

1965

May 9, 1965  
Royal Albert  
Hall, London



**Bob Dylan** was an almost mythical figure to me at this time. His music had been constantly changing, from his first album, when he sang the blues like an eighty year old: *'See that my Grave is kept Clean'*, to the following albums of social commentary *'The Times they are a-changin'*, followed by albums of personal relationship songs like *'To Ramona'*, to his later imaginative and fantastical streams of consciousness songs. And I had enjoyed every stage of this development.

His album covers only added to the mystique as he looked like a different person on each one. I thought the stories he told interviewers of his early life, of being brought up in a travelling circus etc., were unlikely from the start, but they were not surprising coming from such a playful and fertile mind.

So it was with great anticipation that I was going to see one of his first concerts in England. Several of

## I see Bob Dylan live at the Albert Hall

my friends wanted to go, so I rang up for six tickets as soon as they were available, and was told that it was the right number for a box if I wanted. Fantastic, yes, I did want!

As we entered the Albert Hall, the atmosphere was electric and our scruffy bunch entered our box feeling very excited and important.

As the lights went down I noticed a flurry of activity in the box opposite, and I learnt later this was the Beatles and their wives coming in.

From the moment Bob Dylan walked on the stage, he held the audience in rapt attention. One man and an acoustic guitar and fifteen fascinating songs, some serious and some amusing, held the audience spellbound as he fulfilled all expectations.

It was a very satisfying evening and it cemented my appreciation of his talent. A great performance. a great show. Well done, that man.



## FIRST HALF

The Times They Are a-Changin'  
To Ramona  
Gates of Eden  
If You Gotta Go, Go Now  
(or Else You Got to Stay All Night)  
It's Alright, Ma (I'm Only Bleeding)  
Love Minus Zero/No Limit  
Mr. Tambourine Man

## SECOND HALF

Talkin' World War III Blues  
Don't Think Twice, It's All Right  
With God on Our Side  
She Belongs to Me  
It Ain't Me Babe  
Lonesome Death of Hattie Carroll  
All I Really Want to Do  
It's All Over Now, Baby Blue

afterwards all stand for:

God Save the Queen



### Stars flock to see Bob Dylan

By PATRICK DONCASTER

**B**USHY-HAIRED folk singer Bob Dylan is pictured above on his way to give a performance at the Royal Albert Hall.

Under his right arm is a guitar. A harmonica is strung round his neck.

And there is a bunch of other mouth-organs in his left hand.

The Beatles, the Searchers and other top pop stars were out for the evening too—as FANS for a change.

They were among nearly 7,000 youngsters who packed the hall to see American star Bob.

Not a scream, not a shriek, not a sound marred any of the songs in Dylan's eighty-minute show.

My Newspaper cuttings from 1965



### Dylan—fastest sell-out yet

**S**IGNS are that Bob Dylan's coming British tour will be among the quickest sell-outs known to local promoters. Which is a healthy omen for those many who believe Dylan to be one of the most creative talents to appear on the folk scene in years.

Only two box offices, in London and Manchester, have opened so far. And both have sold all their tickets in double quick time.

London's Albert Hall started selling on the Saturday. By midday Monday they had standing room only, and before four o'clock they'd sold out completely. Tickets for Manchester's Free Trade Hall were snapped up almost as swiftly.

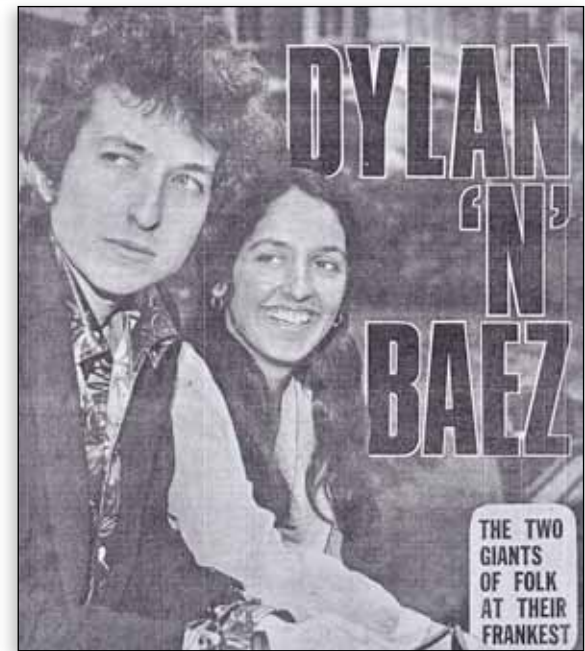
The Albert Hall holds something like five and a half thousand plus standers, and the concert doesn't take place till May 10. So it's safe to bet that Bob Dylan could draw another capacity crowd to the vastness of the Kensington auditorium.

