sax) at Ronnie Scott Club (October 27).

CRAIG TARRANT (vel) and LARRY WRIGHT (sax) at Ronnie Scott Club (November 3).

JOHN CRAWFORD (vel) and ANTONIO CARLOS JOSEPH (sax) at Ronnie Scott Club (November 16).

WILLY DUBE (vel) and JUDE THOMAS (sax) at Ronnie Scott Club (November 18).

The GAVORROCK QUARTET (vel) and CLARK TUCKER (sax) at Ronnie Scott Club (November 26).

FOUR TAKES (vel) and JERRY NELSON (sax) at Ronnie Scott Club (November 28).

"The greatest jazz season ever! compiled by max jones"

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WHAT Dylan did was to liberate the whole field of lyric writing from the world of adult fantasy and start talking about real things. He showed everybody that the teenage audience was more adult and receptive to ideas than anyone had ever imagined before.

Tom Wilson was talking about his recording-activities and his ideas on British and American pop. A tall (6 ft 4 in) bearded and handsome man, he made a striking impression as he strode through the lobby of the Royal Garden Hotel, Chelsea, in his all-white suit.

At 35, he has 13 years of record-making behind him already. He started acquiring knowledge of disc-jockeying and recording at Harvard, where there was a student-owned radio network.

"I was president of the jazz society there, and began to learn about the recording techniques," said Wilson. "We sponsored one of Dave Brubeck's earliest concerts, I did interviews with Charlie Parker and others, and we recorded Herb Pomeroy, Serge Chaloff and Stan Getz. We started to develop a style of our own, and that's where I learned radio and recording techniques.

Later, Wilson started the Transition label. When he went to New York he worked with United Artists—recorded Greil Marcus, Herbie Mann, Art Farmer and Block Peters—and from UA moved to Spot for two years.

From there to Audio Fidelity, where he "first became fantastically interested in sound," and then the Flamingo in Los Angeles, and from there to the West Coast for Curb Records hired him in 1963.

SESSIONS

In November of 1963 he switched from Columbia to Spot, where he works as producer, producing Bob Dylan and the Animals, Neil Young, John Mayall, the Byrds Project, and the Mothers of Invention.

With Columbia, Wilson produced Bob Dylan and also did the first sessions for the Byrds. With Wilson, Bob Dylan was the first musician ever to abandon his guitar for an acoustic one. And it wasn't creative that Dylan did this, Wilson explains. He strode into the garden hotel, Kensington, in his all-white suit.

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"I was president of the jazz society there, and began to learn about the recording techniques," said Wilson. "We sponsored one of Dave Brubeck's earliest concerts, I did interviews with Charlie Parker and others, and we recorded Herb Pomeroy, Serge Chaloff and Stan Getz. We started to develop a style of our own, and that's where I learned radio and recording techniques.

Later, Wilson started the Transition label. When he went to New York he worked with United Artists—recorded Greil Marcus, Herbie Mann, Art Farmer and Block Peters—and from UA moved to Spot for two years.

From there to Audio Fidelity, where he "first became fantastically interested in sound," and then the Flamingo in Los Angeles, and from there to the West Coast for Curb Records hired him in 1963.

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MARSHALL - 1ST AGAIN

with a revolutionary new concept in amplification - 'POWER BUILDER'

For less than the cost of a normal 30 watt amplifier and speaker setup you can now buy a 100 watt 'POWER BUILDER' set up and, at any time, add extra 50 watts 'POWER BUILDER' units right up to 500 watts.

IT'S THE LATEST & GREATEST
AND WHAT'S MORE IT'S MARSHALL

Rone. Morris & Co. Ltd. 32-34 Gordon House Road, Kentish Town, London, N.W.1

Eric unveils the 'new' Flamingo amplifier

LONDON'S long-running Flam-ingo Club has gone hippie under its new name, the Pink Flamingo.

