

MOSTLY MUSIC AND ME

The Surrey towns of **Guildford** and **Godalming** in the **1960's** were great places to grow up in if you were like me, a fan of live music. This is a collection of my teenage memories, and three events encouraged me to write it:

- In **2008**, I was contacted by Nigel Enever to see if I had any memories and photographs of the Guildford music scene in the 1960's for a book he was writing called 'Guildford: The Rock'n'Roll Years'. As an inveterate hoarder of such memorabilia, I was able to help.
- In **2009**, The Guildford Museum requested items and memories for a 'Guildford in the Sixties' exhibition, and I presented them with quite a lot. It was all good fun, meeting up with old friends to share memories.
- In **2018**, a Norwegian writer, Christopher Hjort, tracked me down to where I now live in Beaminster, Dorset. He is writing a book about the guitarist Peter Green and was very interested in Peter's performances at the Gin Mill Club, Godalming. It encouraged me to write what I could remember before my memory conks out.

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This book includes my memories of seeing **The Rolling Stones** at different venues in Guildford. I also saw Jeff Beck with Rod Stewart, playing at the Wooden Bridge Hotel, and Pink Floyd playing at the Stoke Hotel.

Many people, including me, fondly remember the **Ricky Tick Club** in Guildford where a lot of star musicians honed their skills in the mid-sixties, and where American Blues legends could be seen at a small venue. Also many local people remember the **Gin Mill Club** in Godalming in the late sixties, where a lot of future super-groups of the seventies started their meteoric climbs to success.

This book includes my own experiences growing up. I didn't do anything remarkable, but I was there when some interesting events took place.

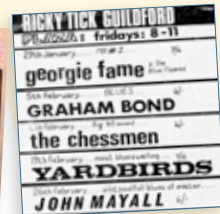
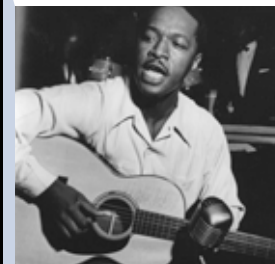
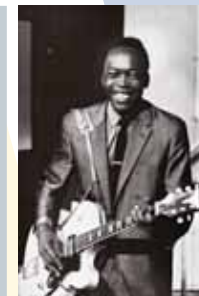
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A LOCKDOWN
PRODUCTION
JIM COOK 2020



MOSTLY MUSIC AND ME

A LOCKDOWN PRODUCTION JIM COOK



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1947-57



1947 I was born on the fifth of April at Mount Alvernia in Godalming, Surrey. I was a premature 'blue baby' and did not breathe for three minutes.

1953 The year of the Queen's Coronation, and like many others, Mum and Dad bought a tiny black and white television for the occasion.

Andy and I were called to stop playing and come in from the Rec'. (*Do we have to, Mum?*)

Neighbours were invited round, and we sat with the curtains closed to watch this grainy, smudgy and historic event. It went on for ages.

1954 After church one Sunday morning, there was a demonstration in the church hall of a new development in audio equipment:

stereo sound. One of the congregation demonstrated different sounds coming out of *two* speakers!

An audience of all ages listened to a train racing from the left side to the right side of the hall. *Several times*. I couldn't imagine who would want to listen to train sounds at home.

1957 The first record I bought was a 78rpm shellac disc 'Magic Moments/Catch a Falling Star' by Perry Como, a birthday present for Mum. This was from an electrical shop in Farncombe, as there were no specialised record shops in Godalming at that time.

Mum also liked Bing Crosby, The Glenn Miller Band, Gilbert and Sullivan, Bagpipes and the Black and White Minstrel show (*oh dear!*). Dad showed no noticeable interest in music.

I had many happy hours with our old-fashioned gramophone.

I would put it on hold, wind it up, place all my toy soldiers in formation on the turntable, release the brake and watch them fly to all corners of the room!

I'm sitting at home having Christmas tea with my brother Andy, Mum and Dad (Dorothy and Harold). I'm three years old, it's 1950, there's post-war food rationing and austerity.

me →



Austerity brought many hardships, including Granny Marshall's hand-knitted swimming costumes, which became water-logged with ice-cold sea water! Aaaargh! Torture!

And then along came Lonnie...!



Before Lonnie, the only music on television was a diet of crooners and sentimentality. I was woken up and bowled over by seeing Lonnie Donegan on TV singing 'Rock Island Line'. His enthusiasm and passion made the old folksong come alive. It was the first of many Hit Records for him, including 'Tom Dooley', the first record that I bought for myself.

Lonnie sang his 'Skiffle' versions of American blues and folk songs, introducing Britain's young people to the singers 'Leadbelly' and Woody Guthrie.

1955 He exported the 'Rock Island Line' back to America, where it made number eight in the US charts. Unfortunately, Lonnie is mostly remembered for his huge



Lonnie Donegan

chart success with music-hall type comedy songs, such as 'My Old Man's a Dustman', but by then he had already inspired the next generation of music-makers to learn to play guitar, and is often cited as the major influence on the next generation of British musicians who took the world by storm in the 1960's.



Skiffle became music that everybody could attempt to play on cheap guitars and home-made instruments (perhaps having a parallel with the explosion of Punk several decades later).

I was fascinated by a skiffle group formed in my Scout Troop that sang Lonnie's songs, and where I had my first experience of twanging a guitar.

Paul McCartney: "Lonnie was the first person we had heard of from Britain to get to the coveted No.1 in the charts, and we studied his records avidly. We all bought guitars to be in a skiffle group. He was the man."



1955-60



Many years later, I went to several of Lonnie's performances, and got to meet him once after a Chris Barber band reunion show.

I told him I had been a fan for many years.

"Oh dear," he said, "I hope you've got over it now!"

1957-58



On TV with Lonnie was Tommy Steele, real name Colin Hicks, playing a British version of the new American craze, Rock and Roll, which was an energetic off-shoot of Rhythm and Blues. He sang with spirit and enthusiasm, and was called Britain's answer to Elvis Presley. He reached No.1 in the 'Hit Parade' with 'Singing the Blues' in 1957.



He re-worked many American hits, which was the practice of the times, and also had hits written for him by Lionel Bart, like 'Rock with the Caveman'. He recorded with a great band including (pictured below) the jazz saxophonist Ronnie Scott.

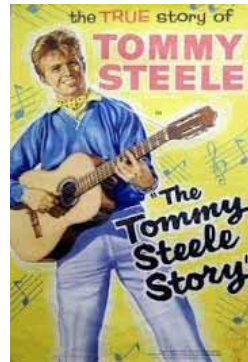
Tommy was the first Rock and Roller to play at the London Palladium Theatre,

Tommy Steele

where they had not encountered guitar amplification before.

Convinced that the amplifier would burst into flames, they had a fireman standing each side of the stage, ready with fire extinguishers!

I went to see his bio-pic film 'The Tommy Steele Story' with Mum and brother Andy. I loved the film and, for a while, I was pretty convinced that I was... Tommy Steele.

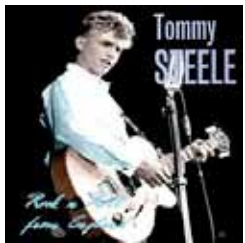


Tommy was also influenced by the fading British music-hall tradition and developed a lovable cheeky-chappie persona.

His ambition was to become an all-round family entertainer. Unfortunately, that's just what he became, taking roles like the lead in the musical 'Half a Sixpence'.



This is my treasured signed Fan Card (a printed signature!), a prize that I got from a bubble gum machine.



Tommy Steele (seen here at his "Rock With The Caveman" session with Ronnie Scott on tenor), was the first of the post Presley British singers to hit big. He began at the famous 21's coffee bar.





1955 The first place that I heard Rock and Roll was **Ma Benson's Fairground**

when it arrived in Farncombe each year. Mixed in with the din of the Bumper Cars would be the electrifying sounds of Little Richard and Elvis Presley. Very exciting!

1957 The BBC's '**6.5 Special**' TV show for 'young people' was a must for me. It went out live at five past six on Saturday evening and had a rather awkward jolly, youth-clubby feel, but it did feature some of the new Rock and Roll. Among the artists on the show were Jim Dale, Lonnie Donegan, Marty Wilde, and Tommy Steele.

1958 ITV's '**Oh Boy!**' was another great programme. The regular artists were Cuddly Dudley, Cliff Richard, the Drifters (later to become the Shadows), Marty Wilde, Lord Rockingham's XI

1958 *I started at Meadow Secondary Modern School. After one term, my family moved to Witley, and I went to Rodborough School, housed in ex-Canadian Army Barracks from the Second World War, on Rodborough Common. We had a warning talk from the Army showing us the dangerous munitions that were still on the common. Afterwards, we rushed out to look for (and find) these interesting weapons!*

Rock & Roll TV



and the Vernons Girls. Guests included: Billy Fury, Lonnie Donegan, Brenda Lee, and Gene Vincent and Eddie Cochran.

1959 '**Juke Box Jury**' was a corny musical panel show hosted by the 'square' David Jacobs, but one of the few ways we could hear new records.

1961 '**Thank Your Lucky Stars**' had mostly mimed performances, with Gene Vincent and other rockers, and later on, The Beatles and The Rolling Stones.

1961 '**The Girl Can't Help It**'

I went with my schoolfriend Eric Coleman to see this fantastic Rock and Roll film that was made in 1956. It featured Little Richard, Gene Vincent, Eddie Cochran and Jayne Mansfield. We thought there might be a Teddy Boy riot, but there wasn't.

1955-61



Cliff Richard and Marty Wilde - 'Oh Boy!'

1961

I'm going to my first live Rock and Roll show!



I was 14 years old

1961 7th May. I was 14 and I somehow persuaded Mum and Dad to let me go with my mate Eric Coleman to see our favourite rocker **Gene Vincent** at the Guildford Plaza (which would be the home of the Ricky Tick in the coming years).

I had seen Gene Vincent on the TV and in films since 1958. He was an enigmatic figure and a wild performer with a beautiful voice. Now I was about to see him in person and close up in a small venue. My first Rock and Roll Gig! It was **so** exciting.

The performance exceeded our expectations. The backing band was Sounds Incorporated and they were probably Britain's top instrumental band with a full line-up including full horn section.

Gene Vincent

Gene was dressed head to foot in black leather, crouched over the microphone with his injured leg stretched out behind him, *'smiling at invisible angels that only he could see, dancing above the heads of the crowd'*.

The Surrey Advertiser review opposite says that Gene only played for 20 minutes. I don't remember it being that short.

Ian Dury's tribute song 'Sweet Gene Vincent' describes Gene beautifully with:

'White Face! Black Shirt! White Socks! Black Shoes! Black Hair! White Strat! Black gloves! Bled White! Died Black! Sweet Gene Vincent'



This Fan Club flyer (right) was taped onto the cover of my 'Rough Book' at school. I couldn't afford to join, but I still have the flyer!



THE WORLD'S NO. 1 ROCK STAR

GENE VINCENT

NOW SETTLED IN BRITAIN, WANTS TO KEEP IN TOUCH WITH HIS FANS THROUGH HIS SOLE NEW BRITISH

GENE VINCENT FAN CLUB

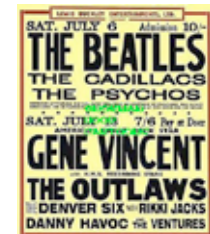
YOU can join now and establish this personal link with Gene Vincent. Just complete the form below and send it with a 6/- Postal Order (12 months subscription) to the

GENE VINCENT FAN CLUB,
379, EAST BANK ROAD,
SHEFFIELD 2.