Tour promoter Tito Burns is, in fact, working on the project now. He says: "We're considering the possibility of extending the tour to take in Belfast, Dublin and Glasgow and, we hope, another Albert Hall concert."

"Dylan will go on the Continent after his May 10 concert, and then we're hoping he'll come here for seven or eight more days."

So there may be another chance for disappointed Londoners. Meanwhile, the next box offices to open are at Sheffield City Hall and Leicester's De Montfort Hall, tomorrow (Friday). Readers in those parts anxious to see Dylan are advised not to hang about.

In view of this current commotion, it is ironical to consider that Bob Dylan was here in 1962, doing a solo thing other than a specific folk label? I don't really know. I don't



🍆 Dylan's presence dominates the hall and while he sings there is no interruption: every sad or scathing line is clear. Nothing much is sacred, he chants, nothing much is sacred in a world that has everything from guns that spark to flesh-coloured Christs that glow in the dark. No, nothing much is sacred at all. Politicians, the bomb, the voice of the bigot, all are contemptuously dismissed.

He is above all a poet of awareness, seeing his Guernica in the dead-red nigger-lynching world of today.

Money doesn't talk, it swears, trumpets Dylan. Oh obscenity, he cries. And the plaintive sound of so unlikely an instrument as the mouth-organ sighs through the hall, lonely as the sound of a hooting train at night across a prairie. There is no lonelier sound. There cannot be, it seems, a lonelier man than Dylan as he rasps his protest among 3,000. He is not so much singing as sermonising: his tragedy perhaps is that the audience is preoccupied with song.

So the bearded boys and the lank-haired girls, all eye-shadow and undertaker makeup, applaud the songs and miss perhaps the sermon. They are there: they are with it.

**The times they are a-changing,** sings Dylan. They are when a poet and not a pop singer fills the hall. For this ultimately is what Dylan is. His singing, like the voice of the other Dylan, is a superb medium of interpretation and of emphasis. With his voice the lyrics are astonishing; without it, in print, they are poetry. 🍆



This tour of England is the subject of the film *"Don't Look Back"* and it shows the painful break-up of Bob Dylan and **Joan Baez**. Joan had been Bob's girlfriend for several years, and they had been hailed as the King and Queen of Folk Music, but it came to an end on this tour. Bob apparently apologised to Joan recently, for his cold behaviour at this time.

*Sunday 9 May 1965*

🍆 After a day spent filming scenes for *"Help!"* in London and Twickenham, The Beatles went to an evening performance by Bob Dylan at London's Royal Albert Hall.

After the show they visited Dylan at his suite at the Savoy Hotel. The group were accompanied by Alma Cogan, and also present, as Dylan's guest, was beat poet Allen Ginsberg.

The atmosphere was tense at first, until Ginsberg fell into John Lennon's lap from the arm of a sofa. Asked by Ginsberg if he knew William Blake, Lennon replied that he'd never heard of him. His wife Cynthia said: "Oh John, you liar, of course you have!" The exchange broke the ice. 🍆

**Dylan** was the only artist apart from the Beatles to sell out the De Montfort Hall in the 1960s. Even the Rolling Stones did not sell out this venue.

He was hailed as the hero of folk music but two months after this concert, at the 1965 Newport Folk Festival, he would alienate his fans and 'go electric'.





*Bob Dylan, Donovan and Mary Travers*



**Donovan** was an English singer songwriter in the style of Bob Dylan, and the press had tried to stoke up a rivalry between the two of them which was really never there. The 'rivalry' filled many newspaper columns and presumably sold a few more papers.

*Bob Dylan and Donovan*



# 1965



Josh White

This concert featured Josh White, the Rev. Gary Davis, Buffy Sainte-Marie, Rambling Jack Elliot, Julie Felix, Deroll Adams and the Ian Cambell Folk Group.

