

# 1966

29th/30th/31st  
July at  
Richmond

I enjoyed this 1966 Festival as much as the 1965 one. The line-up was great and the buzz was all about the formation of the supergroup **Cream** (page 121). For me that was bittersweet, because it meant that two of my favourite groups were losing their key members. Eric Clapton had left John Mayall's Blues Breakers; Jack Bruce and Ginger Baker had left the Graham Bond Organisation. But the new group was going to be exciting, no doubt.

**Cream** came on at 9.00pm and they were as good as everybody had hoped they would be. But there was one event a little earlier which sticks in my mind even more clearly.

I was with my usual gaggle of friends and we had bagged good seats not too far from the stage.

Eric Coleman, my long-time gig companion, had offered to get fish and chips for us all during a lull in the music. Money exchanged hands and off he went.

Time passed and we were looking out for him. Eventually we spotted him in front of the stage, scanning the crowd and obviously unable to find us.

## 6th Jazz and Blues Festival at Windsor

'Eric! Eric!' we called. We could see him but he couldn't see us. 'ERIC! ERIC!' He was peering into the crowd but still unable to see us. We stood up and waved, anxious to get our hands on the fish and chips, shouting '**ERIC! ERIC!**' Some people sitting behind us joined in for fun: '**ERIC! ERIC! ERIC!**'

Eric is looking bewildered and a little ruffled at all this kerfuffle, but we are just a sea of faces to him. The situation gets worse as more and more people join the refrain: '**ERIC! ERIC! ERIC! ERIC!**' The whole crowd think we have seen the hotly anticipated Eric Clapton. '**ERIC! ERIC! ERIC! ERIC! ERIC! ERIC!!**'

Before our Eric breaks down completely, one of our group of friends makes his way down to the front to guide Eric back to us. But it is too late – there is a tsunami of:

**'ERIC! ERIC! ERIC! ERIC!'**

The crowd then erupts in a huge cheer, as amazingly Eric Clapton pops his head round from the side of the stage to see what on earth is going on. He is as perplexed as our Eric, but he gives the crowd a wave and everybody is happy, except for our Eric, who is shaken *and* stirred!

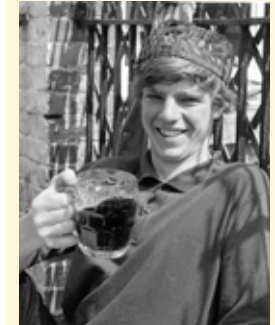
*In the Marquee tent where lesser known acts were playing, at 9.15pm was a group called Bluesology with a singer and keyboard player called Reg Dwight. He soon was to change his name to Elton John.*

*Unfortunately for Bluesology, Cream were on the main stage at the same time, and that's where I was!*

*I am nineteen years old*



*Our Eric, not Clapton!*



# PROGRAMME

## ON THE MAIN STAGE

### FRIDAY EVENING 29th JULY

8.00 p.m. — 8.40 p.m.  
MARK BARRY

8.40 p.m. — 9.20 p.m.  
THE SOUL AGENTS

9.20 p.m. — 10.00 p.m.  
GENO WASHINGTON and the  
RAM JAM BAND

10.00 p.m. — 10.40 p.m.  
THE SMALL FACES

10.40 p.m. — 11.20 p.m.  
SPENCER DAVIS

### SATURDAY AFTERNOON 30th JULY

2.15 p.m. — 3.00 p.m.  
COLIN KINGWELL'S JAZZ BANDITS

3.00 p.m. — 3.45 p.m.  
CHRIS BARBER'S BAND  
featuring KENNETH WASHINGTON

3.45 p.m. — 4.00 p.m.  
KID MARTYN'S RAGTIME BAND

4.00 p.m. — 4.30 p.m.  
LOUIS NELSON (U.S.A.)  
with KID MARTYN'S RAGTIME BAND

4.30 p.m. — 5.30 p.m.  
ALEX WELSH and his BAND

### SATURDAY EVENING 30th JULY

7.00 p.m. — 7.30 p.m.  
THE SUMMER SET

7.30 p.m. — 8.10 p.m.  
JIMMY JAMES and THE VAGABONDS

8.10 p.m. — 8.40 p.m.  
GARY FARR & THE T-BONES

8.40 p.m. — 9.20 p.m.  
CHRIS FARLOWE and the THUNDERBIRDS

9.20 p.m. — 9.50 p.m.  
THE MOVE

9.55 p.m. — 10.35 p.m.  
THE YARDBIRDS

10.40 p.m. — 11.20 p.m.  
THE WHO

### SUNDAY AFTERNOON 31st JULY

2.30 p.m. — 3.20 p.m.  
DICK MORRISSEY QUINTET

3.20 p.m. — 3.50 p.m.  
ERNESTINE ANDERSON (U.S.A.)

3.50 p.m. — 4.30 p.m.  
STAN TRACEY QUARTET

4.30 p.m. — 5.30 p.m.  
STAN TRACEY BIG BAND  
with KENNY BAKER

### SUNDAY EVENING 31st JULY

7.00 p.m. — 7.45 p.m.  
THE ALAN BOWN SET

7.45 p.m. — 8.15 p.m.  
DIANE and NICKY

8.15 p.m. — 9.00 p.m.  
GEORGIE FAME  
and THE BLUE FLAMES

9.00 p.m. — 9.40 p.m.  
THE CREAM

9.40 p.m. — 10.15 p.m.  
THE ACTION

10.20 p.m. — 11.20 p.m.  
GEORGIE FAME  
THE HARRY SOUTH ORCHESTRA  
featuring TUBBY HAYES

## IN THE MARQUEE

### SATURDAY EVENING

8.00 p.m. — 8.45 p.m.  
JOHN McCOY'S CRAWDADDIES

9.30 p.m. — 10.15 p.m.  
THE SUMMER SET

8.45 p.m. — 9.30 p.m.  
JULIAN COVEY and the MACHINE

10.15 p.m. — 11.00 p.m.  
GARY FARR & THE T-BONES

### SUNDAY EVENING

8.30 p.m. — 9.15 p.m.  
THE ALAN BOWN SET

9.15 p.m. — 10.00 p.m.  
BLUESOLOGY

10.00 p.m. — 10.45 p.m.  
DIANE and NICKY

The management reserve the right to change the programme without notice and are not held responsible for the non-appearance of any artist.



When the 6th National Jazz and Blues Festival was held on the last weekend of July 1966 it was the first to be held at Windsor a little further west than from its original home in Richmond, Surrey. As usual, the line-up was eclectic, arguably more eclectic than ever and without doubt one of the best aggregations of artists so far gathered together in the UK at a festival.

***This 1966 Festival held at Balloon Meadow in Windsor featured the first major performance by Cream... billed as just as Eric Clapton, Jack Bruce and Ginger Baker.***

The National Jazz and Blues Festivals were always important in that it gave many bands their first big break as they got the opportunity to play before thousands of fans rather than the hundreds they were used to in small clubs and halls in and around London and further afield.

The eclecticism came about by also having whole sections of the show given over to jazz including some of the biggest names in British jazz – including Chris Barber, Ronnie Scott, Stan Tracey and Tubby Hayes.

*Continued on page 112*

lies a mile or so from the Festival grounds. The River and the Castle have given this year's Festival that special English flavour which is so much in favour throughout the world today. . . . "England Swings . . ." etc., etc. We doubt if the impregnable walls of the Castle will tumble down as the Battle of the Bands commences, and we are sure that the Castle itself will remain firm despite the reverberations of the 20th Century music. All will be well at Windsor!

The musical content of this year's Festival reflects the wide panorama of the music scene 1966. There was a time when "jazz was jazz" and "pop was pop" and never the twain would meet. But not so today. At this year's Festival are several "groups" which have built international reputations not merely on the strength of best selling "pop" records but on the feeling and understanding the musicians have for jazz and blues music. A case in point is Georgie Fame, who will be featured on the Sunday evening session. Currently in

No. 1 position in all the best-selling record charts with his own composition "Get Away", Georgie will demonstrate the wide range of his musical taste and talent, whether he is singing, playing organ, lead his own Blue Flames or riding out in front of Harry South's Orchestra on "Little Pony".

The attentive listener to the Festival who listens with both his ears and his heart will find that when Stevie Winwood from Birmingham, England, sings and plays the Blues with the Spencer Davis Group (on the Friday evening session) he will experience that same emotional stimulus as when Louis Nelson, from New Orleans, U.S.A., picks up his trombone and blows the Blues with Kid Martyn's Ragtime Band (on Saturday afternoon).

Another unlikely link is the shattering, nerve-tingling approach of The Who (Saturday evening) in their experiments to smash the Sound Barrier, and the roaring, explosive sound of the Stan Tracey Big Band (Sunday afternoon) as the

#### THE WHO



# Cream's first performance is at this Festival





THE NATIONAL JAZZ FEDERATION  
in conjunction with the Ricky Tick Clubs  
presents the

# SIXTH NATIONAL JAZZ & BLUES FESTIVAL

sponsored by  
**THE EVENING NEWS**

## WINDSOR

29, 30, 31, JULY 1966

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Stage Management:  
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Artists Appearing:

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CHRIS FARLOWE and the THUNDERBIRDS  
CURLIN KINGWELL'S JAZZ BANDS  
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DICK MORRISSEY  
ERIC CLIFTON  
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GARY FARR & THE T-BONES  
GENO WASHINGTON and the RAM JAM BAND  
GEORGIE FAME  
GINGER BAKER  
JACK BRUCE  
JIMMY JAMES and THE VAGABONDS  
JOHN MCCOY'S CRAWDADDIES  
JULIAN COVEY and the MACHINE  
KID MARTYNS RAGTIME BAND  
featuring direct from New Orleans  
LOUIS NELSON (U.S.A.)  
KEITH CHRISTIE  
MARK BARRY  
RONNIE SCOTT  
SPENCER DAVIS  
STAN TRACEY QUARTET and BIG BAND with  
KENNY BAKER  
THE ACTION  
THE ALAN BOWN SET  
THE BLUE FLAMES  
THE HARRY SOUTH ORCHESTRA featuring  
TUBBY HAYES  
THE MOVE  
THE SMALL FACES  
THE SOUL AGENTS  
THE SUMMER SET  
THE WHO  
THE YARDBIRDS

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Continued from page 110

☛ The Friday night was given over to some of the best young up and coming bands around.

**Geno Washington and the Ram Jam Band**, although not making much impact on the pop charts, were the most popular club act at this time with a fanatical following due to Geno's great interaction with his audiences. They were the epitome of the 1960s hard-working soul bands that played the circuit.

Following on were **The Small Faces** who had recently had a Top 3 hit with 'Sha-La-La-La-Lee' and they were just about to release 'All or Nothing' that topped the best seller list in the UK.

**The Spencer Davis Group**, with **Stevie Winwood** on vocals and organ, were the obvious choice as the Friday night headliner having had two No.1 singles with 'Keep On Running' and 'Somebody Help Me' during the previous six months.

Saturday's line up was a mixture of jazz, blues and pop that included soul singer **Chris Farlowe and the Thunderbirds**, a band that included the brilliant guitarist **Albert Lee**, and Dave Greenslade on organ.

The incredible **Jimmy James and The Vagabonds** got the evening underway. James was originally from Jamaica and like Geno Washington was another hugely popular R&B and soul act on the sixties club circuit.

**The Move** was another of Saturday night's favourites. Originally from Birmingham they had a weekly residency at London's Marquee Club and the band were brilliant performers.

**The Yardbirds** were scheduled to play from 9.30 pm with a line up featuring Jimmy Page, Jeff Beck, Keith Relf, Jim McCarty and Chris Dreja. Sadly they had to pull out at the last minute due to illness.

Saturday's headliners were **The Who** having already secure four top ten singles including 'My Generation' that had made No.2 on the UK chart. Among the numbers they performed were 'I Can't Explain', 'Anyway, Anyhow, Anywhere', 'Substitute' 'A Legal Matter', 'I'm a Boy' and 'My Generation'.

Sunday was a wet day and the afternoon was dedicated to jazz. The evening kicked off with The Alan Bown Set, with the brilliant **Georgie Fame and the Blue Flames** on at 8.15 pm.

They were followed by **The Cream**. Their forty minute set was played in front of 10,000 enthusiastic fans who braved the pouring rain. Among the numbers they played was 'Toad' that featured a 20-minute Ginger baker solo that had the crowd roaring for more. This was Cream as the blues powerhouse that would be the model on which countless other bands based themselves.

**Georgie Fame** was back on stage to perform a fantastic set with **The Harry South Orchestra** featuring Tubby Hayes. ☛

**TRAVEL:** By road turn off M.4 at Windsor/Eton Bypass · Thames Valley Green Line and London Country Buses · Western and Southern Region Trains **SPECIAL LATE** service to Staines, Twickenham, Richmond, Clapham and Waterloo.