You will receive a membership card, letter from Gene, a photograph of him and biography. Every other month you will receive a copy of the exciting **GENE VINCENT FAN CLUB MAGAZINE** through which Gene himself will keep you in touch with his activities and answer your letters. So complete the form below and post **NOW** together with a six shilling Postal Order, to the address above.



The Beatles (below and right) were big fans of Gene and covered a lot of his songs, and also adopted his black leather outfit in their early days.





Surrey Advertiser

The Surrey Advertiser, May 1961 reports:

I go to see Gene Vincent at the Plaza Guildford

There was no need for famous American pop star Gene Vincent to speak when I met him in the house behind the Guildford Plaza on Sunday. His expression was one of complete exhaustion.

As he relaxed in an armchair, he panted that he had been up since five o'clock that morning and had been working under fierce lighting equipment on a television set all day.

This had ended at 7.30, when he was rushed to the Guildford Plaza to face six hundred enthusiastic teenagers who had been building up an atmosphere of restless excitement since the beginning of the evening.

The wonderful climax was due to the jazz band 'Sounds Incorporated' who were specially selected to perform with Gene.

When an announcement was made that Gene would be on in ten minutes' time, any hopes

of more jiving were dashed: the crowd surged forward to the stage. Those who were too far back to see went upstairs for a birds-eye view.

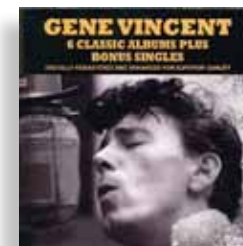
The build-up was certainly justified when the slim figure in black leather jeans and jacket burst on to the stage. Gene grabbed the microphone and in a split second had extracted from the restless, stimulated audience, a huge roar of appreciation and applause.

Whether his songs were current or old made no difference to his astounding performance, and he was so exhausted that after twenty minutes that he had to be helped off the stage.

It was the first time British teenagers had seen him perform in a ballroom and he was unquestionably a huge success. ☺



1961



I saw Gene Vincent perform live on two more occasions. Read on!



1961

I would have loved to have seen this!



9th December 1961

The Beatles played the Palais Ballroom in Aldershot, just a few miles from my home, to an audience of only eighteen customers.

Unfortunately, I wasn't one of them.

Due to a misunderstanding over the advertising for the dance in the Aldershot News, very few people knew it was taking place. As this was the first time The Beatles had played in the South of England, they hoped for a great reception. They were presumably very disappointed, although the photos don't show it.

The Beatles flop at Aldershot



To increase the size of the audience at one point, John and Paul put down their guitars (*photo on right*) and joined the crowd to dance with each other!

The Beatles were on stage for three hours, and played a ten minute encore of 'Roll Over Beethoven'. A great show for only eighteen people!

They then had to return to Liverpool the same night in their tiny hired van.

Unbelievably, the start of Beatlemania was less than one year away with the release of their first single 'Love Me Do' which got to seventeen in the UK charts.



Below: Some of the eighteen paying customers at the Palais Ballroom, Aldershot on 9th December 1961.



Photos and information from 'The Rocking City' by Sam Leach, the Beatles first manager.





Phillip and Dick in the record booth at 'Barnes and Avis' electrical shop, where they listened to new American records to add to their repertoire.

1962 The first local live band I saw were **Phillip Goodhand-Tait and the Stormsville Shakers**. I was fifteen and a member of the Methodist Youth Club. The Youth Club had booked them for a fund-raising dance (see ticket below).

At that time they were a four-piece Rock and Roll band, based in Farncombe, Godalming, and I thought they were terrific. I saw them regularly for the next few years.

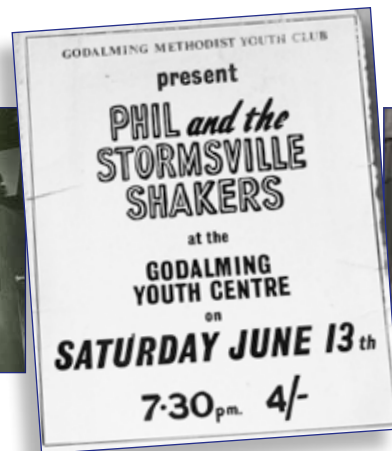
The original line-up was Phillip Goodhand-Tait on vocals, Kirk Riddle on bass, Ivor Shackleton on guitar, and Paul Demurs on drums. Later they added two saxophonists, Dave Sherrington and Mel Collins. Dick Forcey joined them on drums. Later he became a very good friend of mine.

Their original style was Rock 'n' Roll, but before long they were playing R&B and Soul.

Phillip Goodhand-Tait and the Stormsville Shakers

American R&B singer **Larry Williams** and **Johnny 'Guitar' Watson**, with whom they recorded two albums with. They later had a medium size hit with *'Gonna put some hurt on you'*.

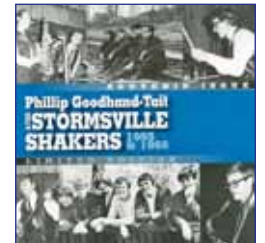
Phillip Goodhand-Tait had a long career as a solo recording artist, songwriter, producer, and session musician writing songs for Roger Daltrey, Gene Pitney and Love Affair. Mel Collins later recorded with many bands from the Rolling Stones to King Crimson.



The group got together in 1961, and were the most popular Guildford group by far. They played on the opening night of Guildford's new Civic Hall.

They then went on to play clubs such as the Ricky Tick, the Flamingo and the Marquee in London, and were chosen as the backing group for visiting

1962-69



Later on, I played bass guitar in the Whisker Davis Blues Stormers, who were a regular support band for the Stormsville Shakers at dances.

Later still, I played with Spirit Level and the Lux de Luxe Blues Band with four of the Stormsville musicians.

1962



Going to see my Rock 'n' Roll hero perform LIVE!

Little Richard was always at the top of my list of great recording artists, so it was unbelievably exciting when I got my ticket (below: I've still got it!) to see him live at Kingston Granada!

1962 19th October. I was fifteen and after school departed from Milford Station with Eric Coleman to travel to Kingston Granada for a Rock 'n' Roll Show with Little Richard, Sam Cooke, Sounds Incorporated, plus a surprise performance by Gene Vincent. Magic!

Little Richard was great! He borrowed a bit of James Brown's act when he collapsed on stage and white-coated 'doctors' rushed on stage. Quiet was called for, until we heard 'A Wop Bop Aloo Bop A Wop Bam Boom!' screamed

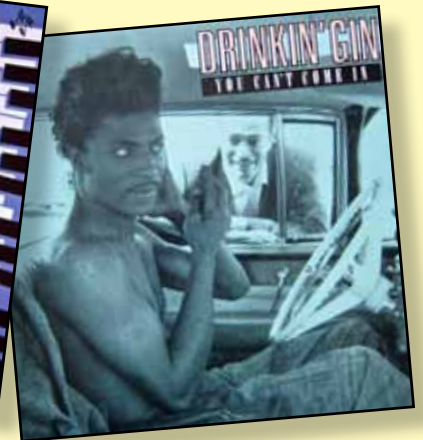
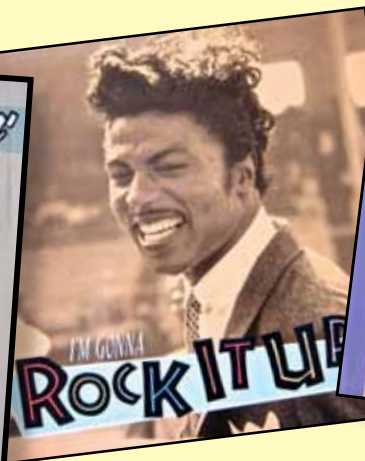
Little Richard

from the floor, and Little Richard leapt to stand on top of the piano to continue rockin' and a rollin'.

Sam Cooke was soulful but a bit smooth for me at this stage. Gene Vincent was not officially on the bill, but he made a guest appearance. Restricted by the Musician's Union (see opposite) from being on stage without a permit, he sang a scorching 'Be Bop a Lula' from the aisle, close to where we were sitting.

As we left the Granada, we noticed a Poster outside advertising 'Tonight Only: a Special Performance - Gene Vincent'.

We removed it from the stand and were legging it down the street, hotly pursued by the doorman. Having had a solid Sunday School up-bringing, we slowed down and handed it back.



Kingston Granada

1962-63

Poster from the show on previous page



The sweet soul of Sam Cooke



The Queen of Rock 'n' Roll, Brenda Lee



Shortly after seeing Little Richard at Kingston, Eric and I saw two more Rock and Roll shows there. I was fifteen years old.

1962 9th December. Another excellent Rock and Roll Package Show at Kingston Granada, this time with Brenda Lee (*Little Miss Dynamite*), Sounds Incorporated and Mike Berry.

1963 14th November. Duane Eddy (*The Twang's the Thang, right*), The Shirelles, Sounds Incorporated and Mickey Most.

The Musicians Union was very powerful and stopped American musicians from getting Work Permits, unless an equal number of British musicians were sent to America in exchange. British musicians were not particularly very good at Rock and Roll at this time, and the Americans just didn't want them!

Duane Eddy found himself stopped from playing with his own American backing group for this reason, so he could only play solo on an Acoustic Guitar. He was a good player, but it was disappointing that we didn't hear his usual earthquaking rumble!

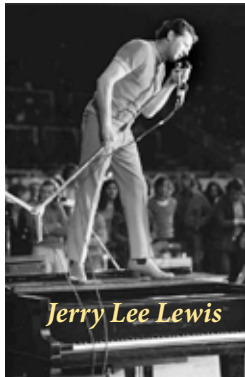


1962-66

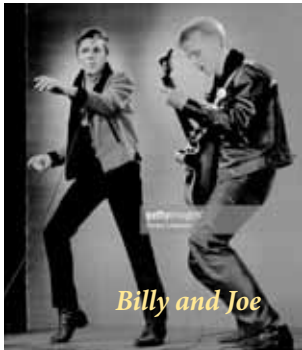
I'm going to more Live Rock and Roll shows!



GENE VINCENT



Jerry Lee Lewis



Billy and Joe

1962 The first music event I saw at the new Civic Hall in Guildford was a performance by **Gene Vincent**.

Clad entirely in black leather, he was superb. Guildford councillor's were outraged and were reported in the Surrey Advertiser as saying *"Is this Rock and Roll what we want at our prestigious new venue?"*

The councillors were over-ruled, and soon after, **Screaming Lord Sutch and the Savages** were booked. After the last song, in which Sutch had appeared with a toilet seat round his neck, a young man got onto the stage, took the microphone from Sutch and protested that this show was utter rubbish and should not have been allowed. Sutch later went on to form the Monster Raving Loony Party.

1964 5th January. Eric and I went to the Rex Cinema, Haslemere, and saw a British Rock and Roll show with **Billy Fury, Joe Brown and His Bruvvers, Marty Wilde** and **The Wildcats**, and Rolf Harris.

And more Rock 'n' Roll Shows

Enjoyable, but not as exciting as the American Rock and Roll Shows.

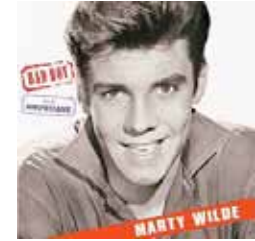
1966 7th November.