It was at the Dome in Brighton, quite a stretch from Godalming, but luckily the Youth Club was camping near Haywards Heath, so not so far for me and my pals to go on our motorbikes.

I was most excited to see Josh White. My brother Andy had a record by him which I loved. I first heard *The House of the Rising Sun* and *St James Infirmary* on this record, and I loved Josh's smooth, silky voice and it was the first time I heard percussive acoustic guitar played with expressive bending notes. His performance in the concert was spell-binding and exceeded my expectations.

I was surprised that he wasn't a more widely recognised blues player, but his work in the Civil Rights movement from

## American Folk and Blues Tour



1947 to the mid-1960s meant he was caught up in the anti-communist Red Scare, and as a consequence his career was restricted. He was born in 1914 and had a very hard life, until he hit gold with the song *One Meatball*, which became the first million-selling record by a male African-American artist.

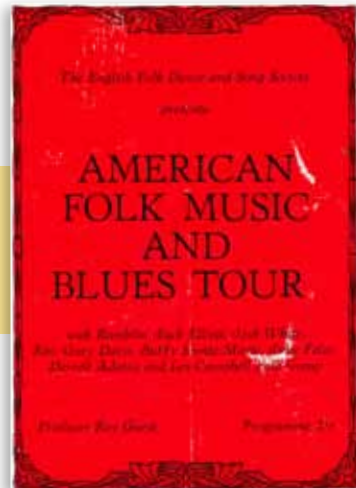
My friend Eric had an record by Buffy Sainte-Marie, a Native American singer, which had captivated us. She had a great voice, played guitar, one-string fiddle, and had intense presence throughout her performance. Top notch.

I was curious to see Rambling Jack Elliot as he was friend of Bob Dylan. I didn't take to him, though, as his performance was largely taken up with rambling (oh, I see) stories with very weak punchlines at the end.

All in all, though, I really enjoyed this excellent concert. Now, back to the camping!



Pages from my programme



**Josh White**




country through his musical expression of the fear, anger and depression of the Black South. President Franklin D. Roosevelt heard one of his albums, and an invitation to perform at the White House soon followed. Josh became a close friend of the Roosevelts family, and was invited back to the White House to sing for them many times. Josh dedicated a ballad to the President, one of his most touching numbers, "The Man Who Canceled Work Aboard". The fact that Josh White has reached a degree of success which a folk and blues singer seldom attains has not made him forget that he is a man of the people. "My songs are all the people's songs," he concludes, "I tell you about the things that people can feel—all their happiness and all their grief."

**Buffy Sainte-Marie**




Buffy Sainte-Marie is seeking for that true life in Britain all this time. She is all time Indian. Her music and more than any other singer in America, she has an absorbing personality and the beauty Josh White with her hair always attracted in this country.

**Rev. Gary Davis**



Rev. Gary Davis has sung on the screens in Harlem for a number of years. He is one of the great originals of folk music with a vocal and guitar style unique in himself. Although the Rev. Gary Davis is an old man now his vitality and energy of mind has not been spoiled by time and neither has the incredible complexity of his guitar playing.

**Ramblin' Jack Elliott**



Ramblin' Jack Elliott was the first of the young American folk revival singers whose great influence was Woody Guthrie. He visited Woody, travelled around with him and perfected a style similar to Woody's and yet a very definite originality. Jack Elliott first came to England in 1955 and has been a regular and popular visitor since then. It should be noted in this programme that Jack's limp is due to a recent skate-board accident and will not, we hope, be permanent.



## Farnham Youth Club gig

1965

The **Grapes of Wrath** had some successful gigs, including Merrow Village Hall (later to be a Ricky Tick venue), and a party for Farnham Art School students. But eventually, the group had to disband as the members had career pressures put on them, leaving only me and Vin Godier still wanting to make music.

Jim Luck volunteered to take the place of singer Ian May, and he was terrific from the start, and we then had the nucleus of what would become the **Whisker Davis Blues Stormers**.

But before then, we often got together with our close friends Alfie Lucas (a lifetime musical partner) on harmonica, Martin Rawlinson on percussion, and Mick More on washboard (all pictured here).