**THE 6th NATIONAL JAZZ & BLUES FESTIVAL**  
has moved from Richmond and is now in  
**WINDSOR**  
at the ROYAL WINDSOR RACECOURSE  
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**FRIDAY 29th JULY**

8.00-11.30 **THE SMALL FACES · SPENCER DAVIS ·**  
TICKETS **THE SOUL AGENTS · MARK BARRY ·**  
10/- **GENO WASHINGTON and the**  
**RAM JAM BAND**

**SATURDAY 30th JULY**

2.30-5.30 **CHRIS BARBER · ALEX WELSH ·**  
TICKETS **COLIN KINGWELL'S JAZZ BANDITS · KID MARTYN'S**  
5/- **RAGTIME BAND featuring direct from NEW ORLEANS**  
**LOUIS NELSON (U.S.A.)**

ALL DAY TICKET 12/6

7.00-11.30 **THE WHO · THE YARDBIRDS ·**  
TICKETS **CHRIS FARLOW and the THUNDERBIRDS · THE MOVE ·**  
10/- **GARY FARR & THE T-BONES · THE SUMMER SET ·**  
**JULIAN COVEY and the MACHINE ·**  
**Jimmy James and THE VAGABONDS ·**

**SUNDAY 31st JULY**

2.30-5.30 **DICK MORRISSEY · STAN TRACEY**  
TICKETS **Quartet and Big Band with KENNY BAKER ·**  
5/- **RONNIE SCOTT · KEITH CHRISTIE · BOBBY WELLINS ETC ·**  
**ERNESTINE ANDERSON (U.S.A.)**

ALL DAY TICKET 12/6

7.00-11.30 **GEORGIE FAME · THE ACTION ·**  
TICKETS **DIANE and NICKY · THE ALAN BOWN SET ·**  
10/- **THE HARRY SOUTH ORCHESTRA featuring TUBBY HAYES ·**  
**BLUESOLOGY · THE BLUE FLAMES ·**  
**ERIC CLAPTON · JACK BRUCE · GINGER BAKER**

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Please send me the undernoted tickets for which I enclose a cheque/postal order amounting to..... I also enclose a stamped addressed envelope.

FRIDAY 29th JULY ..... at 10/- WEEKEND TICKETS ..... at £1  
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SATURDAY 30th JULY ..... at 5/- ..... at 10/- ..... at 12/6

SUNDAY 31st JULY ..... at 5/- ..... at 10/- ..... at 12/6

NAME.....

ADDRESS.....

**SPENCER DAVIS**

It all began in Soho Square in 1961. One summer's day Harold Pendleton sat ruminating in his office there and decided to have a Jazz Festival. As chairman of the National Jazz Federation and a jazz enthusiast of long standing since his childhood days in Southport, Lancashire. Harold Pendleton was inspired by the Monterey Jazz Festival, held annually in the United States of America, which he had visited the previous year.

Within a few weeks plans for the First National Jazz Festival had been laid and were in operation. The ideal site had been located at The Athletic Association Grounds, at Richmond, Surrey, an all star assembly of British jazz had been lined up, a jazz band contest sponsored by the now defunct "Jazz News" magazine had been organised, and the Met Office had predicted "Fine Weather". And so on August 26th and 27th Harold Pendleton's dream came true.

The reawakening was to come a few



**GENO WASHINGTON**





JIMMY JAMES

groups of musicians who, although playing in widely different styles, still retain the same common basis—jazz and the blues—and that is what the 6th National Jazz & Blues Festival is all about.

There is, we think, more musical contrast than on any previous year—or to put it another way—there is something for everyone whatever their musical tastes may be.

There are several new faces at this year's Festival, notably the aforementioned Small Faces and trombone veteran Louis Nelson. There are also Geno Washington and the Ramjam Band, fast rising in national popularity (Friday evening).

Chris Farlowe and the Thunderbirds (Saturday evening) have had a very good year, and I feel their first appearance at the Festival is a confirmation that at long last they have "arrived".

The most eagerly awaited section of the Festival, for many fans, will be the first public appearance of The Cream (Sunday evening)—a blood "curdling" name to be sure—comprising three outstanding young

musicians—Eric Clapton (guitar), Jack Bruce (bass) and Ginger Baker (drums).

The face of Miss Ernestine Anderson (Sunday afternoon) is one that I particularly welcome at this year's Festival. One of the great American singers bracketed with Ella Fitzgerald and Sarah Vaughan she has built an international reputation and, in fact, has only just returned from Sweden.

Finally, an old friend, with a brand-new band, is Alex Welsh (Saturday afternoon)



DICK MORRISSEY



THE YARDBIRDS

musicians, among them Kenny Baker, Ronnie Scott, Keith Christie and Bobby Wellins, bring to life the musical images created by composer Tracey under the stimulus of Lewis Carroll and Dylan Thomas. Both The Who and Stan Tracey paint their musical pictures with wildly exciting tonal colours that often bewitch and sometimes bewilder the beholder.

The same musical thread you will find in the gutsy, bluesy voice of the Cockney kid, Steve Marriott with the Small Faces (Friday evening), and the fervent, joyful sound of American Negro Kenneth Washington with the Blues-based, Gospel-tinged Chris Barber Band (Saturday afternoon).

This is but a small selection of the many



CHRIS FARLOWE

*“The Pink Floyd psychedelic pop group did weird things with their scary feed-back sounds, slide projections playing on their skin – drops of paint run riot on the slides to produce outer space/prehistoric textures on the skin – spotlights flashing on them in time with a drum beat.”*  
*International Times*  
*October 1966*

**Thursday, 2nd February 1967** was the night that Pink Floyd played at the Stoke Hotel, Guildford, where Whisker Davies Blues Stormers had also regularly played. It was Pink Floyd's first professional show, the day after EMI announced the group's first record deal and they had become full time professional musicians. They played to an audience of 47 and that included me. I had read about their psychedelic shows and the atmosphere they could produce, but that was not to be the case on this night. I went alone as none of my friends were interested.

● *Word was going round that the Pink Floyd were ‘different’. They were getting regular write-ups in the Record Mirror, the hippest music paper at the time. In London they were quickly becoming the ‘darlings of the Underground scene’, but outside London, the Floyd was still an unknown quantity. They were not yet considered an emerging ‘must-see’ by the majority of Guildford teenagers. Had they built more of a name outside London, and given a couple more months, then The Stoke Hotel may have been full to bursting, but on February 2nd 1967 it was not.*

*Doors opened 7:30pm with the show at ‘8 to 11’; the cost on the door to get in was a standard 7/6d (37p);*

*As was normal for a Pink Floyd show, there was no support group – this was their usual choice, but it was unusual for Guildford gigs. Pink Floyd played two sets.*

*Half-way through the first half they blew the fuses and had to play skiffley things like “It Takes A Worried Man” acoustically, improvising and generally messing about on stage until the problem was fixed. The ensuing gaps in music meant the venue lacked atmosphere, and there was no music before or between the sets.*

## Pink Floyd at the Stoke Hotel

*Problems with the electrics were not uncommon for early Floyd shows, given the relatively high amount of equipment they took with them on the road.*

*One reason they didn't have a support band was the time required to set up their equipment before a show. Larger amplifiers consumed larger amounts of power from unprepared small venues. Extra was needed to boost their ‘unusual loudness’ and power their lights.*

*The pioneering light show, for which they were rapidly becoming known as much as, if not more, than the music, involved projecting dynamic ‘liquid movie’ images at the band while they played on stage, partially obscuring the band except for their shadows, which themselves also became part of the show, in contrasting colours.*

*At The Stoke Hotel this was a new phenomena, especially as it involved a roadie poised half way down the dance floor with a stand, holding the projectors pointing them towards the stage, but lost power meant no lights and less music, and more disappointment.*

*The forty seven members of the audience of that evening were mostly Mods, with a sprinkling of ‘Long Hairs’. On the whole none were too impressed by the show. After the problems of the first set, the crowd spent most of the second set in the adjoining bar. Some of those who were there remember being distinctly underwhelmed by the Floyd that evening.*

*The four-piece band comprising of Syd Barrett, Rick Wright, Nick Mason and Roger Waters, were actually on a rapid rise, making their first Top Of The Pops appearance within 5 months on the BBC in July and embarking upon their first US tour that November.*

## 1967

*I was nineteen and among the 47 people that went to see Pink Floyd at the Stoke Hotel, Guildford.*

1967

October 15,  
1967

The Wooden  
Bridge,  
Guildford

*The Wooden Bridge  
Guildford, where the  
Rolling Stones played  
5 times in 1963.*

**The Jeff Beck Group** was Jeff Beck on guitar, Rod Stewart on vocals, Ron Wood (later guitarist with the Rolling Stones) on bass, and Mickey Waller (who had drummed for many of the top groups, and would drum for David Bowie in the future).

The group was formed in January 1967. Their ultra-heavy-sounding rhythm and blues was the template for the Heavy Rock genre that later swept the world.

To see this group 'down the pub' was extraordinary. I had gone on my own, and had to squeeze through the already hot and sweaty crowd to get a good view. Soon I felt a push in the back and Jeff Beck, followed by Rod, Ron and Mickey, all holding on to each other like a 'train', came pushing their way through, chanting '*here comes the group, here comes the group*' in sing-song voices. There was no other way for them to get to the stage than through the audience.

Things got more serious as they struck up the music.

## The Jeff Beck Group playing down the Pub

I was assaulted by the volume and I could feel the songs vibrating my body. It was fantastic. There is no better place to experience this sort of music than a small venue. The audience was as one with the group in this maelstrom of beat and noise, and it took you over completely.

The group was giving it their all, the temperature was rising and sweat dripped off them.

They played heavy versions of Willie Dixon's '*I Ain't Superstitious*' and Muddy Waters '*You Shook Me*', super-charging them and taking the old blues songs into a new style of rock.

At the end, I knew I had experienced something special and went home with my ears ringing.

I have since read that Robert Plant and Jimmy Page, a former bandmate of Jeff Beck in the Yardbirds, would go to see them whenever they could. They later formed Led Zeppelin in 1968 and their sound and repertoire at first was very similar to the Jeff Beck Group.





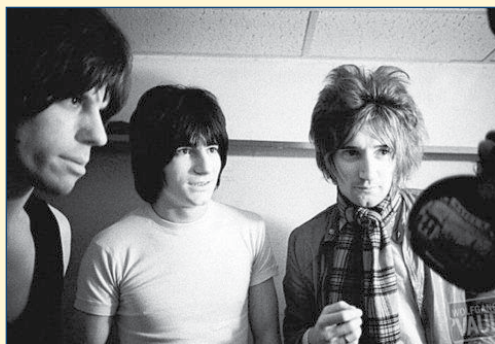
**1967**

**October 15,  
1967  
The Wooden  
Bridge,  
Guildford**

*I also saw the group  
**Ten Years After**  
at The Wooden  
Bridge, Guildford  
on December  
10th, 1967. Their  
guitarist, Alvin Lee,  
was a 'speed freak'  
known as 'the fastest  
guitarist alive'. They  
went on to be one  
of the hits of the  
American Woodstock  
Festival in 1969.*

**Jeff Beck, guitar virtuoso  
Rod Stewart, vocalist  
Ron Wood, bass guitar  
Mickey Waller, drummer**

**The  
Jeff Beck  
Group**



# 1967

## 11th/12th/13th August

The first public performances of Peter Green's Fleetwood Mac, Chicken Shack with Stan Webb and Christine Perfect, and the Crazy World of Arthur Brown.

I set off from Godalming on with Eric Coleman, Martin Rawlinson Jim Luck, Nick Davies and Alfie Lucas. We were eagerly heading to one of the highlights of our musical year. We had our sleeping bags, a bag of apples, and a ton of anticipation. The Jazz and Blues Festival featured nearly all our favourites from the Ricky Tick Club, and beyond. This was the third Festival we had been to and they were getting better and better.

This year I was looking forward to the debut performance of Peter Green's Fleetwood Mac (see page 132). I am amazed re-reading the programme opposite, that they were given only twenty minutes to play. They were given more time in the evening, but only in the Marquee which was a secondary stage.

I didn't see them in the Marquee as that would have meant I would miss the Jeff Beck Group with Rod Stewart on vocals and Ronnie Wood on bass, on the main stage.

Other highlights for me included The Crazy World

# 7th Jazz and Blues Festival at Windsor

of Arthur Brown. The stage went dark and we were struggling to see what was going on when to our right and on a crane high in the sky, a lone figure with a fiery headress was suddenly lit up, and we heard a booming voice...