I saw **Jerry Lee Lewis** play a great concert at Wimbledon Theatre. Jerry began playing a lot of country and western songs, taunting the audience that they only liked Rock 'n' Roll.

After some heckling, he appeared to lose his temper and stood up, kicking back the piano stool and tore into some electrifying Rock and Roll. The audience erupted! Eventually, with the audience hurling themselves about, the safety curtain came down with Jerry Lee still playing behind it.

When it came back up, there were 'policemen' in front of Jerry Lee and the band. To this day, I don't know if that was a real event or some good stagecraft.

The **Ike and Tina Turner Revue** were the support on show and they tore the place apart!



MARTY WILDE



Joe Brown

Joe Brown



Billy Fury



Marty Wilde



Jerry Lee Lewis



**ALEXIS KORNER'S
BLUES INCORPORATED**
THE MOST EXCITING EVENT OF THIS YEAR
RHYTHM AND BLUES CLUBS No. 1
EALING CLUB, Ealing Broadway Station, turn left cross
at Zebra, go down to Jive, then A.B.C. Teahop and
Jewellers.
This Saturday and every Saturday at 7.30 p.m.
No. 2 MARQUEE CLUB, 165 Oxford Street, London, W.1.
Grand Opening this Thursday (this ad)



1962 I was fifteen when the older brother of a friend lent me this LP: *R&B at the Marquee* by Alexis Korner's Blues Incorporated.

It's raw, urgent sound struck an immediate chord with me. I played it repeatedly. I hadn't heard of any of the musicians, but it bridged the gap between Rock & Roll and Jazz.

Alexis Korner was a member of Chris Barber's Jazz Band in the 1950s when he met up with Cyril Davies who shared his passion for American blues. In 1954 they teamed up as a duo, began playing blues in London jazz clubs, and opening their own club, the London Blues and Barrelhouse Club.

In 1961, they formed Alexis Korner's Blues Incorporated, the first amplified

A record stops me in my tracks

R&B band in Britain, and brought in singer **Long John Baldry**, drummer **Charlie Watts**, bassist **Jack Bruce**, and saxophonist **Dick Heckstall-Smith**.

The band featured many guest musicians including: **Mick Jagger**, **Keith Richards**, **Brian Jones**, **Eric Clapton**, **Rod Stewart**, **Paul Jones**, **John Mayall**, **Zoot Money** and **Jimmy Page**.

Blues Incorporated had a huge influence on the next generation of blues musicians.

Charlie Watts left the group to join the Rolling Stones. Ginger Baker was his replacement and Graham Bond also joined Blues Incorporated. The seeds of the R&B boom had been planted and were starting to take root!



Blues Incorporated with Dick Heckstall-Smith, Alexis Korner, Jack Bruce, guest singer Mick Jagger and Cyril Davies



Alexis Korner, Dick Heckstall-Smith and Cyril Davies

1962

‘Without a doubt, it was Alexis Korner, together with Cyril Davies, who was directly responsible for nurturing the way in which most progressive blues and pop in this country has developed - for it can virtually all be genetically traced back to... Blues Incorporated’

(New Musical Express)



I would later have the thrill of playing as the support band to Alexis Korner at the Stoke Hotel, Guildford, when I was playing bass guitar with the Whisker Davies Blues Stormers.

1963



I was 16 years old



1963 I left School at sixteen, with one GCSE pass, and lived in digs mid-week in Paddington to work at Nickeloids, a pre-print factory near Blackfriars. I worked there for a year, but I didn't take up the apprenticeship when I realised that the process I was training for would become obsolete.

While I was there, I became friends with an older apprentice who said that if I liked Rock and Roll, I would enjoy seeing the Cyril Davies R&B Band. Having heard Cyril on the Blues Incorporated record, I was very keen to go.

After work, we went to his house for tea, and then caught the train to the Railway Hotel at Harrow and Wealdstone.

We went down the stairs to where the music was played in the basement; it was small, dark and smoky, but the atmosphere was brilliant.

The band was Cyril Davies on harmonica and vocals, and Long John Baldry on

Going to my first R&B Club night

vocals. Both had been vocalists in Alexis Korner's Blues Incorporated, and both were charismatic in very different ways.

Cyril was tubby and balding, looking like a disreputable bank manager who had come off the rails, and showing intense concentration on his face.

Long John was tall and elegant, hair stylishly cut, dressed immaculately in a sharply tailored suit, looking cool and singing effortlessly over the music.

The backing musicians had been Screaming Lord Sutch's band *The Savages* and were very experienced players. I was absolutely transfixed! R&B was brilliant!

During the interval, everyone went into the Hotel bar, including Cyril, Long John Baldry and the band. I was intrigued to watch a very exotic looking lad with high back-combed bouffant hair, push his way through to stand next to them at the bar.

I was to learn on my next musical adventure, Eel Pie Island, that this young man was called Rod Stewart.

I've still got my Membership Card, centre above!



Keith Richard writes to his auntie:

‘ This Saturday, Mick and I are taking two girls over to our favourite Rhythm and Blues Club. They’ve got a guy on electric harmonica, Cyril Davies, fabulous, always half-drunk, unshaven, plays like a mad man, marvellous. ’

‘ Cyril Davies was scruffy, balding and looked old. Long John Baldry was an unbelievably clean-cut Mod, six foot seven inches tall in a suit, with an elephant collar shirt. He would hang about with Rod Stewart who was a real show-off Mod. Rod learnt a lot from Baldry.

I remember seeing Rod and he had the first backcombed bouffant haircut I’d ever seen. It must of stood up six inches. Baldry was gay and Rod used to camp it up very convincingly. I was sure he was gay in those days. I know he turned out to be a real geezer with birds on both arms, but back then I wasn’t convinced. ’

Cyril Davies died in January 1964 from pleurisy at the age of 32, but his musical influence was immense.

Wednesdays
THE ROLLING STONES

Sundays
THE CYRIL DAVIS RYTHM & BLUES ALL-STARS
FEATURING + LONG JOHN BALDRY & THE VELVETTES



Long John Baldry, with Rod the Mod.

At the Wooden Bridge Hotel, Guildford.

RHYTHM'N BLUES
wooden bridge hotel, Guildford
Fridays 8-11p.m.

31st May. **ALEXIS KORNERS (Blues Inc.)**
featuring **RONNIE JONES**

7th June. **THE ROLLING STONES**

14th June. **Cyril Davies All Stars**
with (Long John Baldry)

Sundays 7.30-11.30
TRADITIONAL JAZZ
"RUCKY TUCK"
Star & Carter Hotel
WINDSOR



Long John Baldry, the best R&B voice I'd heard.

long john baldry
long john's blues
most like
harold marinell
ronnie jones
eric burdon

ACE

ICE BY HOWL WARRIOR
TWO BY GETTING THROUGH THIS VOICE
WALL TO WALL - SHIMPLE
WYOMING (I HAVE THE BLUES)
WE MADE - BOB JOHNSON
WOLFE BRIDGING MY HEART
WINDING COCKLE - RICK THE JONNY
SIX DAYS LEFT - BOON TO THE
SIX DAYS HEARS

Jimmy Page writes:

Led Zeppelin founder **Jimmy Page** was the **Cyril Davies Blues Band's** first fleeting guitarist. Jimmy spoke of the group:

‘It was a fantastic band, the best blues band of the day... better than John Mayall or any of the others.

Cyril Davies was the real father of Rhythm and Blues in Britain. A lot of groups owe a lot to Cyril, including the Stones. Cyril played electric harp (harmonica). He got some rock musicians who were into the blues and it just went from there. Chicks used to dance on guys shoulders and it was a really good atmosphere – they used to do this really mad dance where everyone would be shaking.’

.....

‘In the early ‘60s, I’d take every opportunity to see Screaming Lord Sutch and the Savages, partly because Sutch was great entertainment but mainly because the Savages always contained great musicians... they were a joy! Pure theatre, great rock ‘n’ roll and worth three shillings and sixpence of anybody’s money!

The same band could be found later the same week playing down-home blues as **Cyril Davies’ Rhythm and Blues All-Stars**. In fact, the backing band on Davies’ superb *Country Line Special* single, now a highly sought after collectors’ item, and in my view the best UK blues record of all time, consisted entirely of the classic Savages line-up.’

Trev Williams

The influential and dishevelled Cyril Davis

I was lucky to see the birth of the British rhythm and blues boom!

‘The **Cyril Davies R&B All-Stars** were an incredible blues band. Formed late in 1962, the R&B All-Stars performed their fiery brand of blues to packed houses of fans and musicians alike for, incredibly, only one year.

During this short time they alone set the bar to which all those following in their wake would be measured. Many superstars including Mick Jagger, Keith Richards, Eric Clapton, Ray Davies, Ian MacLagen, Jeff Beck and Jack Bruce have all, at some point, paid their respects to Cyril’s talent.

The influence of this band on London’s blues scene, and subsequently on Western popular culture, is immense. Seeing the mighty All-Stars perform was a true R&B experience.

I will never forget seeing the Cyril Davies All Stars steaming into *Smokestack Lightning*. They were the first R&B band I’d heard live. He hunched over his mouth-harp, spat his lyrics and drove his band like a galley master. The noise was phenomenal, a humping, thundering blast. Cyril Davies was a true fanatic and we loved him for it.’

Todd Allen

Paul Jones writes:

‘**Cyril Davies** was the harmonica player, THE harmonica player of the time. The rest of us were sort of struggling to get to that level really but at the time he was THE man!

I learnt to play from records which you found where you could – merchant seamen and people like that had brought them back from the States.

It was Chris Barber who brought over the American blues greats, and it was Alexis and Cyril who played with them. Eventually you could find American Blues in record shops in this country and that was because of people like Chris Barber, Alexis Korner and Cyril Davies.

Cyril formed **The Cyril Davies All-Stars** directly after leaving Alexis and he hired the whole of Screaming Lord Sutch’s rhythm section. And, of course, those were guys who had more experience playing blues than half the people in actual blues bands in this country and it was a REAL, REAL blues band – probably the first sort of genuine blues band of its kind!’

.....

‘**Cyril Davies** was the best blues harmonica player in England in the early 1960s. He was also the inadvertent midwife of **The Rolling Stones**. It was Davies who pressed his former bandleader Alexis Korner to make Mick Jagger a full band member after he gave an exuberant reading of Chuck Berry’s ‘*Around and Around*’ on an audition night.’

BluesDuke

1963 *“Come mothers and fathers throughout the land and don’t criticise what you can’t understand. Your sons and your daughters are beyond your command, your old road is rapidly aging. Please get out of the new one if you can’t lend your hand, for the times they are a-changing.”*

Bob Dylan was accurately describing the **Generation Gap**, as it was known in Britain, when there was real tension between the generations.

What on earth was happening? Perhaps it was because our parents had been through the pain of a horrific war, and had suffered the deprivations of uncertainty, rationing, austerity and poverty.

By contrast, my generation of teenagers had stability, the NHS, better housing, the confidence from prosperity, and for the first time, plenty of their own earned money in their pockets. We hadn’t experienced hard times, and we wanted to wash

The Generation Gap widens

away the sombre mood and enjoy the fun of the moment. We could afford to buy our own clothes and choose our own entertainment.

To our parents, our lack of seriousness was a rejection of their hard-won values. I lived with my grandmother, and my father wrote to me telling me to get my haircut because I was letting the family down. My mother’s friend rang her to tell her I was wearing a black plastic mac! (*photo right*). I was in fact, a mild and mostly well-behaved teenager.