This occasion was a musical entertainment evening requested by the Farnham Methodist Youth Club, and it went rather well.



*Top left and top right:  
Jim Cook*

*Far Left:  
Jim Luck and  
Alfie Lucas*

*Left:  
Vin Godier,  
Martin Rawlinson,  
and Mick More*



Above: I kept all my handbills, tickets, plastic medals, programmes of all three Festivals that I went to. I recently sold them all for several hundred pounds!

Below: My friends waking up



## 1965 6th/7th/8th August

It's 5.30pm, I'm eighteen years old, and with mounting excitement I'm leaving work to go to my first out-door Festival, to see nearly all of my favourite groups from the Ricky Tick club. I have bought four apples which I imagine are going to sustain me over the weekend.

I meet up with my friends and we set off on our motorbikes, with sleeping bags attached, to ride to leafy Richmond. (I think I'm on my £15 Vespa scooter.)

I'm going with Eric Coleman, Vin Godier, Martin Rawlinson, Alfie Lucas and Mick More. The Festival is being held in the Athletic Grounds near Richmond.

As the gates are opened we race to grab the best seats we can. We have paid 20 shillings (£1.00p) for the weekend and are determined to get our moneys worth!

The music is great, up to our expectations, although I wasn't overly impressed with The Who. As we file out we have to find somewhere to 'doss down' and we find a tree to cluster around (*pictured below left*).

The next two days pass in a happy blur, and my favourite groups were Georgie Fame and the Blue Flames, the Graham Bond Organisation, Spencer Davies with Steve Winwood, Jimmy James and the Vagabonds (whose two singers came on doing a funky dance in bright red shorts), Steam Packet with Long John Baldry, Julie Driscoll and Rod Stewart, and The Animals with the Festival Big Band.

As we make our weary way home after a fantastic weekend, I have just one ambition – to go again next year. It was magnificent!

### THE 5th NATIONAL JAZZ & BLUES FESTIVAL

sponsored by  
THE EVENING NEWS & STAR

## RICHMOND

ATHLETIC ASSOCIATION GROUNDS

---

FRIDAY, 6th AUGUST

7.30 - 10.30 **Ready, Steady, Richmond!** Tickets 10/-

~~THE YARDBIRDS~~ ✓ ~~THE WHO~~ ✓  
~~THE MIKE COTTON SOUND~~ ✓  
~~THE MOODY BLUES~~ ✓

★ Plus Radio Luxembourg recording of the famous 'Ready, Steady, Radio' Show

---

SATURDAY, 7th AUGUST

2.30 - 5.30 **Modern Jazz** Tickets 5/-

**RONNIE SCOTT** • **DICK MORRISSEY**  
 Groups THE NEW JAZZ ORCHESTRA  
**ALBERT MANGELSDORF** QUINTET

★ First appearance of this world famous group from Germany

6.30 - 11.30 **Modern Beat** Tickets 10/-

**MANFRED MANN** ✓ • **GEORGIE FAME** ✓  
 GARY FARR & THE T-BONES ✓ • BRUCE TURNER ✓  
 JUMP BAND ✓ • RONNIE JONES & THE BLUE JAYS ✓  
**GRAHAM BOND ORGANISATION** ✓

All-day Tickets 12/6

---

SUNDAY, 8th AUGUST

2.30 - 5.30 **Jazz & Blues** Tickets 5/-

**CHRIS BARBER** ✓ • **KENNY BALL** ✓  
 DEDICATED MEN JUG BAND ✓ • JOHNNY PARKER ✓  
 KID MARTYN'S RAGTIME BAND ✓  
**OTTILIE PATTERSON** ✓ • **KEN COLYER** ✓

★ Plus Special Marching Brass Band

6.30 - 11.30 **Blues & Soul** Tickets 10/-

**THE ANIMALS** ✓ • **SPENCER DAVIS** ✓  
 JIMMY JAMES & THE VAGABONDS ✓ • ALEX WELSH BAND ✓  
 'THE STEAM PACKET' with THE BRIAN AUGER TRINITY ✓  
 ROD STEWART, JULIE DRISCOLL and ✓  
**LONG JOHN BALDRY** ✓