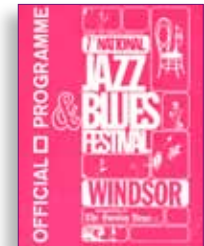
"I am the God of Hellfire, and I will bring you... FIRE!" It was the first time I had seen Arthur Brown or heard his massive hit tune! I read later that he received quite serious burns that night.

Another memorable moment was when Paul Jones, who I have since learnt to admire hugely, bounced onto the stage, nearly tripped over some cables, and gamely shouted out the first line of the Arthur Connelly song... "Do you like Soul Music?" to which the R&B audience responded with one voice "NO!" Poor Paul Jones.

He eventually went back to the blues in a big way, hosting a long running blues show on radio, and becoming Britain's best blues harmonica player.

I like to think this rather negative audience reaction helped him back to the blues!

A fantastic music festival!



# PROGRAMME

## ON THE MAIN STAGE FRIDAY 11th AUGUST

### EVENING

7.50 p.m. — 8.20 p.m.  
THE NITE PEOPLE

8.25 p.m. — 8.45 p.m.  
THE SYN

8.50 p.m. — 9.10 p.m.  
TOMORROW

9.15 p.m. — 9.40 p.m.  
THE MARMALADE

9.45 p.m. — 10.15 p.m.  
ERIC BURDON and the NEW ANIMALS

10.20 p.m. — 10.50 p.m.  
THE MOVE

10.55 p.m. — 11.25 p.m.  
THE SMALL FACES

## SATURDAY 12th AUGUST

### AFTERNOON

2.20 p.m. — 3.00 p.m.  
LONDON JAZZ FOUR

3.00 p.m. — 3.25 p.m.  
MIKE CARR TRIO  
with HAROLD McNAIR

3.25 p.m. — 4.00 p.m.  
YUSEF LATEEF

4.00 p.m. — 4.25 p.m.  
DANNY MOSS QUARTET with  
JEANNIE LAMBE

4.25 p.m. — 4.50 p.m.  
GRAHAM COLLIER SEPTET

4.50 p.m. — 5.30 p.m.  
AL COHN & ZOOT SIMS

### EVENING

6.55 p.m. — 7.25 p.m.  
TIME BOX

7.30 p.m. — 7.50 p.m.  
10 YEARS AFTER

7.55 p.m. — 8.15 p.m.  
AYNSLEY DUNBAR RETALIATION

8.20 p.m. — 8.45 p.m.  
ADAMS RECITAL

8.50 p.m. — 9.15 p.m.  
AMEN CORNER

9.20 p.m. — 9.45 p.m.  
Crazy World of ARTHUR BROWN

9.50 p.m. — 10.20 p.m.  
ZOOT MONEY

10.25 p.m. — 10.55 p.m.  
THE PINK FLOYD

11.00 p.m. — 11.30 p.m.  
PAUL JONES

## SUNDAY 13th AUGUST

### AFTERNOON

2.20 p.m. — 3.00 p.m.  
PICADILLY LINE

3.00 p.m. — 3.25 p.m.  
AL STEWART

3.25 p.m. — 4.00 p.m.  
OTHELIE PATTERSON and the  
JOHN SLAUGHTER TRIO

4.15 p.m. — 5.30 p.m.  
DONOVAN

### EVENING

6.55 p.m. — 7.25 p.m.  
CHICKEN SHACK

7.30 p.m. — 7.50 p.m.  
PETER GREEN'S FLEETWOOD MAC

7.55 p.m. — 8.15 p.m.  
THE PENTANGLE

8.20 p.m. — 8.45 p.m.  
DENNY LAINE STRINGS

8.50 p.m. — 9.15 p.m.  
ALAN BOWN

9.20 p.m. — 9.45 p.m.  
JEFF BECK

9.50 p.m. — 10.15 p.m.  
P.P. ARNOLD and THE NICE

10.20 p.m. — 10.45 p.m.  
JOHN MAYALL'S BLUESBREAKERS

10.50 p.m. — 11.30 p.m.  
CREAM

## IN THE MARQUEE

### SATURDAY EVENING

7.30 p.m. — 8.15 p.m.  
RICHARD KENT STYLE

8.20 p.m. — 9.05 p.m.  
TIME BOX

7.30 p.m. — 8.15 p.m.  
BLOSSOM TOES

9.10 p.m. — 9.55 p.m.  
10 YEARS AFTER

10.00 p.m. — 10.45 p.m.  
AYNSLEY DUNBAR RETALIATION

9.10 p.m. — 9.55 p.m.  
PETER GREEN'S FLEETWOOD MAC

### SUNDAY EVENING

8.20 p.m. — 9.05 p.m.  
CHICKEN SHACK

10.00 p.m. — 10.45 p.m.  
THE PENTANGLE

The management reserve the right to change the programme without notice and are not held responsible for the non-appearance of any artist.

# 1967



**Donovan's** set was an absolute delight. To our surprise as we basked in the afternoon sunshine, Donovan played all his hits, such as Mellow Yellow and Sunshine Superman, accompanied by a large and cheerful orchestra.

**Pink Floyd** had to cancel, as by this time Syd Barrett was just unable to function on-stage in any reliable way. They were replaced by **The Nice**, PP Arnold's backing band.

## 7th Jazz and Blues Festival at Windsor

*My favourite acts were:*

- **Donovan**
- **Peter Green's Fleetwood Mac**
- **The Crazy World of Arthur Brown**
- **The Cream: Clapton, Bruce and Baker**
- **Eric Burdon and the New Animals**
- **Jeff Beck, with Rod Stewart, Ron Wood and Ainsley Dunbar**
- **Zoot Money and the Big Roll Band**
- **The Small Faces**
- **John Mayall's Bluesbreakers with Mick Taylor on guitar**
- **Aynsley Dunbar's Retaliation**
- **Paul Jones**
- **Chicken Shack**
- **Denny Laine**
- **PP Arnold and The Nice**

*Right: Some pages from my Programme which I recently sold for an unexpectedly high amount.*



THE SMALL FACES

The Festival is a joint presentation of the National Jazz Federation and the Marquee Club, of which I am manager and compère, and I am very proud that six groups strongly associated with the Marquee should be represented at the Festival this year. They will all be making their first Festival appearances and I am confident they will make many new friends and add to their already growing reputations. They are headed by The Marmalade, the wonderful group from Scotland who are resident at the Club on Thursdays, The Syn, and The Nite People (who all appear on the Friday night opening session). The Time Box, and Ten Years After are included on the Saturday night session, and the Picadilly Line and Al Stewart are featured on Sunday afternoon.

It is astonishing, for me at least, to reflect back over my last five years with the Marquee and to recall now world-famous groups, like The Rolling Stones and The Who starting their careers at the Club, as indeed did many of the artists on this Festival.

The Move, for example, now one of the country's top attractions, came down to the Marquee from Birmingham only last year and soon had a weekly residency which swiftly led to best-selling records, radio, TV and concerts. The Move appear on the Friday night.

Paul Jones also started his career, as singer with the Manfred Mann group, at the Marquee. At one time he was modestly known as P. P. Jones, and later heavily disguised as Manfred Two. Since



PAUL JONES

his departure from Manfred Mann he has added strings to his bow, notably as an actor in the Peter Watkin's film "Privilege". This will be his first Festival appearance as an artist in his own right (Saturday evening). He will be accompanied, incidentally, by the Manchester-based Richard Kent Style, an excellent group which has impressed me a great deal in the past.

Alan Bown scored a great success at last year's Festival, and in the past twelve months has continued to play regularly at the Marquee, where it first began to happen for the group. Alan Bown with his effervescent young singer Jess Roden are set for Sunday night.

Denny Laine, one-time singer with The Moody Blues, also came down from Birmingham to the Marquee, and it was in the Marquee Recording Studios that Denny recorded his first big hit "Go Now". Recently he has assembled, with the inspiration of Denny Cordell to guide him, a rare combination of violins and cellos with the basic group rhythm section. The result is as musically exciting as it is adventurous, as you will discover on Sunday night.

Jeff Beck was Eric Clapton's replacement with the Yardbirds, another famous Marquee discovery, and although he tends to be erratic at times his guitar playing is always brilliant and unusual. After a shaky start his newly-formed group has now taken shape and

JEFF BECK



plays a wide variety of exciting material. The Jeff Beck group can be heard on Sunday night.

John Mayall, I often feel, existed long before the Marquee. Certainly he was with us back in the pioneering days and he is with us still today. What I love about him, other than certain mutual interests, is his musical integrity and his unfailing ability to discover new talent. The recent addition to the Blues Breakers of tenor and baritone saxophones makes John's music more exciting than ever before. John Mayall's Blues Breakers are also to be heard on Sunday night.

Two young musicians, who have been associated with John Mayall in the past year and have now formed their own groups, make their debuts at the Festival. On Saturday night Aynsley Dunbar, one of the most exciting drummers in the country today, with his group The Retaliation, and on Sunday night the equally exciting guitarist Peter Green with his group The Fleetwood Mac, which also appears for the very first time at the Marquee on August 15th.

Last, but by no means least, in this resumé of Marquee associated groups, are the electrifying, shattering, and overpowering talents of Messrs. Clapton, Baker, and Bruce, collectively identified as The Cream (Sunday night). It is exactly one year ago that they made their first public appearance at the Windsor Festival. Their return this year is, without any doubt, going to be one of the highlights of the Festival. I am particularly proud to be associated with this group as Eric, Ginger, and Jack are musicians I have admired and respected for many years.

This year we are presenting for the first time some names which may be new to many of our audiences. Names which we are confident that by this time next year will have grown in popularity and in artistic stature. On Saturday night The Amen Corner, a roaring, soulful Atlantic/Stax band will preach the good tidings. P. P. Arnold, the young American singer now resident over here, will excite and delight on Sunday night, as will The Pentangle, a new concept in groups featuring the formidable Bert Jansch and John Renbourne. The Chicken Shack, which debut on Sunday night, is another of the newer blues groups well worth a hearing. Adams Recital, one of



THE CREAM



# 1967

13th August

7th Jazz and Blues Festival at Windsor



I had seen Peter Green play with John Mayall's Blues Breakers several times at the Ricky Tick Club in Guildford, and thought he was a really good guitarist, so I was looking forward to seeing the debut performance of his own group, Peter Green's Fleetwood Mac, at the 7th Jazz and Blues Festival at Windsor. The group were Peter Green on guitar, Jeremy Spencer on slide guitar, Mick Fleetwood on drums, and Bob Brunning on bass.

*(Bob Brunning had agreed to play bass with the group until John McVie was free to leave John Mayall's Blues Breakers and join them to become the bass player of the group that was partly named after him (Mac). Later I bought a great LP of Bob Brunning's Sunflower Band which I think had Peter Green on guitar and vocals, and possibly other Fleetwood Mac members playing*

## Peter Green's Fleetwood Mac's first gig

*on it, all uncredited. I thought it was Peter at his blues best. I imagine it was made as a thank you to Bob for filling in, and maybe as a consolation to him for missing out on the later success of Fleetwood Mac. Bob eventually had his own success – he trained as a teacher, and rose to become an admired Headmaster of a comprehensive school.)*

At last the waiting was over – the group came on the stage. They were extremely casually dressed, and there was little in the way of introductions. Very anti-showbiz! Amazingly, they were only given a twenty minute slot.

They played seven numbers, and the set list is on the facing page. Jeremy Spencer sang four numbers, Peter Green sang two, plus there was an instrumental. It was a short and sweet set, but powerful and gave a good idea of the exciting blues group they were about to become.

*Could this have been me?*





Right: Peter Green.

Centre: To the right of the drums: Bob Brunning on bass, with dramatic haircut.



### Set List

#### Talk To Me Baby

- Jeremy Spencer vocals, slide guitar

#### I'm Going Home

- Peter Green, vocals, guitar

#### I Need You

- Jeremy Spencer, vocals, slide guitar

#### Fast Instrumental

- Peter Green guitar

#### Fine Little Mama

- Jeremy Spencer, vocals, slide guitar

#### The World Keeps On Turning

- Peter Green, vocals, guitar

#### Shake Your Money Maker

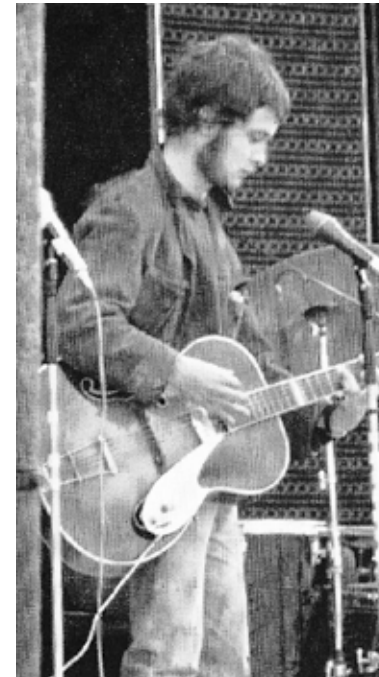
- Jeremy Spencer, vocals, slide guitar

**YOUTUBE:** [https://youtu.be/LJsQp-O\\_3R8](https://youtu.be/LJsQp-O_3R8)

FLEETWOOD MAC live in  
Royal Windsor Racecourse, 13.08.1967

Right:  
Jeremy Spencer,  
Mick Fleetwood,  
Bob Brunning  
and Peter Green.