The ceiling is covered in flowers, psychedelic paintings adorn the walls and above the audience, stuffed pigeons, lit by ultra violet lights, sit on pipes. The stage, extended by four feet, is decorated with flowers, beads and jewels. The club was completely packed on Saturday for Eric Burdon and The Animals - but hippies were few. Highspots
A hippie is supposed to be someone who becomes aware but if you're really hip you don't get involved with LSD and things like that.

BY ALAN WALSH

I've ever done is keep being me and it's just all worked out. I did it all magic... I just did it. We never planned anything. So it's obvious... because I'm a musician now, that's what I was destined to be. It's my life.

NEXT WEEK

WHAT WILL THE BEATLES DO ON THEIR NEXT LP?

LISTEN LONG OR SAMPLE SINGLE

The TEMPTATIONS

You're My Everything
Tamla Motown TMG620

GLADYS KNIGHT & THE PIPS

Everybody Needs Love
Tamla Motown TMG619

DANTALANS CHARIOT

The Mad Man Running through the fields
Columbia DB620

KENNY LYNCH

Movin' Away
Mercury 54001

THE SWINGING BLUE JEANS

Don't Go Out into the rain
Two Pounds
THE MONTH briefly than complemented the film. Ornette finished this 1965 contains some of the greatest musical moments that Ornette Coleman has so far committed to record. Originally intended for Conrad Aiken’s film, Chappucca, the sleeve-note (which in accordance with current CBS usage is almost devoid of any personal details) relates that Ornette declared that the music was “in itself so beautiful that it should be heard on its own.” It was recorded by Ravi Shankar was eventually good, I believe.” Rocks wasn’t far out in his judgment, for the music is so powerful and individualistic that it could well have remained rather than complemented the film. Ornette finished this recording just before he began to London in August 1965 and it certainly catches him at an inventive peak which stretches for four LP sides without any sign of strain. Lizzio and Moffett, their regular sidemen, are augmented by a dozen musicians including Pharoah Sanders whose role is material to punctuate and comment behind Ornette’s alto. The textures produced by the scoring, which was presumably done that side of sound, similar to those heights but not so elevated, which swell and subside beneath the alto-horn-drum unit. Only in Part IV, the second side of the second album, does the accompaniment under briefly to take part in the music’s development.

Ornette strides through all four sides of the art, tirelessly in command of the situation, masterly in his handling of tenor, alto, bass, drums, joy to sadness, jolt to momentary down-swings, oddly furry and furry along with the usual.” The alto’s singing, the form, and the horn with the complete work of the band in a field of hobbit-size relationships. The conception is similar to that on the album Miles Davis’ “Miles Ahead” album, and it could have just as great an influence in directing future developments in this field.—B.B.

Gipsy

The term mainstays, or those hand sewing of a vast range of sounds and styles, contains of that Ornette has ever recorded. It’s a fine album, despite the absence of 1964. The opening four songs by Evans, Pien, and Carter are the mainstays of this album, not only the leader’s favorite. The growth of the trumpet, alto, and tenor sound is incisive, the rhythm section so tight and steady that one would never guess that this is the first recording. The tenor’s bluesy lines are a joy to hear.

THE BYRDS

LADY FRIEND

2534

CHART SHOTS

GEORGE FAME

TRY MY WORLD

2545

BETTYE SWANN

MAKE ME YOURS

2542

SIMON & GARFUNKEL

YOU DON’T KNOW WHERE YOUR INTEREST LIES

2511

LOU CHRISTIE

THE MARMALADE

GINA

2522

I SEE THE RAIN

2548

ANITA HARRIS

JUST LOVING YOU

2724

SALE! SALE! SALE!

JAMES ASMAN’S RECORD CENTRE

(a) REMARKS TO THE LEADER OF THE WEEK

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1351 S. 6TH ST.
NEW MEXICO, USA

349-2300

MARK WISE, M.D.