All-day Tickets 12/6

★ Plus Special Festival Big Soul Band Session

---

WEEKEND (SAT. & SUN.) TICKETS 20/- IN ADVANCE ONLY

FROM: MARQUEE, 90 WARDOUR ST., LONDON, W.1 (GER 8923); KEITH PROWSE, 90 NEW BOND ST., W.1 (HYD 6000) and BRANCHES; EMBASSY TRAVEL, RICHMOND

# PROGRAMME

ON THE MAIN STAGE

FRIDAY, AUGUST 6th

7.30 p.m. — 8.10 p.m.  
THE MIKE COTTON SOUND

8.10 p.m. — 8.50 p.m.  
THE MOODY BLUES

8.50 p.m. — 9.30 p.m.  
THE WHO

9.30 p.m. — 10.00 p.m.  
"READY, STEADY, RADIO"  
recording for Radio Luxembourg

10.00 p.m. — 10.40 p.m.  
THE YARDBIRDS

SATURDAY, AUGUST 7th

2.30 p.m. — 3.15 p.m.  
THE NEW JAZZ ORCHESTRA

3.15 p.m. — 4.00 p.m.  
DICK MORRISSEY QUARTET

4.00 p.m. — 4.45 p.m.  
ALBERT MANGELSDORFF QUINTET

4.45 p.m. — 5.30 p.m.  
RONNIE SCOTT QUARTET

6.30 p.m. — 7.00 p.m.  
BRUCE TURNER JUMP BAND

7.00 p.m. — 7.30 p.m.  
MARK LEEMAN FIVE

7.30 p.m. — 8.15 p.m.  
RONNIE JONES and THE BLUE JAYS

8.15 p.m. — 9.00 p.m.  
GARY FARR and THE T-BONES

9.00 p.m. — 9.45 p.m.  
GRAHAM BOND ORGANISATION

9.45 p.m. — 10.30 p.m.  
GEORGIE FAME

10.30 p.m. — 11.15 p.m.  
MANFRED MANN

SUNDAY, AUGUST 8th

2.30 p.m. — 3.30 p.m.  
KID MARTYN'S RAGTIME BAND

3.30 p.m. — 4.00 p.m.  
DEDICATED MEN JUG BAND

4.00 p.m. — 5.30 p.m.  
CHRIS BARBER BAND and Guests—  
OTTILIE PATTERSON, KEN COLYER  
and KENNY BALL

6.45 p.m. — 7.30 p.m.  
ALEX WELSH BAND

7.30 p.m. — 8.15 p.m.  
CHRIS BARBER BLUES BAND

8.15 p.m. — 9.00 p.m.  
"THE STEAM PACKET" with  
THE BRIAN AUGER TRINITY,  
ROD STEWART, JULIE DRISCOLL and  
LONG JOHN BALDRY

9.00 p.m. — 9.45 p.m.  
SPENCER DAVIS

9.45 p.m. — 10.30 p.m.  
JIMMY JAMES and THE VAGABONDS

10.30 p.m. — 11.15 p.m.  
THE ANIMALS plus the  
FESTIVAL BIG BAND

SATURDAY EVENING

IN THE MARQUEE

SUNDAY EVENING

7.30 p.m. — 8.15 p.m.  
BRUCE TURNER JUMP BAND

8.15 p.m. — 9.00 p.m.  
DEDICATED MEN JUG BAND

8.00 p.m. — 8.45 p.m.  
ALEX WELSH BAND

8.45 p.m. — 9.30 p.m.  
GARY FARR and THE T-BONES

9.00 p.m. — 9.45 p.m.  
MARK LEEMAN FIVE

9.45 p.m. — 10.30 p.m.  
RONNIE JONES and THE BLUE JAYS

9.30 p.m. — 10.15 p.m.  
"THE STEAM PACKET"

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

1965 6th/7th/8th August

## 5th Jazz and Blues Festival at Richmond

### *A newspaper article...*

Beginning as the National Jazz Festival in 1961, this was the precursor of what would become the Reading Festival. Founded by Harold Pendleton, owner of London's Marquee club, the festival was held at Richmond Athletic Club for the first five years.

Jazz alone could not satisfy the needs of the new generation of teens, who were discovering new sounds such as R & B – so gradually more pop and R & B artists were added to the bill, such as Georgie Fame, Long John Baldry and in 1963 – the as yet relatively unknown Rolling Stones (apparently playing the gig for the lowly sum of £30).