Far right:  
Jeremy Spencer,  
small man with  
a big guitar,  
playing stunning  
slide guitar style.



🍷 Windsor Jazz and Blues Festival was a feast of music, unique to that day and age, that I will long remember 🍷 **Mick Fleetwood**

# 1967

*I was nineteen*



I was extremely chuffed when two of my good friends visited me at my Grannie Marshall's house in Farncombe, to ask me join them in forming a new band, Spirit Level. They were Ian May, who had been the vocalist and harmonica player in *The Grapes of Wrath* and *The King's Biscuit Boys*, and Dick Forcey, who had been drummer with *Hog Snort Rupert* and *Phillip Goodhand-Tait and The Stormsville Shakers*.

They had been in touch with Dave Howard, an alto saxophonist who was going to Guildford Art School and had played in the group *Bizarre*.

This sounded to me as if it could have the makings of a very good band, and I joined them on a trip to Camberley to look up Roland Vaughan, a tenor saxophonist from *Hog Snort Rupert's* influential band, formed when Roland was at Farnham Art School with Rupert.

Next up was a visit to Guildford, to see

## Spirit Level

if Ivor Shackleton, the former guitarist of *Phillip Goodhand-Tait and The Stormsville Shakers* could be persuaded to join the band, and yes, he was keen to play.

We started to rehearse in Farncombe Football team hut, and it was sounding good, but to give the sound added power, it was decided to ask Julian (Whisker) Davies to join us on keyboards. He was attending the Royal College of Music, and I had played with him previously in the *Whisker Davis Blues Stormers*. He had been something of a child prodigy and was a very talented pianist. His father had given him his nickname as he had attempted to shave before there was really anything growing! Julian listened to the band and said... yes! Spirit Level was now a seven-piece band and could really make some noise! This first version of Spirit

Level had also the best camaraderie.



*My design for the band's card*

*\* Hog Snort Rupert's real name was Bob McGrath. As well as singing, he created all the graphics for the Ricky Tick Club and later went on to great success designing fonts for Letraset.*

## Spirit Level second line-up

Julian  
(Whisker)  
Davies,  
keyboards

Jim Cook,  
bass guitar



Chris Brayne,  
drums

Roland  
Vaughan,  
tenor  
saxophone

Dave Howard,  
alto saxophone

Ian May,  
vocalist

Kevin Smith,  
guitar

## CONCERT OF BLUES

"LIVING Blues" is the name of a blues concert to be held at the Civic Hall, Guildford, on Thursday, December 14th.

Topping the bill will be Peter Green's Fleetwood Mac. Also appearing will be The Aynsley Dunbar Retaliation, Tony Bennett (an ex-Guildford art student), Spirit Level (a local group), the Electric Blue (from Bramley) and the Chicago North Western System.

The concert will be in aid of cancer research.

## Spirit Level and Fleetwood Mac, Civic Hall, 1967

This Charity Concert was the idea of Peter Newberry (drummer and Gin Mill promoter), and it was very exciting to be involved. When it was time for Spirit Level's set, I walked onto the stage alone and started playing the bass riff to Ray Charles 'Early in the morning', to be joined next by our drummer, Dick Forcey (*previously Stormsville Shakers*), then keyboard player Whisker Davies (*previously Blues Stormers*), then the guitarist Ivor Shackleton (*previously Stormsville Shakers*), followed by our two saxophonists (*previously Hogsnot Rupert and Bizarre*).

By this point, we are hammering out the riff with huge power, then Ian May the vocalist walks on and we are away! It was a thrilling sound. As someone who attended many gigs as part of the audience at the Civic Hall, I was 'walking on air' to be on the same stage, and to be sharing the bill with Duster Bennett and Peter Green's Fleetwood Mac!

Next on were Dr. Brown's Gospel Medicine, featuring Jim Luck on vocals, and Vin Godier on guitar, both from Whisker Davies Blues Stormers. Alfie Lucas was on harmonica and my elder brother Andy was on clarinet. This was Andy's first time playing blues, having previously played in 'Trad' Jazz bands.

Next on the bill was Tony (not yet Duster) Bennett. This concert proved to be a career-changing event for Tony, when Peter Newberry interrupted him on stage between numbers, to tell him that Peter Green had promised to get him a recording contract with Blue Horizon.

Clifford Davies, at that time a talent scout for Brian Epstein, was in the audience and he was very impressed. He immediately resigned from



NEMS and became Fleetwood Mac and Duster Bennett's long term manager.

Ainsley Dunbar's Retaliation were excellent, but a big disappointment came at the end of the show, when Fleetwood Mac's performance was cut short due to lack of time. The concert was an afternoon show, and the Civic Hall had to prepare for their evening entertainment.

**CIVIC HALL :: GUILDFORD**  
**THURSDAY, DECEMBER 14th**  
 8 p.m.  
**"LIVING BLUES"**  
**CANCER RESEARCH CONCERT**

featuring

**PETER GREEN'S FLEETWOOD MAC**  
**Aynsley Dunbar Retaliation**  
**TONY BENNETT**  
**CHICAGO AND NORTH-WESTERN SYSTEM**  
**SPIRIT LEVEL**  
**DR. BROWN'S GOSPEL MEDICINE**  
**ELECTRIC BLUE**

Tickets: 5s., 7s. 6d., 10s., from Harveys of Guildford; Hughes, Church Street, Godalming; or at the door.

# The Go-ahead Generation



The Spirit Level pop group.

## Nothing flat about this Spirit Level!

ONLY a few months after being formed a local group called the Spirit Level will make an L.P. record. The popularity of this group has been growing steadily as the artists prove themselves to be talented young musicians.

Although their music is greatly influenced by jazz and blues, there is wide variety to their sound. They have played at art school and Civic Hall dances.

The record will be made at the Angel Blues Club in Godalming.

One of the vocalists, Ian May (20), of Eashing Lane, Godalming, was auditioned with a band assembled by Dave Howard. Both went on to form the Spirit Level. Ian has been singing for four years and admires Ray Charles, Big Joe Turner and Fats Domino. He also writes songs for the group.

Dave, who plays the alto-saxophone, studies at Guildford School of Art. He is skilled with a number of unorthodox musical instruments and is the "jazzier" of the group. He has a great feel for the blues.

Julian Davies, of Pine View Close, Haslemere, is a gifted musician of 18. He plays the piano, trumpet and organ. He is a recent and welcome new arrival to the group. As "Whisker" Davies, he was the head of the Blues Stormers.

The guitarist is Kevin Smith (17), whose home town is Woking. He had been leading trios for some time before joining the Spirit Level.

Tenor sax, Roland Vaughan, of Branksome Hill, College Town, Camberley, is an experienced musician. He led his own quintet and is an ex-professional. He used to run a jazz club in Camberley.

The other members of the group agree that he is "very popular—very good."

The bass, Jim Cook (21), of Kings Road, Farncombe, is a keen blues fan and has played bass for nearly five years. Jim gives an original approach to his work. He also is a former Blues Stormers.

Drummer Chris Brayne, of Ennismore Avenue, Guildford, is known by followers for his relaxed attitude while on stage. Chris is at present "on loan" from The Market, an active group.



**SUNDAY - CHRISTMAS EVE DANCE**  
WOODEN BRIDGE HOTEL  
GUILDFORD

**ST. VALENTINE'S DAY MASSACRE**

Also  
**SPIRIT LEVEL**

Tickets: 12/6 Available: W. Harveys

1968



# 1968



*Pete Newberry being tidied up by Anne Moyes*

The very successful **Gin Mill Club** at Godalming's Angel Hotel was started and run by Pete Newberry. I had known Pete from the days of the Methodist Youth Club. An early attempt at forming *The Grapes of Wrath* failed when Pete threw his drum sticks at the singer, Geoff Parrot, kicked over his drum kit and stormed off. (This was long before The Who made an art form from destruction!)

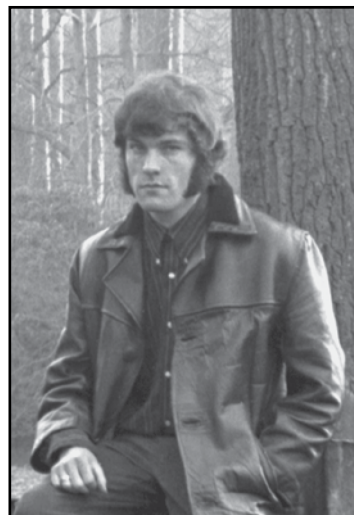
Pete joined us again on drums for *The Whisker Davies Blues Stormers*, and that was a much more successful time. Pete surprised us occasionally by writing articles for *The Surrey Advertiser*, which made extravagant predictions for us. I suppose all publicity is good publicity!

After *The Whisker Davies Blues Stormers* finished, we went our separate ways, but met often socially. Pete sometimes had wild dreams about the music business but with the **Gin Mill Club**, he hit the jackpot and I give him full credit. He started and ran the club completely on his own and it was terrific.

There had been music at the Angel Hotel before and one wildly popular evening I saw was *'The Undertakers'* from Liverpool, booked just before they had a huge hit, but that enterprise had run its course, and closed down.



## The Gin Mill Godalming



*Pete Newberry sporting magnificent sideburns*

Pete opened as the **Gin Mill Club** in January 1968 in Godalming in an old hall attached to The Angel Hotel, a few hundred yards from the old 'Pepperpot' market hall (*below*).

Vin Godier and Jim Luck from the disbanded *Whisker Davies Blues Stormers* made up a casual band for the first nights, and my new group *Spirit Level* also played some of the early gigs. The audiences were small, but a spark had been ignited. Pete showed nerves of steel (or recklessness!) to book some 'known' groups and many of them were on the cusp of becoming hugely successful.

The audiences soon grew, and the hall became hot and sweaty. Groups such as **FREE** and **FLEETWOOD MAC** who played there on their way up, returned even when touring

internationally, because they loved the atmosphere. It was a small but extremely enthusiastic, noisy crowd.

**JETHRO TULL** were a little more precious and nearly didn't play when they saw the club was so small.

I went to nearly every Sunday session, playing in *Spirit Level* as support band regularly, and saw all the groups on the right-hand page, and many more. I finally left the *Spirit Level*, got married, started working for myself as a Graphic Designer, and stopped wild nights at the **Gin Mill Club**.



▶ *I designed this poster after Jethro Tull had played the Gin Mill. The poster is very expensive on eBay nowadays.*



*At the Gin Mill Club I saw:*

**JETHRO TULL**

**GENESIS**

**FREE**

**PETER GREEN'S  
FLEETWOOD**

**MAC**

**DUSTER BENNETT**

**CHAMPION JACK DUPREE**

**CHICKEN SHACK**

**SAVOY BROWN**

**BLUES BAND**

1967-8



**Spirit Level** played at the Gin Mill four times, once as the headliner, twice as support to **Fleetwood Mac**, and support to another act whose name I can't remember.

Playing bass at the Gin Mill was always a tremendous feeling for me, both exhilarating and terrifying, always exhausting and the best feeling.

Exhilarating because there was such an enthusiastic crowded dance floor beneath me, packed with whooping heads bobbing wildly up and down.

Terrifying because I was in such a maelstrom of noise, the loudest I'd ever played in, of thrashing

## Spirit Level playing at the Gin Mill

drums, shrieking improvising saxophones, and wailing harmonica.

I was turned up loud as well, but I couldn't hear myself enough to know if I was playing the right part at the right time! And I was playing so hard, I feared my hands would go into cramp. It didn't seem to matter though. A friend told me recently that Spirit Level was his favourite group at the Gin Mill!

I have an atrocious tape recording of one of the evenings we played there, and it is ferocious, pounding and nearly unlistenable! But a very exciting driving beat for wild dancing.

1967-8



### *The Spirit Level*



*In 2018, a Norwegian writer, Christopher Hjort, tracked me down to where I now live in Beaminster, Dorset, to find out about my experiences of the Gin Mill Club. He is writing a book about Peter Green and was very interested in Peter's performances at that time. To my surprise he already knew a lot about me, and we struck up an interesting correspondence. It encouraged me to write what I could remember, and to continue this collection of memories.*

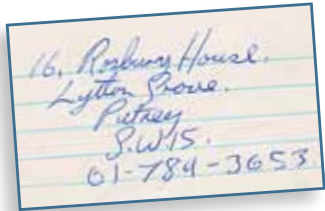
# 1968



Spirit Level played support to Peter Green's Fleetwood Mac three times: twice at the Gin Mill Club and once at the Civic Hall Guildford.