Nowadays it is not unusual for parents and their families to enjoy the same or similar music, or even to wear similar style clothes. But in the early sixties, the music of Rock and Roll, and then Rhythm and Blues, was the sound of rebellion.

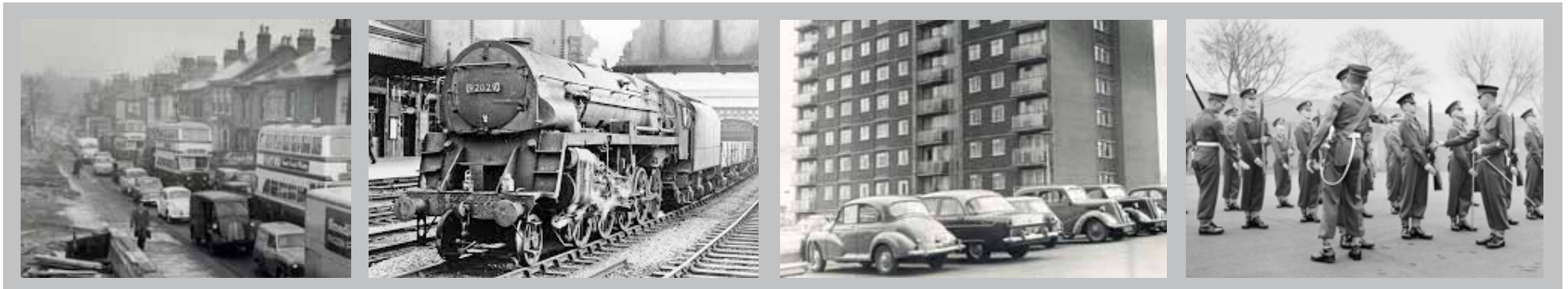
There was a revival of this mood with the punk generation, but for now, this was **my** music, these were **my** clothes, this was **my** way of life, and that was not always appreciated by the older generation.

1963



I’m sixteen years old, part beatnik, part urchin.

Grey Britain



1963: The end of National Service

1963

I'm going to see the Rollin' Stones at Eel Pie Island!



📌 *The first evidence that a post-war musical subculture was beginning to take hold centred in a dilapidated hotel on Eel Pie Island, Twickenham.*

Many major names in British R&B played there between 1962 and 1967. 📌

1963 I was sixteen years old, and after going to see the **Cyril Davis All Star R&B Band** at Harrow and Wealdstone, I went with my new friend from Nickeloids to **Eel Pie Island** on the Thames at Richmond, to see a band that he recommended.

We paid three pennies to a little old lady to cross over the bridge, and made our way with an excited crowd to the venue which was a dilapidated wreck of an hotel. Inside was a bohemian scene and I noticed Cyril Davies leaning against the wall behind me, watching the band setting up their equipment.

I hadn't previously heard of the group, but **The Rollin' Stones** were the resident band at Eel Pie Island.

There was a huge buzz at their performance, and I was

Eel Pie Island

mesmerised. I thought they were great, but I didn't guess that they would add a G to their name and become the world's biggest rock'n'roll band!

Excitement exploded as the music started and it was a tremendous atmosphere as they started to play songs like *Poison Ivy*, *Love Potion No.9* and *I'm a Hog for you Baby*. What an experience!

On the train journey there, I had sat opposite the extraordinary looking youngster who I had seen at the Cyril Davies evening. He turned out to be Rod Stewart and I studied his very carefully arranged hair and immaculate clothes. The train was full of youngsters obviously going to see the music, but he was sitting on his own and seemed lost in thought.

Perhaps I misread his mood, because on the facing page is a description from his biography 'Rod' where he describes his excitement at going to a night at Eel Pie Island.



The Rollin' Stones

The hotel's sprung dance floor that always kept people moving.

Rod Stewart writes about Eel Pie Island

● The legendary Eel Pie Island Hotel was the big hang-out for me – an ancient, damp ballroom stuck out on a lump of land in the middle of the Thames, and reached by a rickety wooden foot-bridge. The place had been used for ballroom dancing in the 1920s and 1930s.

I used to take the tube down to Waterloo and change onto the overground train for Twickenham. That was a pretty lengthy journey to make from Archway, where I lived. At the end of the rickety wooden bridge, two old dears in fur coats would take your thru'penny toll.

When you dressed up in your finery and carefully arranged

your hair and set off for Eel Pie Island, you had a palm-tingling sense that you were heading somewhere truly exotic, densely populated with art students and pretty girls in short dresses.

Inside the club, a bar ran the length of one wall. Debate continues to rage over whether the dance floor was sprung, or simply rotten on one side.

Either way, when people danced on the left, the people on the right would bounce up and down whether they wanted to or not.

It was a fantastically exciting destination and the place where I really began to understand the power of Rhythm and Blues. ●

1963

*From 'Rod –
The Autobiography'*



1963



The Rollin' Stones made 24 appearances at Eel Pie Island during 1963.

🗨️ Wednesdays and Sundays the gig was always Eel Pie Island. Dancing on that sprung floor was exhilarating and if you stood in the middle you didn't even have to move – the floor did that for you.

I remember the mural painted as the backdrop for the stage, the footprints on the ceiling and the long bar down the right hand side.

Long John Baldry sang and later in '63 Rod Stewart was there too. John Baldry's sister often came to the gigs with John; she was lovely and we got on well.

And of course, the **Rollin' Stones** used to play there too.

A policeman called Eddie would come over to the Island to check out if there was any trouble as it had quite a reputation, but there never was. 🗨️

🗨️ Back in 1963, the **Rollin' Stones** took to the stage at Eel Pie Island as part of their five-month residency at the Eel Pie Island Hotel – one of the birthplaces of the '60s revolution.

The Stones' residency that summer coincided with the release of their debut single *Come On* – a rallying cry that chimed with the youth's

Other people's memories of Eel Pie Island

insatiable yearning for change.

The hotel was tucked away deep within the enigmatic Eel Pie Island. It was built in 1830 and began life as a luxurious three-storey riverside resort.

Now an almost derelict building, it contained the perfect ingredients for teenage rebellion – a ballroom, sprawling bar, and most importantly, a sprung dancefloor, which made it almost impossible to stand still. This only added to the atmosphere of the environment – hot, smoky and full of irrepressible energy, as ale flowed freely.

When the rhythm and blues invasion gripped popular culture, it proved a passionate match made in heaven. Parental concerns about the hotel intensified. It was a time of establishment warnings about the advent of the teenager – a new concept, but this reaction only served to strengthen the hotel's appeal.

The promoter offered the **Rollin' Stones** an unheralded five-month Wednesday night residency, from April to September, at £45 a show. Their take-

over quickly elevated the club night to dizzy heights. Lengthy queues formed outside the venue, with the ballroom's young rock lovers packed in like sardines. 🗨️



KORNER CANCELS
 OWING to a "Jazz Club" broadcast on July 12, Alexis Korner and his Blues Incorporated will not be featured in their weekly session at the Marquee that night. Instead, their place will be taken by a new rhythm and blues group, Mick Jagger and the Rolling Stones, together with another group headed by Long John Baldry.

12th July 1962
Mick Jagger forms Group
"I hope they don't think we're a rock and roll outfit."

I wonder how the other founding members, Brian Jones and Keith Richards, felt about "Mick Jagger forms Group"! Brian Jones called himself Elmo Lewis at first, taking the names from the old Blues singers Elmore James and Furry Lewis.

Dick Taylor later formed The Pretty Things. Stu was Ian Stewart, a founder member who played piano. He was later moved off-stage because he didn't fit the Stones 'image', and he went on to be their life-long road manager.

Mick Avory became the drummer with the Kinks (and he says that he only played at rehearsals with the Stones,

The Stones before Eel Pie Island

MICK JAGGER FORMS GROUP

MICK Jagger, R&B vocalist, is taking a rhythm and blues group into the Marquee tomorrow night (Thurs) while Blues Inc. is doing its Jazz Club gig.

Called 'The Rolling Stones' ("I hope they don't think we're a rock 'n' roll outfit", says Mick) the lineup is: Jagger, (voc), Keith Richards, Elmo Lewis (gtrs), Dick Taylor (bass), 'Stu' (pno), Mike Avery (drs).

A second group under Long John Baldry will also be there.

not this first date at the Marquee).

1963 The Rolling Stones played their first 'out of London' gig at Worplesdon Village Hall, three miles outside of Guildford (see advert right) and later they became regulars at the Wooden Bridge pub at Guildford.

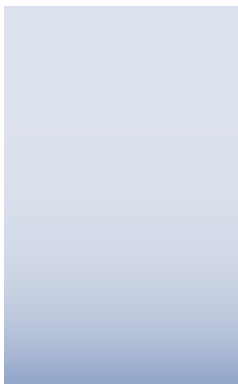
Several months after I had seen the Rollin' Stones at Eel Pie Island, I watched their TV debut on *Thank Your Lucky Stars*, playing their first record, a cover of Chuck Berry's 'Come On', in June 1963. Their television performance seemed very tepid after the excitement of seeing them live at Eel Pie Island.

◀ *Right after seeing them at Eel Pie Island, I found this much prized cutting in Jazz News, 12 July 1962. I've still got it!*

1962-63

R & B
 GUILDFORD
 Fridays 8-11
 Sessions now held at
 WORPLESDON
 VILLAGE HALL
 August 16th
CYRIL DAVIES
 HIS ALLSTARS and
 LONG JOHN BALDRY
 August 23rd
**ROLLING
 STONES**

RHYTHM & BLUES EXCITEMENT
 AT THE **MARQUEE**
 EVERY MONDAY AND THURSDAY
 THIS THURSDAY, 3rd JANUARY
CYRIL DAVIES R & B ALL STARS
 WITH THE **ROLLING STONES**



The Marquee Club | London, UK | 12 July 1962

At the time I said, 'I hope they don't think we're a rock 'n' roll outfit.' We weren't back then. We mostly played the blues. **MICK**

The Marquee's a West End club, where we stood in for Alexis Korner a couple of times. Alexis was packin' 'em in – just playing blues. Very similar to Chicago stuff. Heavy atmosphere. **KEITH**

I wasn't in the Stones at this point; I was playing with Blues By Six and Alexis Korner's band. I'd met Brian, through Alexis, when he first came up to London from Cheltenham, but initially there was no talk about being in a band. Later they started to try and convince me to join, but I was happy doing what I was doing as the other bands had more regular gigs. **CHARLIE**



1963 Moving back to Surrey

Employment: I was seventeen and had realised that the Letterpress process that I was being trained for at Nickeloids was about to be overtaken by the emerging Litho printing process. I shelved my plan of an apprenticeship and moved from Paddington back to Surrey.

I took a job with GVC Litho-printers in Godalming. At first I was working in the darkroom in the platemaking process, but when an opportunity arose to work on artwork production, I jumped at it. I could pretend I was at art school.

For the first time I felt engaged with my work. It was something I thought I could do – and in a few years time, I would be successfully running my own graphic design business.

Mum and Dad had moved to Haslemere, but as my work and social life was in Godalming, I had moved in with my Granny Marshall in Kings Road, Farncombe. She was very soft with me and I was free to do whatever I liked! Complete freedom!

I was working at GVC with Roger Chennel, who had a guitar. He had all the Shadows LPs, but, perhaps because of my enthusiasm, he soon had a great collection of blues LPs). Roger introduced me to his friend Vincent Godier, who also played guitar. The three of us started to make some noise together (*Right*).