HARVEY KLEIN

ANITA HARRIS

WHERE IS THE ACTION...ON

THE BYRDS

LADY FRIEND

2534

NEW SINGLES

RAY CONNIFF & THE SINGERS

MOONLIGHT BRINGS MEMORIES

2588

LOU CHRISTIE

THE MARMALADE

GINA

2522

I SEE THE RAIN

2548

ANITA HARRIS

JUST LOVING YOU

2724

Diana, supreme new singles, steps out front

Diana Ross & THE SUPREMES, “Reflections.” For the first time since “I’ll Do Anything,” Diana Ross and the Supremes have been on the ball. “Reflections” is a fine piece of pop music, with a smooth, harmonically rich sound. It was produced by Bill Letlow, who has worked with them on several previous hits. The Supremes’ backup singers, the Marvelettes, also provide strong support.

WAYNE FONTANA: "The Theme From…”... Whatever happens, it’s gonna be good. Wayne Fontana & The Mindbenders have had a few hits, and this is likely to be one of their biggest. The song is a catchy, upbeat number with a hook that’s sure to stick in your head.

DANIELLE'S CHASUBLES: "I'm A Man." The theme is a good one, and the production is solid. Danielle's Chasubles are a bit more commercial than their previous work, but they've still got a good tune.

For more new singles, check out the new singles listings in this week's Melody Maker.
The four folk faces of the Spinners

The Spinners, dedicated folk-singers, much-loved for their choice of repertoire, excellent team spirit and the presenting four very different and distinct personalities.

And it is probably that individual sense of responsibility and personal dedication that makes the group so well liked. They have made it possible for their fans to dance to folk music in a way which is at the moment so popular, but which they do not feel are done by other groups. The Spinners have always believed in the idea of a group which, above all, is the group.

In a word, the Spinners have made it possible for their fans to dance to folk music in a way which is at the moment so popular, but which they do not feel are done by other groups. The Spinners have always believed in the idea of a group which, above all, is the group.

UNIQUE

If Tony Davis appears to be the leader, it is only because of his film, the film which is the group. The Spinners, and looks at all the negotiations and business through their camera and video recorders, is a valuable asset to the group. The Spinners are now a single personality has been established as a group, and is much the same mixture as our whole personalities. They are so much like the Spinners, and are more similar in their public appearances as well.

The Spinners are a group, and are very much a group. The Spinners are a group, and are very much a group.

THE INCREDIBLE STRING BAND: folk SGT Pepper

STRING BAND — NO LONGER FOLK SINGERS

They have more than 100 folk and television appearances behind them. They are the leading English folk groups and television series. They took part in the film "with the Beatle" which was shown in 1966. They are also well known in the folk music world. The Spinners have always believed in the idea of a group which, above all, is the group.

Ten-Country Tour for Dorriss

I am happy to talk to folk and folk music fans, in their various forms. I am also happy to talk to folk music fans, in their various forms.

The incredible story of the incredible string band is remarkably well known, a story that has been passed down through many generations. It is told with the same passion and honesty that the band was formed. The incredible string band is a story of a group of people who have been together for over two decades, a story of a group of people who have been together for over two decades.

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Sgt. Pepper’s secret words—
not even the Beatles know

A* the very end of the second side of "Sgt. Pepper’s Lonely Hearts Club Band" is something that not even the ears have heard, which sounds like a "Who’s Who" of Brandoes from the days of the greats. It is
achieved in the "Speaker’s Magic Piano." It was a gimmick which could only be termed recording studio and certainly could not be wrong with a
selector method with an electronic organ, which would definitely require the services of a very competent engineer. It was a simple method which
was chosen for the master oscillations of the organ and the bellagio power amplifier—Electronic engineer WALLACE BERLIN.

What qualifications are required to enter the musical profession as an arranger?—JANET CLARKE, Cahir.