After the Gin Mill gig on the 28th April 1968, Peter Green noticed I had recorded the performance on a reel-to-reel tape recorder, and asked to listen to it. He was extremely friendly and I was very pleased to talk to him. He said 'This is great. We just can't seem to get this live excitement recording in the studio.'

He wrote out his address (*I still have the piece of paper, left*) and asked me to send a copy to him. I was very happy to do this, but before I could, the bloody tape machine chewed up the tape! I didn't write back to him. *If only I had ...*



## Spirit Level and Fleetwood Mac

Peter then went on to ask the two sax players from Spirit Level, Roland Vaughan and Dave Howard if they would join them in the recording

studio for their second album 'Mr Wonderful', and they made arrangements to meet up.

Roland later told me that he was annoyed with Dave Howard who put on a 'country bumpkin' act, turning up with tourist postcards he had bought.

The recording session was a great success and I thought how good it would have been if they had played in such controlled way with Spirit Level! They often improvised over each other, which made it hard for me to follow them on the bass, but it must have worked, as the audience loved it.

# 1968

**Additional personnel on Mr Wonderful:**

Christine Perfect  
*piano, vocals*

Duster Bennett  
*harmonica*

Steve Gregory  
*alto saxophone*

Dave Howard  
*alto saxophone*

Johnny Almond  
*tenor saxophone*

Roland Vaughan  
*tenor saxophone*

*Right:*

**Mr. Wonderful**

*Released:*

*August 23, 1968*

*Label:*

*Blue Horizon*

*Reached No.10 in the UK charts*



Other people's memories I have  
pinched from the Gin Mill Website

**Harry Castleman:**

I had the good fortune to play one night at the Gin Mill with my band, Succotash, in either late 1970 or early 1971. We were four renegade Americans on a loon in England trying to get a foothold (with our rootsy rock and country at a time when glam rock was on the rise, sadly for us!) and that night opened for the great **Duster Bennett**.

As the drummer and lead singer of my band, I was blown away by Duster's uncanny ability to do those two things AND play guitar and blues harp. The energy in Gin Mill was off the charts. What a great talent he was and what a memorable night that was at a club that is so dearly remembered.

.....

**John Vicary:**

I have amazing memories of this club as it launched me into a world of music that has inspired me and given me countless hours of joy.

I saw many bands there but a clear memory was going to see **Free** with Rodgers and Kossoff, and arriving a little late and finding the club was chock-a-block so I had to listen *'I'm A Mover'* outside, holding a pint.

Another great favourite was **Stray** and the exploding dustbin.

I saw '**Keef**' **Hartley** and, of course, local band **Genesis** were regulars.

**John Court:**

WOW. I'm getting so old I was beginning to think that I had imagined all those incredible nights at the Gin Mill Club.

I am so surprised that it lasted such a short time 1968-70. I migrated to Canada shortly after and my mother wrote to me to tell me that the club had burned down one night. It was only a wooden shack with the stage back and right as you entered. **Pete Newberry** was a master of hiring top bands for such a small club.

It was truly a privilege to attend and I well remember the night that it was announced that the Duster Bennett gig was being recorded.

There were so many talented bands that played. In particular, I remember Fleetwood Mac, Chicken Shack, Jethro Tull, and Genesis. But there was never a bad night, and you didn't have to take drugs, the music was enough.

True to say it set the bar exceptionally high for the rest of my life. Loved the Gin Mill and that period in my life.

.....

**S. Richardson:**

Superb venue. I loved the place. I was just about everybody up and coming at the time. It was always rammed.

Probably the most memorable night was **King Crimson** doing the Court of the Crimson King at full power!

I remember terrific music, truly vile beer and always a bloody good night. If the advertised band couldn't turn up the dreaded Argent would turn up!

**Andy Thomas:**

It was my regular haunt on a Sunday night and the highlight of my week.

I travelled up from Petersfield and always just about managed to catch the last train back. I remember Pete the guy who ran it. What a card he was.

I remember him greeting me one week wearing a mangy looking fur coat. I asked him where he got it and quick as a flash he said, "You haven't seen your cat lately have you?"

There were so many great nights – in fact, every night was a great night. I saw everybody: **Chicken Shack, Jethro Tull, Fleetwood Mac** (who's huge new 'Orange' cabinets were almost to big to get in the place), **Genesis, Blodwyn Pig, Keef Hartley, Free...** on and on...

I was also there on the night **Duster Bennett** recorded the live album *'Bright Lights'* although as yet I have received no royalties! What times they were.

.....

**Richard Merritt:**

I saw **Free** at the Gin Mill at least three times. I can't confirm dates but on one occasion they had just returned from a tour (of the US, I think).

I particularly remember that because they were pretty exhausted but still turned up to play for us.

**Free** also joined us on 22 April 1969 for a coach trip to the Albert Hall in London to see BB King, Fleetwood Mac, Duster Bennett and Sonny Terry and Brownie McGhee.

**Jo Scurry:**

It was a smoky, crowded room which housed the bar where, if you could push through, you could get your Newcastle Brown. Tiny corner stage where we all jostled to get near the band. I seem to recall people sitting on large blocks at the wall edge, with feet a-dangling and locks a-moving to the beat.

I saw **Duster Bennett, John Mayall, Blodwyn Pig, Chicken Shack** and the wonderful **Free!**

I so remember Paul Kossoff's hair, Andy's tick-tock pendulum swaying as he played bass, and Paul, well, who wouldn't remember him!

A great night, ten bob would cover the entrance and your drinks for the night.

.....

**Mike Millett:**

Sunday night was the night of my weekly pilgrimage. I adored the **Gin Mill**.

I was there on the night that Duster Bennett recorded his live album, *Bright Lights Big City* and a certain Peter Blue (Green) was playing the lead guitar. (No, he played bass – Ed.)

I couldn't get tickets the last time that **Fleetwood Mac** played but waited in the courtyard. Peter Green didn't turn up till 10pm and they only played for 30 minutes! There was no music allowed at all after 10.30pm.

**Free** were an unknown band then but I saw them play three times and still think that they are one of the best groups I have ever seen live.

### Ron Worthington:

I was born and bred in Godalming and at the age of nineteen I attended every performance at the Gin Mill Club.

It was situated across the end of the cul-de-sac just behind the Angel Hotel. I didn't always need booze to leave that pub high!

I even attended the live recording of **Duster Bennett's** show, *Bright Lights, Big City*. I still have a copy of that recording and I can still pick myself out singing, out of key, and calling for more.

I have great memories of my Sundays spent there.

.....

### Roy Gover:

**The Gin Mill** seemed to be a showcase for Blue Horizon records with regular appearances by **Peter Green's Fleetwood Mac**, **Chicken Shack**, **Jellybread** and the legendary **Duster Bennett**.

Blue Horizon supremo Mike Vernon also recorded authentic roots bluesmen and they made the obligatory Gin Mill performance: **Arthur Big Boy Crudup** (a grumpy and prodigious boozier), **Bobby Parker** (prematurely overhyped as the next Hendrix) and **Champion Jack Dupree** backed by most of Fleetwood Mac.

There seemed to be two phases of the club: early bookings of obscure blues boom bands like Doc K's, Shakey Vick and John Dummer.

Second phase, rock royalty Fleetwood Mac, Jethro Tull, Free, Savoy Brown etc.

### Melvin Cobbett:

I remember the Gin Mill Club in the late 60's. I relied on lifts to and from the venue as I lived in Woking.

I saw **Chicken Shack**, **Savoy Brown**, **Champion Jack Dupree** and had memorable nights watching **Duster Bennett** and responding to the chorus of *'Bright Lights'*. I later used his arrangement of call and response when I performed the song with bands that I have been with.

One night there, I played piano with a 'gash' band while **Chicken Shack** took a break and I remember that Christine McVie (or Perfect as she was then) wouldn't let me use her piano mike to amplify the piano!

I also particularly remember **The Graham Bond Organisation** (were they loud! I lost my hearing for two days).

I remember the compère (although I forget his name) would wear a top hat and be greeted with 'Get 'em off' and 'show us yer scrotes' when making an announcement.

I also remember that the secret was to buy a couple of drinks at a time to save queuing up in the breaks. Good times.

.....

### Alessandro Borri:

**Free** played the Gin Mill at Godalming three times in 1969 on July 7, August 28 (just after their first US Tour, and just before the Isle Of Wight Festival, 30th August) and September 28.

### David Rogers:

Reading other people's comments brings back wonderful memories of those teenage Sunday nights.

I lived in Haslemere and went to the Royal Grammar School in Guildford, so the train journey was covered by my season ticket.

I remember seeing the vast majority of bands already mentioned. I was part of the *'Bright Lights, Big City'* recording audience (still have the vinyl album).

I remember **Fleetwood Mac's** new 'Orange' speakers. Was that the night 'Albatross' went to number one, and they were all celebrating?

Then there was the night **Genesis** played, and either over-ran or played encores. The result was that I missed that last train home.

Some time later, walking in the dark trying to hitch a lift, a car stopped (my memory tells me it was on Milford Common, but I'm not sure of that detail).

The kindly couple turned out to be **Mr and Mrs Rutherford**, who had been watching their son, Mike. So years later, and ever since, 'In the living years' has always meant a great deal to me.

.....

### Sam Durie:

I loved the **Gin Mill Club**, I saw so many great bands in that tiny crowded room at the back of the Angel Hotel. I remember coming out of the gents and finding **Champion Jack Dupree** propositioning anyone who was leaving the ladies!

## Other people's memories I have pinched from the Gin Mill Website

### Peter Moore:

I went to the **Gin Mill Club** nearly every Sunday evening from about September 1968 until July 1969.

What a fantastic venue! I have many memories of nights spent there.

**Alexis Korner** played on a very hot evening in summer 1969 as a duo with a new bass player he called F.Y.B. (it stood for Fab Young Bass!)

The great **Savoy Brown** occasionally stood in for any booked band who couldn't make it.

I recall sitting on the sticky floor waiting for Peter Green to turn up so that **Fleetwood Mac** could perform. The strict 10.30pm finish meant they only played thirty minutes.

**Champion Jack Dupree** played two or three times with pints of beer lined up on his piano along with a handkerchief to wipe his brow.

Towards the end of his set, one of the helpers asked the audience if there was somebody who could give Champion Jack a lift to Guildford railway station to board a train up north to Bradford where he lived. Quite extraordinary!

I can't finish without a mention of my all-time favourite band **Free**, who played several times.

Wonderful memories.  
Keep music live!

**Other people's memories I have  
pinched from the Gin Mill Website**

**Barry McCarthy:**

I was a regular at the Gin Mill in late 60's, and was there on the night that **Duster Bennett** recorded his album.

**Champion Jack Dupree** also recorded there. Other bands included **Chicken Shack, Blodwyn Pig, Argent, Peter Green, Black Sabbath** and many more.

The staple drink was Newcastle Brown Ale straight from the bottle.

It was the night that **Black Sabbath** were on that a head banger in front of me whacked his head against the bottle and took the top off of my front teeth!

Happy days. Brilliant club, brilliant Sunday nights.

**Simon Jarvis:**

Wonderful days!

My memory of **Peter Green** is that the great man performed solo, played magical wondrous electric guitar, while dressed in a white kaftan, because the rest of the band got delayed when the van broke down.

Other performers that I saw were **Black Sabbath** (May 3, 1970), **Mott the Hoople**, and local boys **Genesis**, who seemingly played every other week, alternating with **Spirit of John Morgan**.

It was a brilliant but unlikely venue. My Sunday nights have not been the same since!

**Charlie Monck:**

I went to The Gin Mill between January to June 1971. I remember seeing **Rare Bird** (absolutely superb!), **Andy Roberts' Everyone, Jungle Pilot** (a load of 'Melody Maker' journalists including Chris Welch)), and for me, the most memorable night, **Skid Row**.

Others may remember that the stage was basically a big lump of chipboard supported on beer crates, and I had got there early for Skid Row, and ended up sat on the floor with my belly against the edge of the stage and my legs under it, with the master, **Gary Moore**, right in front of and above me! I had a sore neck at the end of that night, and not much hearing left either!

The Gin Mill was my first regular gig. And if **Pete Newberry** or anyone else involved with the organising of it is still around, I thank them from the bottom of my heart for changing my life forever.

**John Key:**

Me and a mate came up from Worthing on my scooter. We saw **Arthur Crudup, Savoy Brown, Graham Bond, Blodwyn Pig** and many more. Two pints of bitter from the bar, one in the hand and one between feet for later!