I attempted to sing and play harmonica and we had a great fun, wailing in Roger and Vin's parent's front rooms. It was the birth of my first group '*The Grapes of Wrath*'.

This is me at work at GVC, drawn by Simon Huber, a colleague in the Art Department.

The start of 'The Grapes of Wrath'

1963

I was 17 years old

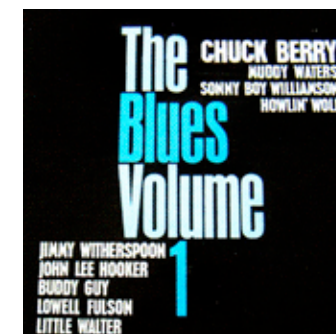


I was obsessed by Blues, Folk and Rhythm & Blues music. I loved going to live gigs, and was also keen to attempt to play the Blues.

This is a drawing I did in 1963 of my first group: *The Grapes of Wrath*. It is how I imagined we looked, playing in Rog's front room! I am singing and playing harmonica. From left: Vin, me (sandals and socks!) and Rog.



A slack period in the darkroom at GVC printers.



This is the first Long Playing Record that I bought. A great compilation of blues. I played it continuously.

1963

The Rolling Stones



15th December 1963

Both Eric and I were sixteen years old when we set off full of excitement at the prospect of seeing our Rock 'n' Roll hero, Gene Vincent, for the second time at the Guildford Plaza. Somehow we had got the date wrong and there was no Rock and Roll, in fact, it was bingo night! Huge disappointment.

The sympathetic doorman advised us to go to up the High Street to the Civic Hall as there was something on there. It would turn out to be the second time I would see **The Rolling Stones**.

Not only that, but as it was announced from the stage, this was first British Rhythm and Blues Concert, organised by the Ricky Tick organisation.

It was a seated concert at the Civic Hall and on the bill was: **Eric Clapton** with **The Yardbirds**, **Jack Bruce** and **Ginger Baker** playing with **The Graham Bond Organisation**, and **Georgie**



Britain's first R&B Concert

Fame and the Blue Flames

who were smooth, cool and as fantastic as on their records. I hadn't heard of Carter Lewis and the Southerners, so I was

not disappointed when they didn't appear.

The Rolling Stones were the main headliners and they played to a very enthusiastic audience, if a little more restrained than the screamers that they would soon would become accustomed to.

There were no bouncers or security and it was a very relaxed atmosphere.

A member of the audience walked down the aisle and went up on the stage, and between songs he gave Mick Jagger half-a-crown 'for a haircut'. Mick laughed and tossed it behind him. Keith Richards picked it up, bit it and put it in his pocket.

It was a top show in every way and Eric and I found it to be a good consolation for missing Gene Vincent on this occasion.





Above: **Georgie Fame and the Blue Flames**

CIVIC HALL, GUILDFORD
SUNDAY 15th DECEMBER 8PM
A CONCERT in RHYTHM n' BLUES
THE
ROLLING STONES
GEORGIE FAME | CARTER LEWIS
and the BLUE FLAMES and the SOUTHERNERS
GRAHAM BOND QUARTET | THE YARDBIRDS
introduced and compared by
the FLAMINGOS' JOHNNY GUNNEL
TICKETS IN ADVANCE 6/-, 8/-, 10/6 FROM SECRETARY
RICKY TICK CLUBS, MAGPIE COTTAGE, RUNNYMEDE, OLD WINDSOR



Above: **Graham Bond Organisation**

Below: **The Yardbirds with Eric Clapton, first appearance in Guildford**



1960-65

I joined the Methodist Youth Club when I was thirteen, in a direct route from the Sunday School. I was in awe of the older members, who were mostly friends of my brother Andy and about three years older than me. The dress code was oversized Sloppy-Joe pullovers, and I got one that drowned me.

There was table tennis on offer, which I wasn't too bad at, and a record player. The music being played was Traditional Jazz, with Rock and Roll rudely pushing it's way in. Gene Vincent and Elvis Presley were kicking up a ruckus in the normally hushed social rooms and meeting hall of the church.

My older brother Andy played clarinet in a Trad. Jazz band formed in the Youth Club, and the banjo player of the band, Ben Thackeray, also played guitar and piano. He could often be found playing something in one of the quieter rooms, and I found it fascinating that a young person could just sit down and improvise music.

After a couple of years of relatively genteel Club nights, the Youth Club leader Don Nicholson (a pivotal influence in many of the young people's lives) decided to open the Youth Club to anyone who wanted to come, and I suggested to my friends from school, Eric Coleman and Martin Rawlinson, that they should give it a try.

I then asked Vin Godier, who I had met through Roger at work, and also invited friends from the

The Methodist Youth Club

Royal Grammer School, Guildford, that I had met through Nick Davies. The Congregational Church in Godalming closed down, and their Youth Club was transferred to the Methodists, bringing in Jim Luck and Ian May and more. The ingredients were there to form a circle of friends who were to make my teenage years so enjoyable.

'The Grapes of Wrath' had been started with Vin Godier, Roger Chennel and myself, and developed into it's next incarnation through the Youth Club where we started to practice. Peter Newberry joined on drums and Ian May on vocals, and I started to learn the bass guitar.

It was suggested by Don Nicholson that we had a music night featuring *The Wey Valley Stompers* (Andy's Trad. band) and *The Grapes of Wrath*. The Jazz band had been playing for some years and were pretty good, but to our great surprise, *The Grapes of Wrath* got the best reaction.

I was not slow in pointing this out to Andy! In reality, this was the period when trad jazz was beginning to fade and beat groups and R&B were starting to provide the new music. Even though we were rough, it was a modern and fashionable sound.

Apart from a period where some of us were bullied by a particularly aggressive gang, the Youth Club years were great. A strong camaraderie grew and the Youth Club members had reunions with Don Nicholson and his family until his death in 2018.

The Wey Valley Stompers:

*Tom Dowling,
Ben Thackeray,
Andy Cook and
seated, Julian
(Whiskers) Davies*





1960-65

Youth Club Camps were always good fun. As we got older, pubs seemed to feature more and more.

*Left:
Andy Browning,
Lyn Winton,
Ella Chidgey, me,
Eric's back*



*Left:
Martin Rawlinson
preparing lunch*

1963

Me and Jim Luck, scruffy but happy



Jim Luck, riding on my ancient 98cc Bown motor cycle



*Me and Eric
(seen here
whisking up a
souffle) with
Ella Chidgey
I appear to be
wearing a sarong*



1963
*Eric Coleman,
school classmate
and regular
fellow gig-goer*

*Brian Drains
(possibly a
nick-name!)*



Eric



*Pete Newberry
being tidied up
by Ann Moyes*

1963

Beatniks on the Beach



Above: left to right:

Alf Lucas, harmonica, Vin Godier, playing guitar, Jim Cook and Nick Davies



1964 My friend Jacquie Birchall had been to St. Ives in Cornwall, a place that was a magnet for artists and beatniks, and she discovered that a singer by the name of Bob Dylan was causing great interest. Folk singers by the score were singing “*Don’t think twice, it’s alright.*”

A few weeks later, my friend Dave Johnson lent me an album he thought I might enjoy – it was Bob Dylan’s eponymous debut album.

It sounded strangely familiar to me. This twenty one year old boy with the voice of a sixty year old blues man sang with the

I heard Bob Dylan’s first Album



intensity of Lonnie Donegan’s skiffle. In other words, Dave was right, I loved it.

Before long, I met my first serious girlfriend, Penny Edwards, and was delighted to find that she too admired Bob Dylan’s music. Her father was an English teacher and to my amazement, he had crossed the generation divide and enjoyed Bob too, mainly for the interesting and thoughtful lyrics.

I was soon to see Bob Dylan on his first tour of Britain, in concert at the Albert Hall. I’ve enjoyed every part of Bob’s musical journey ever since.

1963



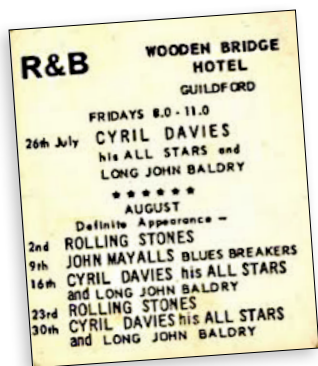
With my first girlfriend and fellow Dylan admirer Penny Edwards



1963

During 1963, I saw **The Rolling Stones** at Eel Pie Island, the R&B Concert at Guildford Civic Hall, and at the Guildford Odeon on the Everley Brothers/Bo Diddley Tour.

This list of their gigs in the South East shows they played nine times in Guildford during 1963, and charts their rise from playing in small venues to a national tour of cinemas. They were about to become one of the country's most popular groups.



The Rolling Stones and Cyril Davies at the Wooden Bridge Hotel Guildford.

Years later, I would play there myself, with the Whisker Davies Blues Stormers, and then with Spirit Level.

The Rolling Stones, 1963

- 25.01.63 - Ricky Tick Club, Windsor
- 01.02.63 - Ricky Tick Club, Windsor
- 08.02.63 - Ricky Tick Club, Windsor
- 22.02.63 - Ricky Tick Club, Windsor
- 08.03.63 - Ricky Tick Club, Windsor
- 09.03.63 - **Wooden Bridge Hotel, Guildford**
- 22.03.63 - Ricky Tick Club, Windsor
- 29.03.63 - Ricky Tick Club, Windsor
- 30.03.63 - **Wooden Bridge Hotel, Guildford**
- 19.04.63 - **Wooden Bridge Hotel, Guildford**
- 24.04.63 - Eel Pie Island, Twickenham
- 26.04.63 - Ricky Tick Club, Windsor
- 01.05.63 - Eel Pie Island, Twickenham
- 03.05.63 - Ricky Tick Club, Windsor
- 08.05.63 - Eel Pie Island, Twickenham
- 15.05.63 - Eel Pie Island, Twickenham
- 17.05.63 - **Wooden Bridge Hotel, Guildford**
- 22.05.63 - Eel Pie Island, Twickenham
- 24.05.63 - Ricky Tick Club, Windsor
- 29.05.63 - Eel Pie Island, Twickenham
- 31.05.63 - Ricky Tick Club, Windsor
- 05.06.63 - Eel Pie Island, Twickenham
- 07.06.63 - **Wooden Bridge Hotel, Guildford**
- 19.06.63 - Eel Pie Island, Twickenham
- 22.06.63 - **Wooden Bridge Hotel, Guildford**
- 26.06.63 - Eel Pie Island, Twickenham
- 28.06.63 - Ricky Tick Club, Windsor
- 03.07.63 - Eel Pie Island, Twickenham
- 05.07.63 - Ricky Tick Club, Windsor
- 10.07.63 - Eel Pie Island, Twickenham
- 12.07.63 - Eel Pie Island, Twickenham
- 17.07.63 - Eel Pie Island, Twickenham
- 24.07.63 - Eel Pie Island, Twickenham
- 26.07.63 - Ricky Tick Club, Windsor
- 30.07.63 - Ricky Tick Club, Windsor
- 31.07.63 - Eel Pie Island, Twickenham
- 02.08.63 - **Wooden Bridge Hotel, Guildford**
- 06.08.63 - Ricky Tick Club, Windsor
- 07.08.63 - Eel Pie Island, Twickenham
- 14.08.63 - Eel Pie Island, Twickenham
- 19.08.63 - Atlanta Ballroom, Woking
- 20.08.63 - Ricky Tick Club, Windsor
- 21.08.63 - Eel Pie Island, Twickenham
- 23.08.63 - Ready Steady Go, London
- 27.08.63 - Ricky Tick Club, Windsor
- 28.08.63 - Eel Pie Island, Twickenham
- 03.09.63 - Ricky Tick Club, Windsor
- 04.09.63 - Eel Pie Island, Twickenham
- 10.09.63 - Ricky Tick Club, Windsor
- 11.09.63 - Eel Pie Island, Twickenham
- 15.09.63 - Royal Albert Hall, London
- 18.09.63 - Eel Pie Island, Twickenham
- 24.09.63 - Ricky Tick Club, Windsor
- 25.09.63 - Eel Pie Island, Twickenham
- 04.10.63 - **The Odeon, Guildford**
Package Tour with **The Everly Brothers and Bo Diddley**
- 15.12.63 - **The Civic Hall, Guildford**
R&B Concert with **The Yardbirds, Georgie Fame and The Graham Bond Organisation**

1963

The Rolling Stones

4th October 1963

I was in the audience at the Guildford Odeon to see:

**The Everley Brothers,
The Rolling Stones and
Bo Diddley.**

The Everley Brothers had started this tour topping the bill, but as the tour proceeded, they were relegated to support act, because The Rolling Stones were beginning to create such excitement. I have read since that this was when the Everley's realised their music was falling out of fashion. Ouch!