By 1964 the Rolling Stones were top of the bill and netting a cool 50% of the night's takings.

1965 was the last time that the festival was celebrated at Richmond. Having grown from 27,000 in 1964 to 33,000 people in 1965, the increase of the audience made the site too small for further events. Also the festival found some troubles with the local authorities because of the fans sleeping out in Richmond Park. (Wot!?!)

The changing music scene was reflected by the inclusion of rock and blues acts, hence the change



The Yardbirds,  
The Who  
Manfred Mann  
Georgie Fame  
Graham Bond Organisation  
The Animals  
Spencer Davis Group  
Jimmy James Vagabonds  
Brian Auger's Trinity  
Rod Stewart  
Julie Driscoll  
Long John Baldry  
The Moody Blues  
Mike Cotton Sound  
The T. Bones  
Bruce Turner Jump Band,  
Ronnie Jones Blue Jays  
Ronnie Scott  
Chris Barber  
Ottillie Patterson  
Ken Colyer  
Dedicated Men Jug Band



of Festival billing, and by the end of the 60s the jazz element had virtually disappeared from the event.

The Who played three times at the festival, in 1965, 1966 and 1969. In their first appearance Pete Townshend smashed his guitar and amp and Roger Daltrey inadvertently kicked out the front stage lights, causing the organisers to deduct the costs of replacement from the band's fee. *(There was loud booing when they started the destruction. (Ed. Jim)*

Apparently John Lennon and George Harrison attended the festival and visited the backstage.

A US camera team were there to film a report for the TV show Shindig, who filmed all three nights and recorded The T Bones, The Who, Graham Bond, Georgie Fame, Steampacket, The Moody Blues, The Animals and a great jam session that ended the festival on the evening of the 7th on Sunday night. The Shindig footage is fantastic.

*(...except that incessant screaming was added to the film. The audience was hugely enthusiastic, but there was no screaming – the audience was too cool for that. Brian Epstein was one of the film producers, so I wonder if the screaming was lifted from a Beatles concert? (Ed. Jim) ●*

*The Who*



*The Animals, Long John Baldry, Steve Winwood, Julie Driscoll, Rod Stewart*



*Georgie Fame*



*Long John Baldry, Eric Burdon, Rod Stewart*



*The Who*



*Long John Baldry*



*Georgie Fame & The Blue Flames*



*The Finale Jam*



# 5th NATIONAL JAZZ & BLUES FESTIVAL

sponsored by  
**THE EVENING NEWS**  
and **STAR**

---

## RICHMOND

6, 7, 8, AUGUST, 1965

---

Director :  
HAROLD PENDLETON

Consultant & Compere :  
GIORGIO GOMELSKY

Production :  
MICHAEL DORSEY

Stage Management :  
JOHN MOODY

Security Director :  
JOHN DE COURCY

---

NATIONAL JAZZ FESTIVAL LTD.  
18, Carlisle Street,  
Soho Square,  
London, W.1

2618

### Artists Appearing

ALBERT MANGELSDORFF QUINTET  
ALEX WELSH BAND  
BRUCE TURNER JUMP BAND  
CHRIS BARBER  
DEDICATED MEN JUG BAND  
DICK MORRISSEY  
FESTIVAL BIG BAND  
GARY FARR AND THE T-BONES  
GEORGIE FAME  
GRAHAM BOND ORGANISATION  
JIMMY JAMES AND THE VAGABONDS  
JOHNNY PARKER  
KID MARTYN'S RAGTIME BAND  
KENNY BALL  
KEN COLYER  
MANFRED MANN  
MARK LEEEMAN FIVE  
OTTILIE PATTERSON  
RONNIE JONES AND THE BLUE JAYS  
RONNIE SCOTT  
SPENCER DAVIS  
THE ANIMALS  
THE NEW JAZZ ORCHESTRA  
THE MIKE COTTON SOUND  
THE MOODY BLUES  
"THE STEAM PACKET" with  
THE BRIAN AUGER TRINITY,  
ROD STEWART, JULIE DRISCOLL  
LONG JOHN BALDRY  
THE VAGABONDS  
THE WHO  
THE YARDBIRDS



Sound by  
AUDIO TECHNIQUES

Lighting by  
STRAND ELECTRIC & ENGINEERING CO. LTD.