Can't Remember   Eric Coleman   Me, Jim Cook   Charlie Coleman   Martin Rawlinson   Jaquie Birchall   Vin Godier

*Above:* These are my very good friends during my teenage years, and throughout my life, who accompanied me on many great gig adventures, pictured at The Rose and Crown in Godalming, our regular meeting place.



*Left:* Jacques Burnell, who became the bass player with The Stranglers, lived in Godalming and used to frequent the Gin Mill Club.

His family was well off and he had a Harley Davidson (even before he left school I think, which was The Royal Grammar School in Guildford) and a Triumph motorbike, which he used to pose beside at the entrance to the club!

Soon after this gig, Mick Taylor's joined the Rolling Stones, becoming "the best guitarist The Rolling Stones ever had"

Quote from Mick Jagger

Spirit Level played in a music venue at Windsor, where we were support band to **John Mayall's Blues Breakers**, who at that time included the fabulous guitarist Mick Taylor (Peter Green's replacement and future Rolling Stone guitarist), plus drummer Keef Hartley, who went on to have his own blues band.

The venue was The Thames Hotel (now called the Boatman). It had been the Ricky Tick Windsor, where the Stones etc. had regularly played. *(I was tickled when my son Ben requested a lift there to see his favourite band, only to realise when we arrived that it was where I had played all those years ago.)*

The last period of Spirit Level was coming up. Kevin Smith was the new guitarist, and was very skilled at playing in the style of Jeff Beck, and played many of Jeff's solo's accurately, note for note. Kevin was an uncomfortable fit for the Jazz factions in the band. First to leave was Roland Vaughan. Before

## Spirit Level a High and a Low



Spirit Level, Roland had been in the influential Hogsnot Rupert's Band which started at Farnham Art School and they went on to have great club success. But Roland was very much a 'jazzier' at heart. I lost touch with him after leaving Spirit Level.

Dave Howard later left and went on to play saxophone and sitar with the Graham Bond Organisation.

My bass amplifier had stopped working, a bit of a drawback. As I had just got married, I didn't have the money to replace it, and my life was moving on in a different direction.

Jim Luck replaced Ian May on vocals, and Kevin was bringing in several of his friends as replacements, and the old 'Spirit' had gone.

Pete Newberry put 'Will Jim Cook ever return?' on this advertisement in reference to my having left 'Spirit Level' after several years. Would I return? No, that exciting period was over. But what a ride!



We played as support band to John Mayall's Blues Breakers *(Pictured right and above, on the night we were their support band) at The Thames Hotel, Windsor.*



THE MAD GIN MILL  
ANGEL, GODALMING, SUNDAY, SEPT. 29th  
THE SPLENDID  
**CHICKEN SHACK**  
AND THE NOTORIOUS  
**MARKET**  
Come Early - - - Still Five Bob!  
WILL JIM COOK EVER RETURN?

## 1968



Mick Taylor (above) with John Mayall's Blues Breakers.

THAMES HOTEL WINDSOR	
BLUES SCENE	
Every Wednesday 7.15	
JANUARY 10th 4p	SAVOY BROWN BLUES BAND
JANUARY 17th 4p	AYNSLEY DUNBAR
JANUARY 24th 4p	CHICKEN SHACK BLUES DISPENSARY
JANUARY 31st 7p	PETER GREENS FLEETWOOD MAC
FEBRUARY 7th 4p	TEN YEARS AFTER
FEBRUARY 14th 4p	JOHN MAYALL
FEBRUARY 21st 4p	WARREN DAVIS MONDAY BAND
FEBRUARY 28th 7p	PETER GREENS FLEETWOOD MAC

## 6 The British Blues Boom.

Taken from [emptymirrorbooks.com/music/petergreenfleetwood-mac](http://emptymirrorbooks.com/music/petergreenfleetwood-mac)

*There's a tendency to dismiss it as little more than a bunch of lank-haired white boys from the home counties misappropriating the music of black America. And not in a good way. There may be some truth in that, but it's not the full picture.*

*The British blues boom was, in its late 60s heyday, a vibrant cultural movement directly linking the beat/R&B groups of the early 60s with the stadium rock bands of the 70s and beyond. And while it's true that some British blues bands were much too earnest for their own good, it wasn't all just 12-bar boogie and 'woke up this morning' lyrics by any means.*

*At its best, British blues mixed elements of jazz, R&B, and acoustic folk blues with the style and attitude of the Mod culture and Swinging London. It brought about significant changes in social attitudes and fashion, while the guitar techniques and advances in amplification technology it engendered formed the blueprint for the progressive rock and heavy metal revolution which followed.*

*As with any genre, the biggest and best exponents rose quickly to the top. Guitar heroes such as Jeff Beck, Mick Taylor, and Eric Clapton became akin to teen idols, each with their own fiercely partisan fan base who would follow them from gig to gig.*

*During his short tenure with John Mayall's Bluesbreakers, Clapton had revolutionised electric blues guitar and the LP 'Bluesbreakers with Eric Clapton' (commonly known as 'The Beano Album') instantly became a genre-defining classic. So, in mid-1966 when it was announced that a little-known guitarist named Peter Green was about to replace Eric in Mayall's band, the UK blues world was abuzz with expectation.*

*After Eric split to form Cream, Peter Green got the gig. His first official show with the Bluesbreakers was July 24, 1966, in Nottingham.*

*In February 1967, A Hard Road, the third John Mayall album (and*

# Peter Green and the Blues Boom

*the first to feature Peter Green) appeared. On this evidence, Peter Green was not only the equal of Clapton but in certain areas, he may have had the edge over the man the London graffiti artists were calling "God."*

*Peter Green was playing just one guitar in those days. But what a guitar it was. The 1959 sunburst Gibson Les Paul, nicknamed 'Greeny,' was the guitar he used throughout his time with the Bluesbreakers (and later, Fleetwood Mac) and it went on to acquire truly mythical status.*

*Following Green's enforced retirement in the 70s, 'Greeny,' passed first to Gary Moore and then, more recently, to Metallica's Kirk Hammett for a rumoured US\$2 million, making it one of the most valuable guitars in rock history.*

*John Mayall was notorious for hiring and firing his musicians almost at will and the Bluesbreakers' line-up seldom remained the same from one month to the next.*

*It transpired that Aynsley Dunbar, the drummer on 'A Hard Road', had recently been dismissed from the band for his 'jazz leanings' and by May 1967 the drum stool was occupied by Mick Fleetwood. So, with Peter Green on guitar and bassist John McVie, this incarnation of the Bluesbreakers brought together, for the very first time, the core line-up of the yet-to-be-formed Fleetwood Mac.*

*Dunbar would go on to success with numerous projects, including the Jeff Beck Group, Frank Zappa, and David Bowie, but in 1967 he couldn't resist a little farewell dig at John Mayall: the sacked drummer's next band would be named The Aynsley Dunbar Retaliation.*

*But not only was Green an unbelievable guitar player, he had a great singing voice and was already writing his own material too.*

*With all the confidence of a 20-year-old guitar slinger, Green replicated Clapton's parts on the 'Beano Album' classic 'All Your Love,'*

## Peter Green: the Rise and the sad Fall

*a song he grabbed by the scruff of the neck and turned inside out. The Freddie King catalogue was a rich source of material for the British blues groups back then, with the instrumentals proving especially popular.*

*Clapton had already immortalised 'Hideaway', while Mick Taylor recorded 'Driving Sideways' and Chicken Shack's Stan Webb tackled 'Remington Ride.' Green's showcase instrumental was 'The Stumble' but during 1967 he was also performing another, lesser-known, Freddie King piece, 'San-Ho-Zay' and this was a highlight of the Bluesbreakers' live set.*

*Peter Green's playing was extraordinary on this instrumental, using every trick in the book, from delicate B.B.King-style vibrato to muscular heavy rock with Hendrix overtones.*

*The Bluesbreakers configuration of Peter Green / Mick Fleetwood / John McVie was together for only three months and very little official material was recorded. Things moved quickly back then and within weeks Mick Fleetwood was fired for 'insobriety,' one of Mayall's pet hates.*

*Peter Green also left the Bluesbreakers shortly after, and together they formed Fleetwood Mac. With Jeremy Spencer on slide guitar and Bob Brunning filling in on bass temporarily, the new band made its worldwide debut at the National Jazz & Blues Festival, Windsor on Sunday 13th August 1967.*



*The bill also included Cream, the Jeff Beck Group and, who else but John Mayall's Bluesbreakers, already featuring new whiz-kid guitarist Mick Taylor and Keef Hartley on drums.*

*The 'Mac' part of the Fleetwood Mac equation, John McVie, lingered within the financial security of the Bluesbreakers for a while longer until he was persuaded to take the plunge in September 1967. This early blues incarnation of Fleetwood Mac enjoyed enormous success and in 1969 spent more weeks on the UK singles charts than the Beatles, the first time anyone had achieved that feat since 1963.*

*It didn't last however as in May 1970 Green left the band, suffering the early onset of mental illness thought to be the result of an unsolicited LSD experience in Munich, Germany. Aside from a few worrying news reports and a couple of low-key attempts to revive his musical career during the 70s, Green gradually slipped off the radar and by the early 80s, he was rumoured to be living virtually as a vagrant, his mental health worse than ever.*

*Of all the guitar giants to emerge from the British blues boom Peter Green was perhaps the most naturally gifted. B.B.King famously said this about him: 'He has the sweetest tone I ever heard; he was the only one who gave me the cold sweats.' That's really all you need to know about the man. 🍷*

*Taken from <https://www.emptymirrorbooks.com/music/peter-green-fleetwood-mac>*

1969



*I have just had my 22nd birthday*

**22nd April 1969**

Peter Newberry arranged a Coach to take The Gin Mill Club audience to London's Royal Albert Hall to support Gin Mill heroes Duster Bennett and Peter Green's Fleetwood Mac, playing in concert with blues legend BB King.

Also on the bill were my favourite exponents of rural blues, Sonny Terry and Brownie McGhee.

Duster Bennett, the one-man-blues-band, was the opening act and he acquitted himself well, with the Godalming supporters breaking the respectful atmosphere with whoops of appreciation.

I enjoyed Sonny Terry and Brownie McGhee, but their acoustic blues was a bit laid-back for this full-powered electric event.

# Gin Mill Coach trip to the Albert Hall

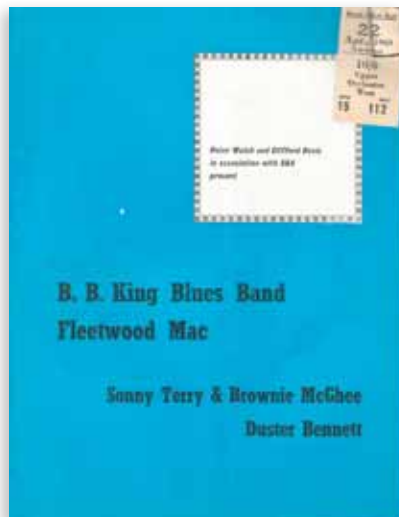
After the interval there was electricity in the air as we anticipated Peter Green showing the visiting Americans that the British could play excellent blues as well. And the Mac were riding high with Albatross as the number one record in the charts.

But I was disappointed.

The songs that the Mac played were not Peter Green's sensitive blues, but mostly Jeremy Spencer singing rock'n'roll numbers in an exaggerated style. I read later on that Peter Green did not think they were up to playing blues in the presence of BB King.

B.B. King delivered a memorable show. It was his first performance at the Royal Albert Hall, and in the future he was to make a further ten appearances there, and I was lucky enough to see three of them.

I have read that the band 'FREE' joined us on this coach trip to the Albert Hall, but I have no recollection of that.



*Left: BB King at the soundcheck at the Albert Hall 22nd April 1969*

**BB King** returned to London two years later in 1971, when he worked with Ringo Starr, Peter Green, Duster Bennett and saxophonist Bobby Keys on his 19th album: *B.B. King in London*, and headlined his first full British tour.

B.B. King said, "Peter Green has the sweetest tone I ever heard. He was the only one who gave me the cold sweats."

# “B.B. Was In Tears At The End” Royal Albert Hall 1969

**O**n 22nd April 1969 B.B. King made his debut in the U.K. – appearing at the Royal Albert Hall in London. Sharing the bill on a tour promoted by Peter Walsh and Clifford Davis were Fleetwood Mac, (the then hottest blues band around), Sonny Terry and Brownie McGhee and Duster Bennett.