Another 'package tour' I saw at the Odeon in 1964 included the **The Rolling Stones** and **Inez & Charlie Foxx**.

The Beatles also played the Guildford Odeon, but I decided not to go, a decision I later regretted. I read that they had a drink in 'The Rat's Castle' pub before the show.

● **March 9, 1963.** The Rolling Stones had established a fanatical following playing at the pub in Worplesdon, just outside Guildford.

Opening night at the Wooden Bridge, Guildford.

Philip Hayward, co-promoter with John Mansfield, arrived at the Wooden Bridge about 7pm to find the car park crammed full of Stones fans.

Philip had recruited three new bouncers to work at Guildford. He quickly instructed them to open the back doors and asked for one of them to assist the Stones to unload their equipment. Then the bouncers had to secure all the doors and windows, so that the fans could not get in without paying. This would be highly illegal today!

Within a very short time the ballroom was packed. Once the Stones started playing the response was predictable. The fans were foot stomping and girls were perched on other people's shoulders.

There were hundreds of fans locked outside. Suddenly, fire doors were ripped open and all these people started to pour in. The newly recruited bouncers had a struggle to maintain order, which they did with good humour and without being heavy-handed.

At the end of the evening as Philip was paying the bouncers, he expected them to say they were not interested in further work at the Wooden Bridge. They looked like they had just survived a tornado. Their clothes were torn, but they were happy – and were looking forward to the following Friday! ●



1964 I hear the old Blues *live* in Portsmouth

April 30th. I had just had my 17th birthday when I met the Blues! Catching the train at Milford Station, Eric Coleman and I headed for Portsmouth Guildhall.

Eric had a Sister Rosetta Tharpe LP and I had heard of these other great blues names from Alexis Korner's Blues Incorporated first album, and we couldn't wait to see them. This concert gave me a life-long love of the Blues.

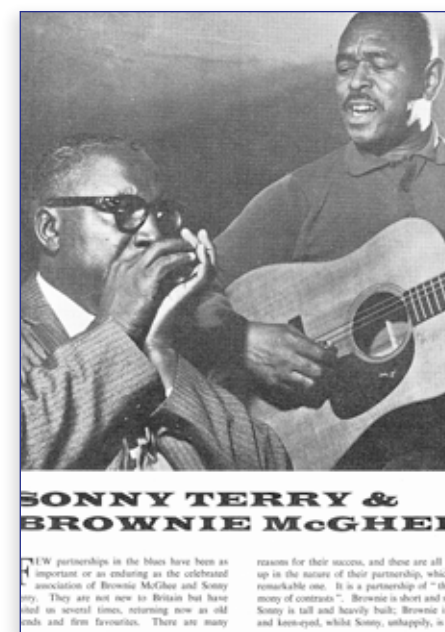
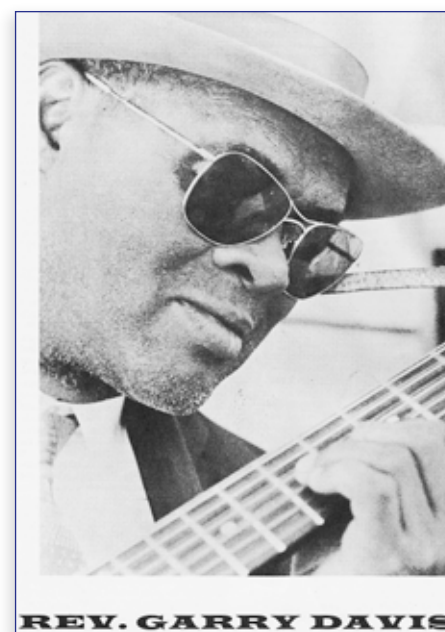
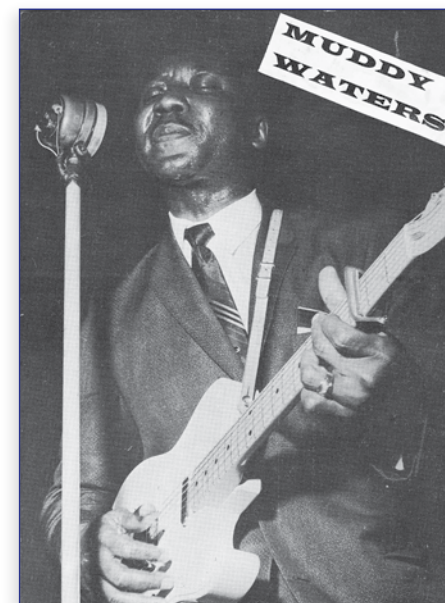
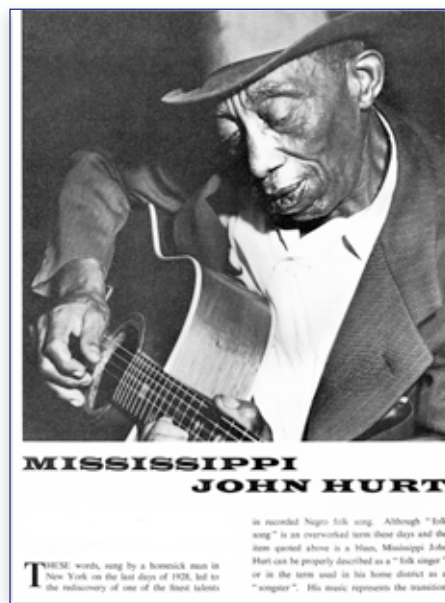
Sister Rosetta, Muddy Waters, Sonny Terry and Brownie McGhee proved to be my favourite artists from a brilliant line-up.

A great TV programme of this tour was made by Granada TV, where the performance took place on a railway platform (in the rain!) with the young audience on the facing platform.



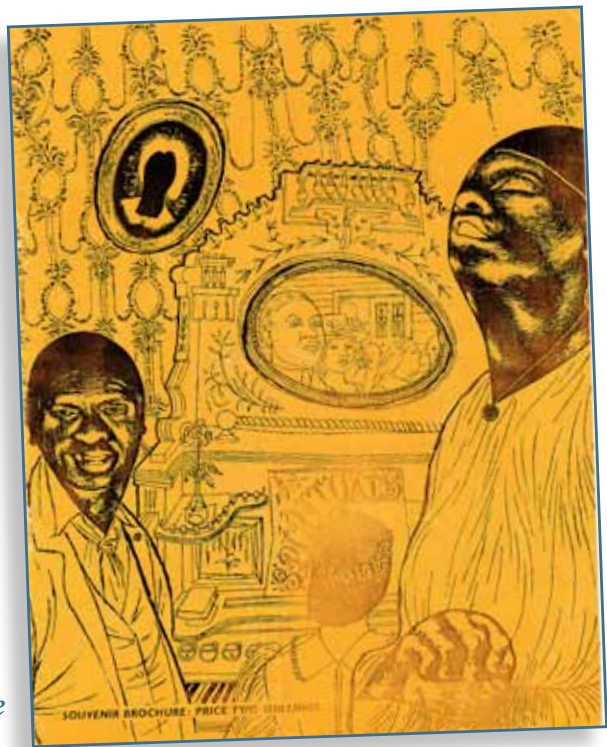
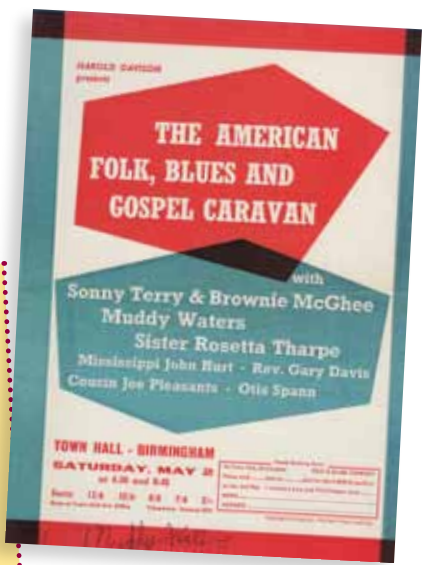
Left: Sister Rosetta Tharpe

Pages from my programme



Muddy Waters in Portsmouth!

Muddy Waters!
Otis Spann!
Sister Rosetta Tharpe!
Mississippi John Hurt!
Sonny Terry & Brownie McGhee!
Blind Gary Davis!
Cousin Joe Pleasants!



Front Cover of my programme

Far right: the introductory page

FOR over forty years Gospel Music and the Blues have been appearing on records and these forms of American Negro folk music have histories which stretch far back into the story of the Negro himself. Speaking generally, Gospel Music is the religious music of the Negro, blues is the secular form. They both seem to have their origins, musically speaking, in the work songs and spirituals of the nineteenth century, although many a devout member of the congregation of one of the stricter Negro sects would not admit to any association between blues and gospel. Churches that frown on any form of singing and dancing which is not in Praise of God cannot accept the blues as permissible music but consider them "devil songs". Why then, a Blues and Gospel Caravan?

The Negro Caravan was the title of a large and historic compilation by the distinguished Negro writer, Sterling Brown, of the musical and literary arts of the American Negro. It was a landmark of its kind and today there's a certain special justification for the Caravan which brings the arts of the Negro to a wider audience. In *The Negro Caravan* religious songs and blues appeared as representing the musical arts side by side. In spite of the strict pronouncements of some churches, our ears inform us differently: we hear a relation between gospel and blues—the same rhythm, the same swing, the same urgency, the same sadness, the same depth of feeling—and it is no coincidence that both have had a profound influence on jazz; both Negro and white jazz musicians play the blues and "shout" like a Negro church in full voice.

Today the blues has borrowed back many of the qualities that were more closely associated with gospel song—inflections, rhythmic phrases and melodies. And today, too, Negro church song has more of the characteristics of blues than ever before as the gospel singers and gospel groups swing to the sound of electric guitars. The Blues and Gospel Caravan is comprised of blues singers who have sung with Baptist churches; gospel singers that have an acknowledged debt to the blues in their joyous, exciting music.