To make a career as a pianist, one first needs to play in an admiring, preferably piano, as this would develop your ear both rhythmically and
harmonically. Once you have acquired a knowledge and an appreciation you would be in a very good position if you were interested in
playing and you could achieve a position in the orchestral world and join the School of Management Arranging, Grosvenor Street, London.
While the term excellent correspondence and writing, including one of the complete beginner. With knowledge of music, and
composing and arranging, you have a lot of trouble with guitar strings. I use a good make, Black Diamond, but after playing on a new set or two or three times they start getting rusty, even with taking
the trouble to wipe them after an evening’s playing. Do this however and don’t stop. And you’ll do OK. The man who plays the guitar will
be able to tell you what the Beatles say at the end of the record, but we just don’t know. We think about it sometimes and all the words. After
it was all on the master tape, the master recorded activity, and we were just as noisome as we could be.


I am trying to find out the kind of electronic music that was used in making the Beatles’ records. Is there some master tape at one of the boutique bars
of the 60s? I have a set of equipment and I would like to start a similar recording label. It is not possible to duplicate some of the Beatles’ music. I was
I do not know of any similar recordings made by the Beatles. It would be possible to create the effects

TOMMY BUCKLEY

Radio Jazz

Now playing

5.30 p.m. - BRYAN WILKINSON
5.45 p.m. - JOHN MASON
6.00 p.m. - JIM CAMPBELL
6.15 p.m. - BRYAN WILKINSON
6.30 p.m. - JOHN MASON
6.45 p.m. - JIM CAMPBELL
7.00 p.m. - BRYAN WILKINSON
7.15 p.m. - JOHN MASON
7.30 p.m. - JIM CAMPBELL
7.45 p.m. - BRYAN WILKINSON
8.00 p.m. - JOHN MASON
8.15 p.m. - JIM CAMPBELL
8.30 p.m. - BRYAN WILKINSON
8.45 p.m. - JOHN MASON
9.00 p.m. - JIM CAMPBELL
9.15 p.m. - BRYAN WILKINSON
9.30 p.m. - JOHN MASON
9.45 p.m. - JIM CAMPBELL

Saturday September 2nd

ROYALTY BALLROOM, SOUTHGATE
Ent: Sarah Dugdale, Tuesday September 5th

THE SYN

ROYALTY BALLROOM, SOUTHGATE
Ent: Sugababes, Thursday September 7th

ROYALTY BALLROOM, SOUTHGATE
Ent: The Troggs, Friday September 8th

THE CREATION, THE SHELLES
Ent: The Creation, Saturday September 9th

THE MAZE

Ent: The Maze, Saturday September 16th

ROYALTY BALLROOM, SOUTHGATE
Ent: The Syn, Saturday September 16th

THE MAZE

Ent: The Maze, Saturday September 16th

THE MAZE

Ent: The Maze, Saturday September 16th
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- **ERIC SILK SOUTHNISH JAZZ BAND**
- **MOBY DICK AND HIS BAND**
- **PETER SQUALL**
- **SUSSEX**
- **THE SCORPIONS**

**SATURDAY**
- **FRED DIBnah**
- **GERMANIA POND**
- **GREAT NECK**
- **JOEY DEE & THE STARLIGHTERS**
- **JOEY MAMET**

**SUNDAY**
- **BILLY JOE & THE SOUTHERN JAZZ BAND**
- **BOBBY JOHNSON & THE ATONS**
- **CLIFF BENNETT & HIS REBEL ROUSERS**
- **JACKIE McLEAN**
- **KEITH SMITH & HIS JAZZ BAND**

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SATURDAY 10th SEPTEMBER 9.30 pm

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- **HIGHGATE VILLAGE**
- **JUDE BAGGIS AND HIS JAZZ BAND**

**SATURDAY**
- **GERANIUM POND**
- **TROYBURN**
- **THE X JAZZ BAND**

**SUNDAY**
- **THE CHICKEN SHACK**
- **THE BAYES BAND**

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PUBLIC NOTICES

THEATRICAL EMPLOYERS' ASSOCIATION.