*Top Topham with B.B. King, (with Top's first wife Julia) at The Royal Albert Hall, 22nd April 1969. Photo: Bill Greensmith.*

The tour played the following night in Newcastle on the 23rd; Cambridge 24th; Portsmouth on the 25th; Cardiff on the 26th; Bristol on the 27th; Birmingham on the 28th and closed at Manchester's Free Trade Hall on the 29th. B.B. was critically acclaimed, so much so he was overwhelmed at the reception he received from young white blues fans (remember this was the height of the late 1960s blues boom).

Top Topham, a former member of The Yardbirds, had signed for Blue Horizon Records and was a dedicated blues fan. He told B&R: "My first discovery of B.B. had been four boxes of 78s delivered from Chicago to London. On opening them there were about thirteen RPMs of his, all pretty brand new. Who was this guy no one knew?"

Top was on hand to meet B.B. King at London's Heathrow Airport when he landed to play his U.K. tour. "B.B. arrived on his own at Heathrow. I went to meet him with Duster Bennett – we were both with Blue Horizon Records at the time. I took my 78s, singles and albums to be signed by him. B.B. invited us to come over in the afternoon to the Royal Albert Hall. We arrived in the afternoon and told the doorman we had been invited over by B.B."

When we got into the hall he was playing the piano on his own on the stage. I sat with him and we talked for about half an hour; my wife to be, Julia was with me. He talked about the blues singers he had listened to and still did – one being one of my favourites, Lonnie Johnson, who I'd met in London in 1963.

The night of the show was so special. He was in tears at the end – as were many of us. This was his first visit to England plus he played to an all white audience, many well known musicians were present – Janis Joplin was sitting next to me, plus Peter Green's parents. It was a performance that has stayed with me all of my life."

B.B.'s debut was reported in the *London Evening Standard* by Ray Connolly four days later – on 26th April, who reported: "B.B. King, now reckoned by some to be the greatest blues guitarist alive, gave his first concert in London last Tuesday night (22nd).

This is the moment for all blues men. B.B. King on stage under the Albert Hall's petrified dome hung with its acoustical stalactites: He's working away in his own public agony, his face feeling every note, sweat hidden but seeping, we know across pale blue cotton ruffled shirt, neat, dark worsted suit still crisp from the steam iron, shoes laced up and well shone, and colour – Cadburys plain.

Suddenly he hollers a piece of high camp earthy blues, sashaying his thighs to the retort lines; and we break up in the moment's relief.

The audience is hysterical with gratification, and B.B. is to say after the show that tonight was his best reception ever, but right now out there living up to his own legend, he's nervous.

Before his spot he's been edgy and fast talking and rubbing his hands together: 'if we go down well we'll go out on the town – I'll go anywhere you want. But if we don't do too well I'll just make like the little puppy dog who's had a spanking, and I'll go down in my room.'

He's putting down riff after riff of those long winding electric notes and his tenor and trumpet are honking round the corners. Suddenly, with a shrill little electric shriek that fades into an echoed whine, a string snaps – the first string.

Tracing the remaining length of the string between first finger and thumb B.B. faces the people: 'that shows Lucille just like a woman – she has to go break a string on a night like this.' And he strokes his bright red guitar as though he were trying to pacify her. Most great musicians

treat their instruments like some treasured craftsman's tool, tending to them and all that. B.B.'s relationship with Lucille is personal, as a man to his woman.

An aide steps forward with another string and while his five-piece group play a slow and soft blues accompaniment. B.B. sets about restringing, talking all the time: 'Let me tell you about how I came to, call my guitar Lucille' he says half apology, but possibly glad of the chance to talk to his people. 'I was playing down in a place called Twist, Alabama, in '49 I guess, and two men started to fighting. There was a tin of kerosene which was being used for heating and in the course of the fight one of the men knocked it over so that the whole building caught fire. Course everybody made a rush for the door, including B.B., but when I'd got outside I realised I'd left my guitar inside. So I rushed back in and just as I got safe again the roof fell in. Well, we found out the next day that two men had died in that fire and that the fight had been started over a chick. And her name was Lucille. So I called my guitar Lucille to remind me never to do a fool thing like that any more.'

With theatrical precision he's timed it so that the end of his story coincides exactly with a run on the repaired Lucille, but the mishap has not helped his nerves: 'Just show how nervous I got' he says later. 'I haven't broken a string in years. And I know they were good because they were a new set.'

Forty-six years on, memories are a little hazy. Some of the fans who attended the London gig say they had forgotten that Sonny and Brownie were on the bill! Bill Greensmith recalled that B.B. returned to the UK the following month – and joined Lowell Fulson on stage at the 100 Club in Oxford Street and 'blew the place apart!'

**Thanks to: Top Topham, Alan Balfour (for Evening Standard review), Byron Foulger, Phil Wight, Pat Hurley and Bill Greensmith. There is a clip of Top Topham talking on the BBC about the gig on You Tube.**



*Duster Bennett watches B.B. King at the Royal Albert Hall, 22nd April 1969. Photo: Bill Greensmith.*



*Poster for 22nd April 1969 Royal Albert Hall show. From the B&R Archive.*

## 1969

*My own tribute to one of rock's casualties.*

*Fleetwood Mac played at The Gin Mill Club again on the 9th March 1969, just after their Albert Hall performance and their first American Tour.*



**Peter Green** was a lovely unassuming man, totally approachable and friendly when I met him several times at the Gin Mill Club.

I mentioned on page 138 the mangled tape incident, and the subsequent recruitment of Spirit Level's saxophone players for Fleetwood Mac's second album, but it is worth recalling that he was a hero who didn't have feet of clay!

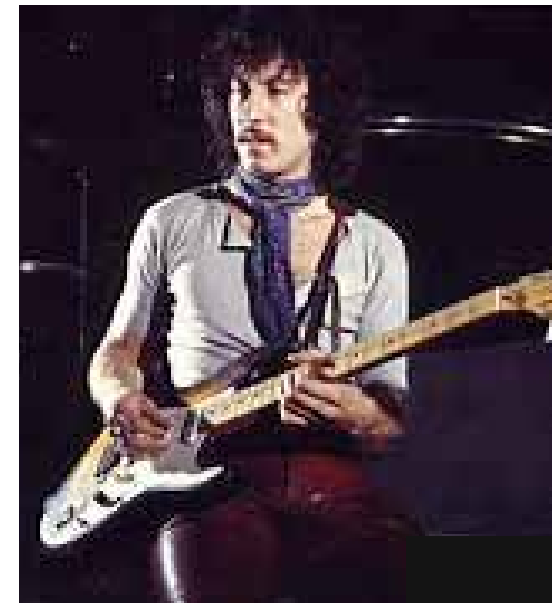
He was my favourite guitarist, who never played ten notes if he could make two sing more eloquently. B.B. King commented, 'He has the sweetest tone I ever heard. Peter was the only one who gave me the cold

## Peter Green

sweats.' Eric Clapton also praised his guitar playing for his string bending, vibrato and economy of style.

He was also a soulful singer, a great songwriter and a lovely man. Which makes it all the more heart-breaking that he had such a sad mental breakdown, apparently brought on by having a drink spiked with bad LSD.

As the founder of Fleetwood Mac, he was inducted into the Rock and Roll Hall of Fame in 1998. Peter's songs such as 'Albatross', 'Black Magic Woman', 'Oh Well', 'The Green Manalish' and 'Man of the World', were all chart successes.



*Peter Green died recently on 25 July 2020 at the age of 73.*

**Tony 'Duster' Bennett** was a remarkable musician and another likeable man. He attended Guildford Art School, became a well-loved hero at the Gin Mill Club and went on to international recognition.

I first became aware of Duster when he was an unknown performer on the bill of Ian May's charity concert, where I had found myself so out of my depth as a singer/guitarist (*page 105*).

The second occasion was when Duster was on the same bill as the Whisker Davis Blues Stormers at the Guildford Art School ball, where he had gained a keen following of Art School friends, at the Civic Hall, Guildford (*page 106*).

The third occasion I played on the same bill as Duster was also at the Civic Hall, at Pete Newberry's charity concert with a great line-up of Fleetwood Mac and other headline acts (*page 136*). This was the watershed moment for Duster as he was signed up on-stage mid-performance by Blue Horizon records, thanks to Peter Green's influence.

During the early days of his regular appearances at The Gin Mill Club, Duster was about to start his performance when his guitar was accidentally damaged, and it was unplayable. I volunteered to get him a replacement, and raced off to borrow Vin Godier's Telecaster. Vin was out, and I had to persuade his mum to hand over Vin's pride and joy. Duster was very happy with it and played a great set.

Pete Newberry arranged for Duster to

## Duster Bennett



play free of charge to a tiny audience at my 21st Birthday party at Farncombe Football Club Hall. It was a magical moment. After his performance, he raced off to another gig at 'Middle Earth' in London.

A little later, Duster recorded his album '*Bright Lights, Big City*' live at the Gin Mill Club, with Peter Green on bass, Top Topham (Yardbirds) on guitar, and my brother Andy Cook on Newcastle Brown, shouting and whooping.

The Blue Horizon recording unit was set up in the gentleman's toilet, (not a particularly fragrant place) into which I mistakenly stumbled. I was informed by the Blue Horizon boss, Mike Vernon, who was setting up masses of recording equipment, that I would have to use The Angel Hotel's lavatory.

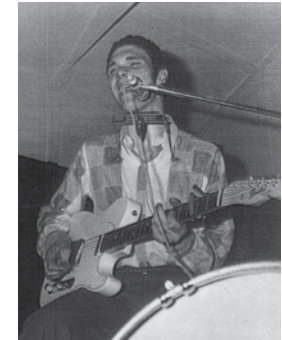
That night Peter Green was very careful not to steal the limelight or be anything more than a backing musician – it was very much Duster's night.

When Fleetwood Mac performed at the Gin Mill, Duster often joined them on-stage playing harmonica and singing. Once I saw him grabbing Jeremy Spencer's microphone, in a unsuccessful attempt to stop him singing some extremely lewd lyrics.

Duster sadly died in a car accident at the age of 29 in 1976, when he was driving home late at night from playing a gig with the iconic bluesman Memphis Slim.

I remember him as a lovely man, and a mesmerising performer with superb interaction with his audiences.

## 1946-76



*Duster at The Gin Mill Club in 1968*

*An excellent book has been written about Duster Bennett by Martin P Clemins, 'Jumping at Shadows' (2007).*



## Duster Connections

Ian May (*Spirit Level*, vocalist) met Duster through Dick Forcey (*Spirit Level*, drummer). When Ian produced and performed in “**Blues in Concert**” (poster below) at Godalming, he introduced Duster to Pete Newberry (*Whisker Davies Blues Stormers*, drummer).

Pete then promoted the “**Living Blues**” Concert at Guildford Civic Hall, where Duster met Peter Green of Fleetwood Mac, who would help shape Duster’s career. Pete Newberry walked on stage and interrupted Duster’s set to tell him that Peter Green had promised to get him a Blue Horizon recording contract.

Clifford Davies, at that time a talent scout for Brian Epstein, was in the audience and, very impressed, resigned from NEMS and became Fleetwood Mac and Duster’s long term manager.



These snippets are from “*Jumping at Shadows*”, Duster’s biography by Martin Celmins, highlighting his close connection with Godalming.

A review of ‘Blues in Concert’ (poster left) in the Surrey Advertiser, May 1967, reported: ‘The Georgia Skin Men’ were Tony Bennett accompanied by Top Topham on guitar and Tony Mills on Jug. But the highlight of the evening was Tony’s one man band where, with perfect timing, he played bass drum with one foot, hi-hat cymbal with the other, guitar with his hands and harmonica with his mouth – all at the same time. He had the audience shouting for more!

Looking back on how he got into the music business full-time during 1967, Tony spoke to Melody Maker’s Jeremy Gilbert:

“I couldn’t really see myself as a musician until I met Pete Newberry, who runs the Gin Mill, and he persuaded me to do a gig.

In December 1967, Pete Newberry booked Tony for his ‘Living Blues’ (poster centre) at Guildford Civic Hall, where Tony met Peter Green of Fleetwood Mac. Peter Green shook Tony by the hand and said, ‘I have never seen anyone with the feeling you have for the blues.’

He then told Mike Vernon of Blue Horizon that ‘you’ve simply got to see this guy’, so the Vernon brothers went to see Tony’s first professional gig, which was at the Gin Mill, Godalming on February 14th, 1968. Mike Vernon offered Tony a deal on the spot.

Around this time Tony realised he had to change his name, to avoid confusion with the American crooner. He chose ‘Duster’ from his popular renditions of ‘Dust My Boom’!

*Peter Green and Duster Bennett*





THE GIN MILL CLUB 1968

The Gin Mill Club, The Angel Hotel, Godalming 1968.

Above is Vin Godier's guitar that I raced up to Aaron's Hill to borrow!