Tents & Marquees  
JOHN EDGINGTON & CO. LTD.

First Aid  
THE ST. JOHN AMBULANCE BRIGADE

Programme Notes by  
NICK JONES

Programme designed and published by  
J. K. SMITH,  
40, Somerset Waye, Heston, Middlesex

Printed by  
T. W. PEGG & SONS,  
Effie Road, London S.W.6

From my Programme



### THE YARDBIRDS

Richmond is famous for its boating, parks, riverside walks, and over the last five years, the National Jazz and Blues Festival.

Annually the changing sounds of international jazz and blues have wafted across its green and pleasant lands. And this year the festival is broader in scope than ever before — the Richmond festival has gone pop!

Not quite. Festival director Harold Pendleton sums up the situation: "It's not that we've gone pop. It's pop that's come to us. Over the past year or so the hit parade has been getting crowded with groups whose roots are in jazz. Some of the best are performing the blues in a way that has attracted the admiration of visiting American blues artists. These are the ones we're putting on. They deserve their place. We're not interested in pop groups as such."

### THE WHO



And as the temperature rises, musically that is, those five raving boys, the Animals, start to wind up the evening. They are one of the top groups in Britain — and are the original soul swinging group to penetrate the charts. What can you say about such a terrific and well known group. They even give double rations! After their own show-stopping session the Animals team up with three trumpets and saxes, led by Ian Carr, who has worked out the arrangements.

They're out to capture that Ray Charles — James Brown sound, and with Eric Burdon at the microphone they're half way there. This special Big Soul Band session shall have to be seen to be believed — it may mean missing the last bus home — but it's worth while to catch the finish of the most fantastic rave of the year — the National Jazz and Blues Festival.



SPENCER DAVIS



LONG JOHN BALDRY JULIE DRISCOLL ROD STEWART BRIAN AUGER

Parker, who used to be with the Humphrey Lyttelton Band. Johnny was featured with Humph on their very successful record, "Bad Penny Blues," and those who haven't heard Johnny before can see him playing his barrelhouse style piano at the festival.

Apart from soloing with the band Ken Colyer will also feature in the special marching band — a very traditional occasion at Richmond.

And so with the New Orleans style band stomping on the grass, Sunday's jazz session draws to a close — but with the great jazz-blues-soul gathering still to come. Kicking off is the Alex Welsh Band, doing its fifth "gig" at Richmond, and another chance for you to hear one of the finest jazz bands in Britain. Welsh is closely followed by the Chris Barber Soul Band — an excellent example of Chris's virtuosity and the band's adaptability — who, in turn, are chased off stage by the newly formed Steam Packet. This musical venture combines the talents of cool blues singer Rod Stewart, the swinging Brian Auger Trinity, girl blues singer Julie Driscoll, and another blues man Long John Baldry, all 6 feet 8 inches of him!

Next on the bill don't really claim to be "soulful," but most people would agree that the Spencer Davis Group are simply tremendous — whether the R&B they play is soul or not. However Jimmy James and the Vagabonds do agree they are a soul group, and this all coloured band will demonstrate just what it's all about, after Spencer.

### THE ANIMALS



They are four London boys who apart from designing their own clothes, design their own music — their stage act, to say the least, is explosive. Once you have got tuned in to their harsh, stinging style, you should agree that the Who are the most exciting group to have emerged from the club circuits for quite a while.

Closing the Ready, Steady, Richmond, session on Friday we have Surrey's favourites, the Yardbirds. The 'Birds originated in Richmond's own Crawdaddy Club — and are on home ground at this, their second festival.

Relatively unknown when they appeared last year, the Yardbirds play this year as a group who have achieved nationwide recognition. Their last two records, "For Your Love," and "Heart Full Of Soul," having both reached top five positions in the pop 50. With this sudden success, after years of only select fan worship confined almost entirely to the Marquee and Crawdaddy Clubs, the Yardbirds were accused of deserting the real, raw, R&B, for which they were originally famous. This may be true of two commercial singles, but certainly not of, for instance, their first LP.

The Yardbirds have progressed, maybe sophisticated their sound, but they haven't become an "unscrupulous pop group." No doubt they will provide Ready, Steady, Richmond, with a jumping finale.