NOTICE IS HEREBY GIVEN that Theatrical Employers' Association of Great Britain and Ireland, have accepted note of complaint by the British Union of Amateur Musicians against Barry C. Stuart and Ian Bruce Stuart of 170 Fleet Street, London, E.C.4, for the purpose of applying for a Deputy Chairman to be appointed to this case.

SIGNED

IAN B. STUART

BANDS

1/4 per word

ACKNOWLEDGED IN THE BASEMENT, ALEKSLANDIA, FLEET STREET, LONDON, E.C.3. ALL ENQUIRIES TO BE POSTED TO THIS ADDRESS. ALL ENQUIRIES ARE TREATED WITH THE GREATEST CONFIDENCE.

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LIVESTOCK JAZZ BAND WANTED. Contact 1/4 per word

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Thank goodness for George, and sanity.

THANK goodness for sanity. "George In Hippyland."
(MM August 19) pointed out that "The answer's in your own head." The flower children, hippies and beautiful people have enough ways of digging beautiful music, people and things without using lethal and soul destroying chemicals to create artificial half world. - BROADHURST EVANS, Reading, Berks.

L.P WINNER

HARRISON: "answer's in your own head"

BBC GET HIP—THANKS TO THE POP PIRATES

so the pirate era has all but ended. The BBC will be providing a hipper service for pop fans and the scene is moving at a much faster pace— all thanks to the pirates.

Over here in Sydney commercial radio is very established, but unlike the pirates has at least two or three ads after each record, has boring DJs who know nothing about the scene and rarely play a record unless it is in the chart. They have no scope for individuality.

Your pirates were taken off their peak. Perhaps it was just as well, before they became too much like you.

PETER R. BLAKE, Kivoli, Sydney, Australia.

A feature of those who listen to pirate radio is the request that the Government is going to restrict radio listeners' rights. For instance, in the Sydney area, there are at least ten pirate radio stations operating at the present time. It has been suggested that the Government could use this as an opportunity to increase its revenue by issuing licences for pirate radio stations.

The net effect would be to increase the amount of money spent on the legitimate media. The result would be that the pirates would have to increase their efforts to attract listeners by playing the latest and most popular records. This would, in turn, reduce the amount of music available on the legitimate media.

Another possible solution to the problem of pirate radio is to introduce a "reactive" system. Under this system, the Government would impose heavy penalties on pirate stations that broadcast popular records. This would encourage pirate stations to concentrate on playing obscure records.

An alternative solution would be to introduce a "proactive" system. Under this system, the Government would provide financial incentives to pirate stations that broadcast obscure records. This would encourage pirate stations to concentrate on playing obscure records.

The net effect would be to increase the amount of music available on the legitimate media. The result would be that the pirates would have to increase their efforts to attract listeners by playing the latest and most popular records. This would, in turn, reduce the amount of music available on the legitimate media.

It is unlikely that the Government will accept any of these proposals. However, it is probable that pirate radio will continue to exist for some time to come. The only way to ensure that pirate radio ceases to exist is for the Government to introduce a comprehensive system of copyright protection for music. This would make it illegal for pirate stations to broadcast music without paying the copyright owners.

Yours sincerely,

PETER R. BLAKE, Kivoli, Sydney, Australia.

I completely disagree with Chris Welch's view of the Windon Jazz Festival, and I am shocked by his report. It is an extremely biased report of a very successful event. He seems to think the Wimborne is a little "old-fashioned."

Well, judging from the audience response there were over a few "old-fashioned". It can get long before the grand set and the recongnition day begins. - ROGER NICHOLSON, Wimborne, Dorset.

CHRIS WELCH writes well, but his views sometimes show a marked ignorance. "Pagan and Valley" is not quite right in this period after all the world is not so simple anymore. All groups which don't even come to the BBC are not necessarily in the wrong.`

CHAIRMAN, Wimborne, Dorset.

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BLUE, BALLADS AND LAMENTS FOR GUITAR

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You have just returned from Haight-Ashbury. What were your impressions of life there?