*This is the night Duster knocked his guitar over before the gig and damaged the headstock. He borrowed the Fender from someone in the audience. Peter Green was also there that evening and gave me a lift home in his old MGA.*

Bill Greensmith



The white Telecaster in the photo (left) was Vin Godier's. When Duster damaged his Gold Top guitar (above), which was a present from Peter Green, and originally Eric Clapton's, he said he would be unable to continue with the gig. I thought Vin's

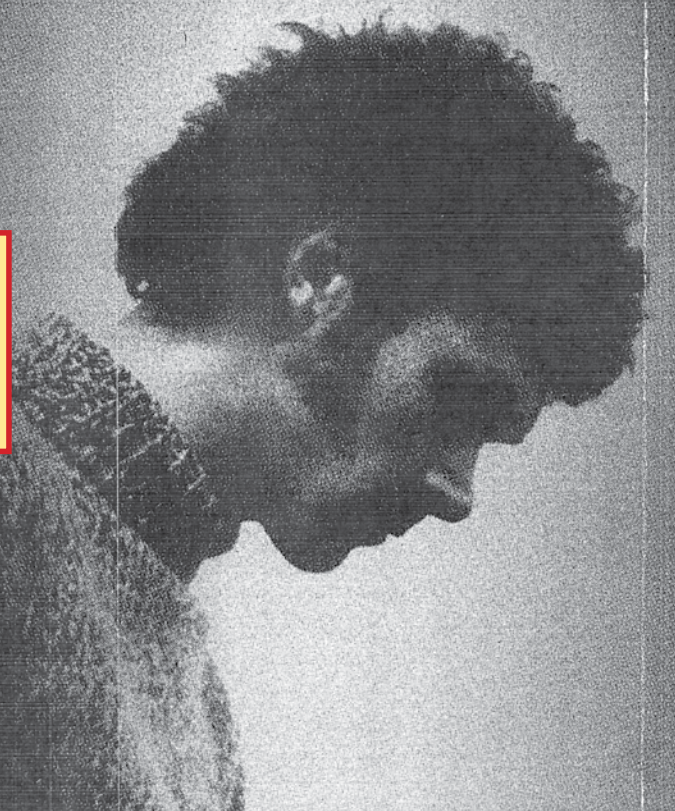
guitar would be suitable, and charged off to get it, although Duster was not keen until he saw what a beautiful guitar it was. Vin was unfortunately out, and I had to convince his mum that giving it to me was a good idea!

# BRIGHT LIGHTS BIG CITY

***“Blues singer Tony is on his way to the top”***

ran the headline in the May 18, 1967 edition of the *Richmond Advertiser*. It was in part a review of the previous night's gig at the Borough Hall, Godalming, by the Graham Bond Organisation, headlining a bill that also featured **Tony Bennett** (not a 'Duster' in sight), Godalming's own Whisker Davies Blues Stormers and an impromptu quintet of local musicians including Whisker on piano.

Versatility was the watchword for young Tony's 'act', which began with a set by the **Georgia Skin Boys**, a trio of Tony, guitarist **Anthony Topham** and jug-blower **Tony Mills**. Bennett then sat at the piano to perform 'How Long, How Long Blues' before climbing aboard his one-man-band kit, which the *Advertiser* judged to be the highlight of the evening: *“With perfect timing he played bass drum with one foot, hi-hat cymbal with the other, guitar with his hands and harmonica with his mouth - all at the same time.”*



Julian (Whisker) Davies, now living in America, found this Duster CD (*above*) over there, and was delighted to see Whisker Davies Blues Stormers were name checked. Many of Duster CD's have been released, using all his known recordings, probably due to his popularity in America.

Duster was a powerhouse of energy and passion when he was firing on all cylinders playing a fast blues. His feet would be stomping on his hi-hat cymbal and bass drum, he would be thrashing the gold-top guitar that Peter Green had given

him, his harmonica would be howling, and his soulful voice would be baring his emotions. He became a high powered machine almost out of control and a force of nature and he took the audience with him.

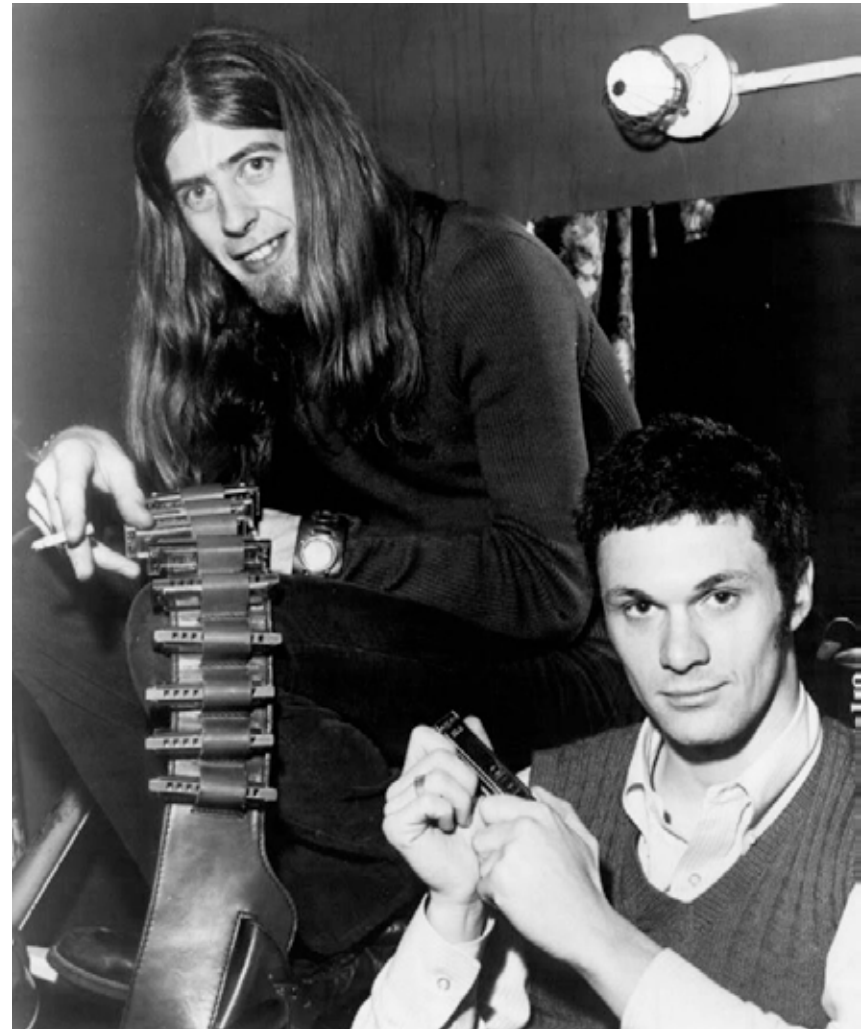
Duster went on to record and perform with Peter Green's Fleetwood Mac, becoming an honorary member of the group. He supported Steve Marriot's Humble Pie at the London Palladium which went down really well, and as a result, was picked to support Slade at Wembley Empire Pool, where he also went down a storm.



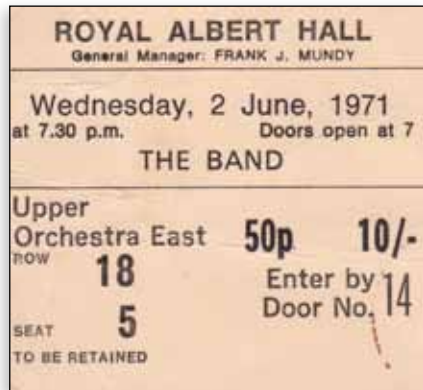
*Top left: Peter Green, Duster Bennett, BB King recording 'BB King in London'*

*Bottom left: Duster Bennett playing harmonica, standing behind Buddy Guy with Eric Clapton.*

*Below: Duster Bennett was recruited by John Mayall to join 'The Blues Breakers' for a tour of America, where he gained a huge following.*



# And so on, and on, and on...



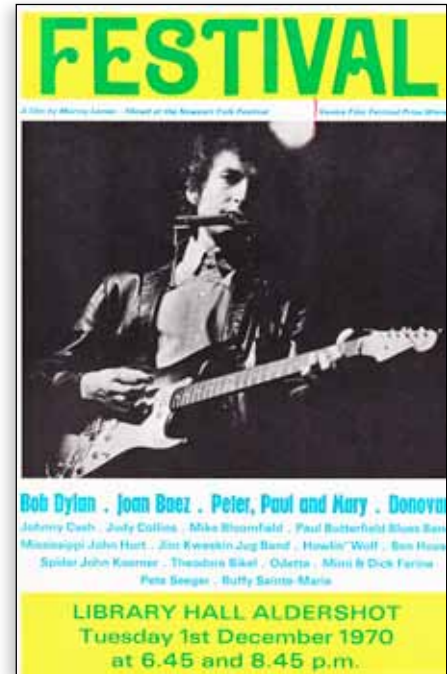
The rock group Free wrote their all-time classic hit '*All Right Now*' in the dressing room backstage at the Guildford Civic Hall.



I continued to see great music at the Guildford Civic Hall including:

The Move,  
 PP Arnold,  
 Spencer Davis (with Steve Winwood),  
 The Move,  
 Pentangle (1969),  
 Electric Light Orchestra (with Roy Wood),  
 Kursal Flyers,  
 Kokomo,  
 Elton John,  
 Eric Clapton,  
 Marc Bolan and T-Rex (1970),  
 The Flying Pickets,  
 Gary Moore,  
 Van Morrison,  
 Fairport Convention,  
 Mark Knopfler,  
 The Blues Band,  
 Robert Cray,  
 Squeeze,  
 Jools Holland's Rhythm & Blues Orchestra,  
 Gary Brooker and friends,  
 Carter's Unstoppable Sex Machine,  
 Ben E. King,  
 Eddie Floyd.

A gig I missed because of a Cub Scouts commitment (!) was on the 7th December 1978 when Eric Clapton arranged a charity concert with surprise guests Muddy Waters, Elton John and George Harrison.



# FOLK BLUES & BALLADS

at the WHITE LION, MILFORD.



**DOCTOR BROWN'S  
MEDICINE BAND!**  
alternate Saturdays

Handbill by Jim Cook | Godalming 4535



Alfie Lucas, Martin Rawlinson, Jim Luck, Vin Godier and Jim Cook. Acoustic at the Borough Hall, Godalming 1969



**Lux De Luxe**  
**BLUES BAND**  
 THE NEVER ENDING TOUR OF SOUTH-WEST SURREY, 1996

SAT, 13 APR.	TAP & SPILL, GUILDFORD	01483 440006
THURS, 2 MAY	THE WOODRIDGE, WORMLEY	01428 882362
SAT, 4 MAY	THE SEA HORSE, SHALFORD	01483 619117
SAT, 11 MAY	MILFORD CLUB, MILFORD	01483 424218
FRI, 17 MAY	THE STAG, EASHING	01483 421568
SAT, 18 MAY	DUKE OF CAMBRIDGE, TILFORD	01252 792238
FRI, 31 MAY	THE SEA HORSE, SHALFORD	01483 619117
SAT, 1 JUNE	PRIVATE FUNCTION, CRANLEIGH	
SAT, 15 JUNE	THE SEA HORSE, SHALFORD	01483 619117
SAT, 22 JUNE	THREE LIONS, FARNCOMBE	01483 417980
SAT, 6 JULY	THE SEA HORSE, SHALFORD	01483 619117
SAT, 13 JULY	DUKE OF CAMBRIDGE, TILFORD	01252 792238
SAT, 2 AUG.	PRIVATE FUNCTION, CHIPPENHAM	
SAT, 14 SEPT.	CORPORATION CLUB, GUILDFORD	
SAT, 28 SEPT.	DUKE OF CAMBRIDGE, TILFORD	01252 792238

**Lux De Luxe**  
**maximum R&B**  
 THE MOST MONKING, STONKING, HOT & SWEATY MONSTROUS...  
**8**  
**EIGHT PIECE**  
**BLUES BAND**  
 APPEARING:  
**SUNDAY EVE, 16 AUGUST 97**  
**KINGS HEAD**  
 STOKE ROAD  
**GUILDFORD**

Photo Left:  
**Lux de Luxe**  
**Blues Band 1997**  
 back row from left...  
 Ben Keene  
 Jim Luck  
 Jim Cook  
 Tony Leach  
 front...  
 Laurie (Lol) Munn  
 Dave Sherrington  
 Dan Sherrington



Photo right: 2018  
 me with **Shdrack**  
**Street Blues Band**



**Lux De Luxe Blues Band 1996.**

Back row: Dave Sherrington obscured, Tony Leach, Dan Sherrington.

Front row: Ben Keene, Lol Munn, Jim Luck, Jim Cook