Seventy-year-old Mississippi John Hurt, veteran singer who represents the oldest traditions of blues and gospel, was recording "*Got The Blues*", "*Can't Be Satisfied*" and "*Praying On The Old Camp Ground*" thirty-six years ago. Only a couple of years younger, the remarkable singer and guitarist, Blind Gary Davis, commenced his career as a blues singer before he was ordained

as a minister of the church. "The Tennessee Gabriel" was a pseudonym that covered the identity of Brownie McGhee at one time, and "Brother George and His Sanctified Singers" was the name of a group that recorded some fine gospel songs—a group that included Brownie, Sonny Terry and Gary Davis all together in one remarkable gathering of talent.

Blues singer Muddy Waters comes from the Mississippi Delta, where, years ago, he played gospel music "bottleneck style" on his guitar. Cousin Joe Pleasants, the barrelhouse pianist and blues singer from New Orleans, first sang in public from his mother's knee when she took him to her local Baptist Church. Singers like Muddy Waters and Cousin Joe are renewed primarily as blues men today, but their music hints at both traditions.

The only female member of the Caravan is Sister Rosetta Tharpe—as widely known in the world of the Negro church as is the name of Muddy Waters in the world of the blues. She plays exciting, blues-like guitar to accompany her joyful gospel songs, and it doesn't come as too great a surprise to learn that she once sang and played with the bands of Lucky Millinder and Cab Calloway.

Sister Rosetta Tharpe, Mississippi John Hurt, Muddy Waters, Otis Spann, Brownie McGhee, Sonny Terry, Blind Gary Davis and Cousin Joe Pleasants—together this remarkable assembly of the finest talent in the fields of blues and gospel, brings us the unique opportunity of hearing the span of religious and secular folk music which the Negro has been singing with such integrity and artistry through the years. John Hurt sings the old ballads and plays the buck dances of the Deep South, whilst Muddy Waters sings the tough city blues and Otis Spann rolls Chicago boogie-woogie. Sonny Terry is undisputed king of the mouth-harp, making it talk, cry or sing, whilst Brownie McGhee, the ambassador of the blues, sings with easy nonchalance. In Blind Gary Davis we hear the voice and breathtaking guitar of the street evangelist, and in Rosetta Tharpe we hear in person the singer who personifies the entire process of change in the new, optimistic sound of gospel song which she, more than anyone else, has helped to bring about. And in Cousin Joe Pleasants there is the whole tradition of the blues in his piano playing, the significance of the blues today in his thoroughly modern lyrics.

Here is Blues and Gospel in May, 1964—alive, vital, meaningful and exciting.

2014 *50 years on:* A celebration of the American Blues and Gospel Caravan, 1964

The magazine 'The Blues' published this edition in 2014, titled *The Tour That Changed The World!*

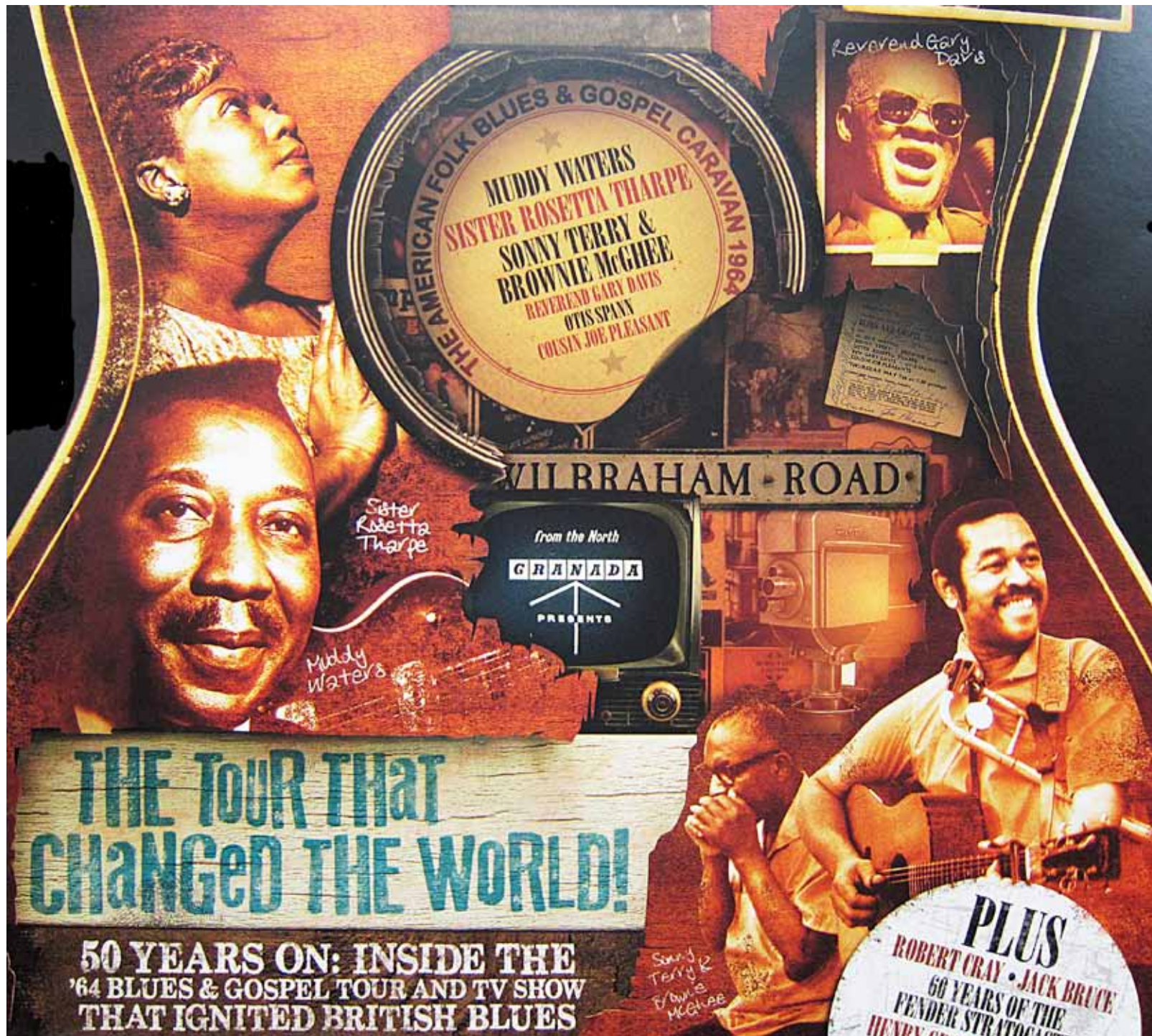
And I had been lucky enough to be there. The magazine celebrated the influence that

the 1964 Caravan had on the British music scene, and also discusses the effect it had on the American artists, who were not used to having such respect shown to them in their homeland of America.



Left: Sister Rosetta Tharpe
Below: Muddy Waters and Otis Spann
Top: Sonny Terry and Brownie McGhee
Right: Muddy Waters





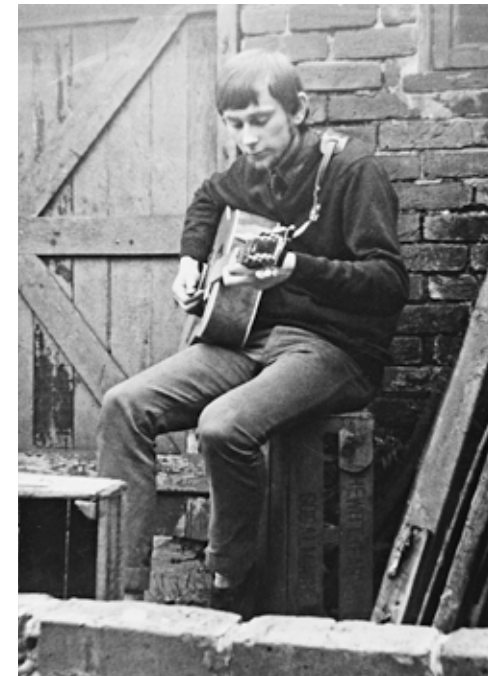
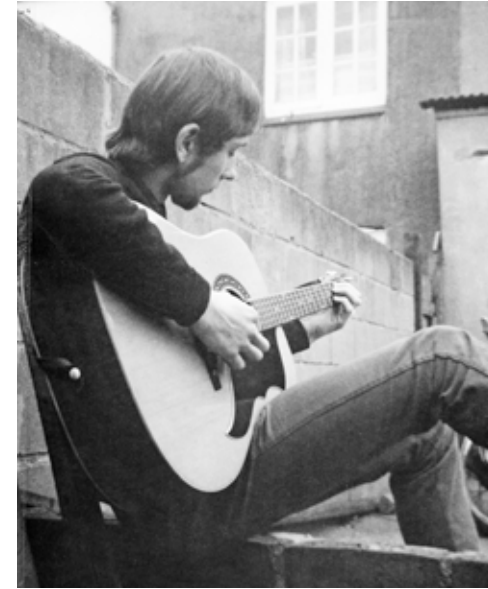
2014

The Blues Magazine looks back on this significant tour

1964 My first guitar

My first acoustic guitar was an EKO jumbo which I bought from Anderton's music shop in Guildford. It was fairly cheap but played nicely and I loved it.

I was photographed here by Roger Chennel, my colleague at GVC, in our lunch break, using the picturesque setting of Granny Marshall's outside lavatory (gritty realism). I lived with Granny Marshall for about four years, and she put up with a lot.



Far right is my drawing of an old bluesman that I did in 1964. It was part of my Scrapbook where I collected lots of ephemera that tickled me, very much the same as I am doing digitally with this book. Nothing much has changed!



The King Biscuit Boys

The King Biscuit Boys were, *from left*: Mick Moore – farty jug; Ian May – vocals and harmonica; me – guitar; and Brian (Powerhouse Jake) Page – guitar.

We pinched the name from an old radio show, hosted by harmonica maestro Sonny Boy Williamson, that advertised the popular ‘King Biscuits’.

The jug was used as an instrument during the 1930’s and 40’s in America’s deep south. When blown across the neck, it would deliver a bass sound.

Brian Page helped me a lot with learning to play the guitar.



1964



19th October 1964 It sounds offensive now, my first awareness of the African/American people was almost entirely through music.

My impression was that they were very musically artistic and able to express all their feelings of joy and sadness through music, an ability that I hugely admired.

Growing up in Surrey, I rarely saw anybody from other races, and so those entertainers that I got to see at this fantastic concert, seemed wildly exotic and fascinating.

I realise now that music gave me only a glimpse of one small aspect of black life in America, but it made me very aware and sympathetic to the injustices of segregation that was widespread in America during the fifties and sixties.

Pages from my Programme



American Folk Blues Festival

I went to Croydon Fairfield Halls to see this wonderful concert, travelling in a hired van with eight of my friends. There was an excited atmosphere as we left Godalming, and high spirits and raucous singing on the way home.

We had seen the cream of the American blues artists at the peak of their careers. The experience was lead to the formation of *'The Grapes of Wrath'* version two!

This was another important concert that influenced many of the young musicians who would become the stars of the 60's British beat scene, and important also for the Americans, who were largely ignored in their home country. They were surprised by the enthusiasm of the European audiences, and the courtesy of the public they encountered, so very different from the attitude they faced in the deep south of America.

1964 Tour, left to right: Howlin' Wolf, Willie Dixon, Sleepy John Estes, Sonny Boy Williamson II, Sunnyland Slim, Sugar Pie DeSanto, Lightnin' Hopkins, Hubert Sumlin.