Well, we were only in Haight-Ashbury for about 30 minutes but I did see quite a bit. We parked our limousine a block away just to appear the same and walked along the street for about a hundred yards, half like a tourist and half like a hippie. We were trying to have a look in a few shops.

Who was with you?

Pattie her sister Jenny, a friend of Jenny's, Derek Taylor, Neil Aspinall, our road manager, and Magic Alex, who's a friend. We walked along and it was nice. At first they were just saying "hello" and "can I shake your hand". Then more and more people arrived and it got bigger and bigger. We walked into the park and it just became a bit of a joke. All these people were just following us along.

One of them tried to give you STP, I believe?

They were trying to give me everything. This is a thing that I want to try and get over to people. Although we've been identified a lot with hippies, especially since all this thing about pot and LSD's come out, we don't want to tell anyone else to have it because it's something that's up to the person himself. Although it was like a key that opened the door and showed a lot of things on the other side, it's still up to people themselves what they do with it. LSD isn't a real answer. It doesn't give you anything. It enables you to see a lot of possibilities that you may never have noticed before but it isn't the answer. You don't just take LSD and that's it for ever, you're OK.

A hippie is supposed to be someone who becomes aware — you're hip if you know what's going on. But if you're really hip you don't get involved with LSD and things like that. You see the potential that it has and the good that can come from it, but you also see that you don't really need it.

I needed it the first time I ever had it. Actually, I didn't know that I'd had it, I'd never even heard of it then. This is something that just hasn't been told. Everybody now knows that we've had it but the circumstances were that somebody just shoved it in our coffee before we'd ever heard of the stuff. So we happened to have it quite unaware of the fact.

I don't mind telling people I've had it. I'm not embarrassed. It makes no difference because I know that I didn't actually go out and try to get some.

You've never deliberately set out to take LSD?
striving for something which is called God. For a reunion, complete. Everybody has realised at some time or other that no matter how happy they are, there’s still always the unhappiness that comes with it. Everyone is a potential Jesus Christ, really. We are all trying to get to where Jesus Christ got. And we’re going to be on this world until we get there. We’re all different people and we are all doing different things in life, but that doesn’t matter because the whole point of life is to harmonise with everything, every aspect in creation. That means down to not killing the flies, eating the meat, killing people or chopping the trees down.

Can we ever get it down to this level?

You can only do it if you believe in it. Everybody is potentially divine. It’s just a matter of self-realisation before it will all happen. The hippies are a good idea—love, flowers and that is great—but when you see the other half of it, it’s like anything. I love all these people too, those who are honest and trying to find a bit of truth and to straighten out the untruths. I’m with them 100 per cent but when I see the bad side of it, I’m not so happy. To get anywhere near what you are talking about, do you believe you have to be a hippie or a flower person?

Anybody can do it. I doubt if anyone who is a hippie or flower person feels that he is. It’s only you, the press, who call us that. They’ve always got to have a tag. If you like, I’m a hippie or a flower person. I know I’m not. I’m George Harrison, a person. Just like everybody else, but different to everybody else at the same time. You get to a point where you realise that it doesn’t matter what people think you are, it’s what you think you are yourself that matters. Or what you know you are. Anyone can make it. You don’t have to put a flowery shirt on.

Could a bank clerk make it?

Anyone can, but they’ve got to have the desire. The Beatles got all the material wealth that we needed and that was enough to show us that this thing wasn’t material. We are all in the physical world, yet what we are striving for isn’t physical. We all get so hung up with material things like cars and televisions and houses, yet what they can give you is only there for a little bit and then it’s gone. Did you ever reach the point where you com-

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NEXT WEEK

WHAT WILL THE BEATLES DO ON THEIR NEXT LP?

I’m a musician. I don’t know why. This is a thing that I’ve looked back on since my birth. Many people think life is pre-destined. I think it is vaguely but it’s still up to you which way your life’s going to go. All