American Folk Blues Festival

Photos from my Programme

After Muddy Waters, **WILLIE DIXON** is recognized as the most influential person in shaping the sound of the Chicago blues.

He wrote *Hoochie Coochie Man, I Just Want to Make Love to You, Little Red Rooster, My Babe, Spoonful, You Can't Judge a Book by the Cover* and many more performed by Muddy Waters, Howlin' Wolf, Little Walter and Bo Diddley.

As a writer Willie Dixon was an important link between the blues and Rock and Roll, working with Chuck Berry and Bo Diddley in the late 1950s.

His songs have been covered by some of the most successful musicians of the past sixty years including Bob Dylan, Jimi Hendrix, Jeff Beck, Cream, Led Zeppelin and The Rolling Stones.

In 1964, The Rolling Stones reached number one on the UK Singles Chart with their cover of *Little Red Rooster*.



Willie Dixon *Bass player and writer*



Sonny Boy Williamson

Hammie Nixon



John Henry Barbee

American Folk Blues Festival 1964

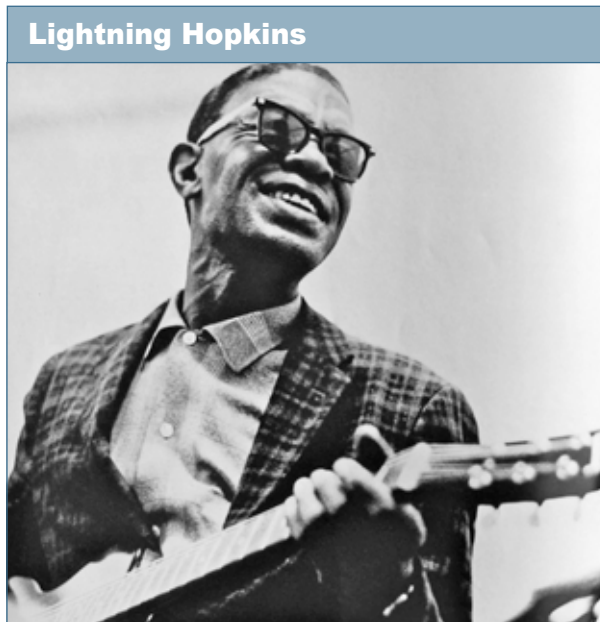
More photos from my Programme



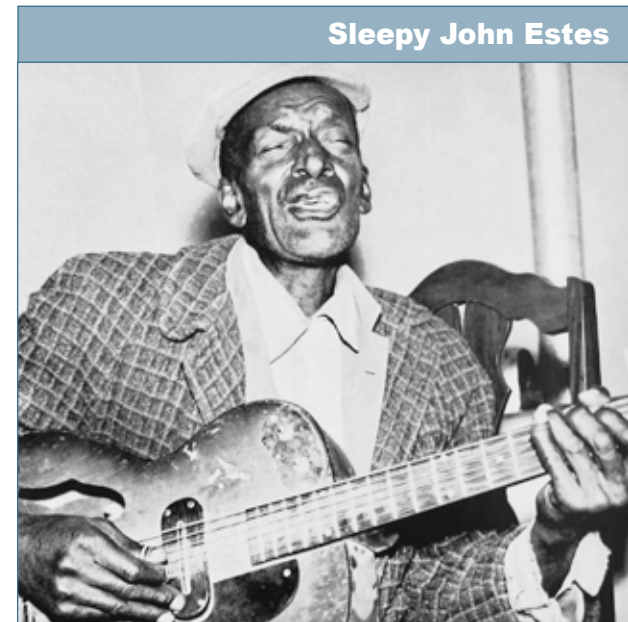
Hubert Sumlin *The Wolf's guitar player*



Howling Wolf



Lightning Hopkins



Sleepy John Estes

The Rhythm & Blues Timeline

Pre 1910

- 1877 Invention of the Phonograph
- 1883 Racist coon songs introduced into vaudeville and burlesque
- 1896 Jim Crow Segregation laws
- 1897 World's first radio station on the Isle of Wight
- 1890 Popularization of the cake walk dance
- 1908 Double-sided gramophone records

1910-1920

- 1910 Black Diaspora from the south
- 1912 First blues song published – W.C. Handy's Memphis Blues
- 1914 The foxtrot with ragtime accompaniment
- 1917 Closure of Storyville – musicians move from New Orleans to Chicago and New York
- 1919 Prohibition Act
- 1919 Victor & Columbia monopoly broken

1920-1930

- 1920 First American Radio Station
- 1921 Crazy Blues by Mamie Smith
- 1922 Boom in sales of radios
- 1923 Charleston dance premiered

- 1925 Introduction of electrical recording
- 1925 Standardisation of disc recording to 78 rpm
- 1925 Standardization of form of the Blues into 8 or 12 bar chorus
- 1926 Okeh Records Race Series
- 1927 Lindy-hop, Jitterbug and Jive introduced

1930-1940

- 1931 Invention of the Microphone
- 1932 Bluebird Records
- 1933 Electrification of Tennessee Valley
- 1933 Repeal of Prohibition Act
- 1935 Rockola mass-production of Jukeboxes
- 1938 First recording of the electric guitar
- 1938 From Spirituals To Swing Concerts

1940-1950

- 1940 Decca Sepia series
- 1941 First Bebop Sessions
- 1942 AFM Musicians strike
- 1942 Billboard Harlem Hit Parade
- 1942 Savoy Records
- 1942 US entry into Second World War
- 1944 Louis Jordan *G.I. Jive* number 1 in pop charts
- 1944 King Records
- 1945 End of Second World War
- 1946 First mass-produced television sets

- 1948 WDIA Memphis – first black radio station
- 1948 Columbia unveils 33rpm microgroove album
- 1949 Billboard Rhythm & Blues Chart
- 1949 RCA introduces 45rpm vinyl record

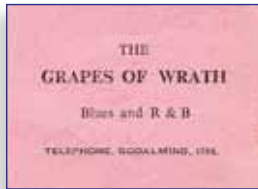
1950-1960

- 1950 Introduction of 45rpm Jukebox
- 1950 Sun Records
- 1952 Whites start picking up on black radio
- 1954 Mambo craze in America
- 1954 Chords *Sh-boom* number 5 in pop charts
- 1954 Bill Haley *Shake Rattle & Roll* number 7 in pop charts
- 1954 December Alan Freed's Rock'n'Roll Show
- 1955 Rosa Parks and birth of civil rights movement
- 1955 First hits for Bo Diddley and Chuck Berry
- 1956 First hits for James Brown and Elvis Presley
- 1958 First stereo record release

1960-1970

- 1963 Martin Luther King's March on Washington
- 1963 Billboard suspends R&B chart
- 1963 First hit for Otis Redding
- 1963 First hit for Motown
- 1964 Civil Rights Act
- 1964 Beatles 1st hit in USA
- 1965 Rolling Stones force Shindig to include **Howlin' Wolf** on their TV special

1964



The first time I played to a paying audience was with *The Grapes of Wrath* at Aaron's Hill Scout Hut in Godalming in 1964. Surprisingly, the music went well and our R&B was well received.

My brother Andy, who was a bit of a clever clogs, had suggested the name for the group, and it seemed to fit well.

I had my first bass guitar which had been made by a woodwork hobbyist who followed the instructions from a magazine article. He was a carpenter, not a musician, and the result was not wonderful. The neck of the guitar was like a tree trunk! If my memory serves me correctly, it cost me £5.00.

I had an amplifier purchased from *Barnes & Avis* electrical shop in Guildford. It was OK but had hardly any volume – it wouldn't frighten the horses! I used to carry the amp and guitar on buses and trains. They were heavy!

The Grapes of Wrath

After packing-up after that first gig, I went on to the Ricky-Tick at Guildford to see a late night performance by the Graham Bond Organisation. There were probably twice as many people watching my stumbling group at the Scout Hut than those watching the mighty Graham

Bond, which seemed absolutely bizarre to me.

Our next gig was at Guildford's Tunbridge Club. We were dropped off outside the club by our drummer's dad, and we struggled up some steep and narrow stairs with our equipment. It was a small bar with pretensions to be a sophisticated night club.

Disaster! We were the wrong age, the wrong music and the wrong ability! After four numbers we were unceremoniously asked to leave. Ignominy! With great embarrassment, we heaved our equipment back down the narrow stairs and out into the High Street. With no lift, we had to heave our stuff, including the drum kit, down the High Street, to catch a bus home.

Richard Jones, drums;
Ian May, vocals and harmonica;
Vin Godier, guitar;
Jim Cook, bass guitar.



Grapes of Wrath are coming to town

A REVIEW of the 1964 American Folk and Blues Festival, which visited Croydon in October, was included in this column at the time—but now we hear of surprising results of the concert.

Five Godalming boys—all great lovers of the blues—went to the festival and were so impressed with what they saw that they decided to get together into a group which would play only the genuine blues.

Enter, at this point, American author John Steinbeck. The boys decided to use the title of his most famous novel as their group name—The Grapes of Wrath.

Their reason for this is that they feel the novel is a type of literary blues—in writing instead of being sung.

The group was formed early in November and the line-up is Ian May (harmonica and vocals), Vincent Godier (lead guitar), Jim Cook (bass guitar), Rick Jones (drums) and Keith Hampshire (piano).

Keith Hampshire is a comparative newcomer to the group, having only joined in the last few weeks. With the addition of the piano they now feel that their line-up is complete.

The group's devotion to the blues borders on fanaticism. Before they got together they travelled miles individually to see any of the negro blues artists that visited Britain.

No pop

However strong the financial temptation, they say that they will never go over to pop music.

It should be said that the Grapes differentiate between the currently popular rhythm and blues and what they prefer to call the "down-and-out-blues." They decided, against including saxophones in the band as they thought they could play more realistic country blues without them.

Proving how strongly they feel about the blues, the Grapes say they do not want to play at the

Civic Hall, Guildford, which is usually regarded as something of a status symbol locally. They feel they must have the right sort of audience.

If it meant that people would give more attention to what they were playing they would prefer a seated audience.

At the moment they are playing mainly at private functions, but they should be appearing at the Wooden Bridge Club in the near future.

Godalming is their base at present and the group's manager, Pete Newbury, says they have already earned a lot of goodwill there.

Two at school

With two members still at school—Vincent Godier and Rick Jones are studying for their O levels at Meadow Secondary School—the group is a comparatively young one. They are all 17.

The group's repertoire changes constantly. As they perfect new numbers, they discard older ones.

Highlights of their present repertoire are Sonny Boy Williamson's "Help Me" and their own arrangement of Willie Dixon's "Weak Brain and Narrow Mind."

Jim Cook has written two numbers which the group feature—they are "Honey Babe" and "Hometown Blues." As well as writing, Jim can also double on harmonica and vocals.

The effect of the Croydon festival is perhaps greater with two members of the group than it is with the others. Drummer Rick Jones follows closely the style of Clifton James, and Keith Hampshire is strongly influenced by Chicago pianist Sunnyland Slim.

Of the British blues players, the Grapes' admiration takes in Alexis Korner, Alex Harvey and the Graham Bond Organisation.

As yet they are largely an unknown quantity in Guildford, but we will soon be able to see them for ourselves when they play at the Wooden Bridge.



The Grapes of Wrath.

The Go-ahead Generation

LIES.



Charm classes

1965

Me, centre, with the unplayable locally made bass guitar.