On Saturday afternoon, you are presented with three hours of swinging jazz, commencing with the New Jazz Orchestra.

This 18-piece band, led by arranger Neal Ardley, have their first LP out, and you can get a taste of this big-band modern jazz at Saturday afternoon's session.

The N.J.O. are swiftly followed by the exciting Dick Morrissey Quartet — Dick himself is classed regularly in those "new star" or "brightest hope" categories of jazz polls. Morrissey has a bold, relatively simple style of playing tenor sax, although contemporary in conception is rooted in the directly swinging style of the great Lester Young.

Following the booting Morrissey Quartet is the very first appearance of Germany's leading modern jazz quintet, fronted by trombonist Albert Mangelsdorff.

Mangelsdorff, after mastering the violin and guitar, began to study trombone in 1948. He "liked the sound of that particular instrumental. It seemed to me most close to the human voice." Albert Mangelsdorff has been leading his own quintet, trombone plus alto, tenor, bass and drums, since 1958. He has won all Germany's jazz polls since 1954, in the trombone section, and has appeared at festivals in Newport, Antibes, Comblan La Tour, Bled, Frankfurt and now Richmond. The Mangelsdorff Quintet's avant garde music is said to be romantic and aggressive at the same time, and making its English debut, it should be greatly appreciated.

Succeeding one of Germany's hottest exports is our own brilliant tenorist, Ronnie Scott, who will be closing this year's modern jazz episode at the festival.

Ronnie will be leading his quartet, featuring the piano of Stan Tracy, which plays regularly at his own Scott's Club. Ronnie's tenor playing compares with that of his guests at the club, from America, and it is widely known that Ronnie Scott has done as much for modern jazz as any musician in Britain.

And so another three hour session comes to an end. But don't panic, in barely one hour it's all happening again, and the modern beat show gets off to a jazzy start with the Bruce Turner Jump Band. This is Bruce Turner's third National Jazz festival but if you didn't know already, he's a virtuoso of the alto sax, and the clarinet. Bruce has been leading his Jump Band for several years and his unshakeable faith in the superiority of the various small group jazz styles which flourished, broadly speaking, in the Thirties.

His music reflects such influences as the Johnny Hodges groups, the John Kirby Sextet, Pete Brown, Benny Carter, and of course, Basie, and the whole Kansas City style.

Certainly one of the most promising young singers yet to capture national fame, is Ronnie Jones, who makes his first National Jazz and Blues appearance.

Ronnie, a coloured American living in England, started gaining recognition when he sang with Alexis Korner Blues Incorporated.



**GEORGIE FAME**

**MANFRED MANN**



**GRAHAM BOND ORGANISATION**



# DANGER!

Melody Maker

## ... if the Animals get too far out?

**JAZZ and pop have collided head on and produced a glorious explosion called the Animals Big Band.**

It was formed specially for the Richmond Jazz Festival and the only rehearsals were held last week at London's Marquee Club.

Eric, Chas, Hilton, Dave and John were completely gassed by the wonderful brass and reed sounds of the experienced jazzmen who joined them on the stand.

They were Ian Carr, Kenny Wheeler and Greg Bowen (trumpets), Al Gay, Stan Robinson and Dick Morrissey (tenors) and Paul Carroll (baritone).

"Kenny and Ian are doing the arrangements, mostly Ray Charles things," said Dick Morrissey. "I think the band is great — a very good idea."

The Animals were ecstatic about the band, and Zoot Money, who dropped in to dig them and eat fish and chips shouted, "Okay, I'll take them. They're a bit rough, but I'll take them!"

The jazzers were lined up in front of the Animals, poring over their parts. Ian Carr directed, and Dave Rowberry, the Animals' organist, was the link man.

Eric wandered off the stand to chat. "They're just sorting out a few things," he explained, "changing some of the keys we do our numbers in. We are doing about four things, like 'Roll 'Em, Pete', which will be very elastic."



THE ANIMALS BIG BAND IN ACTION AT RICHMOND

Jazz Club, but it's just talk.

Five years ago, the pop and jazz scenes were totally different. Jazzmen were more ethical,

the national DE AT conte

### CAUGHT IN THE ACT

EVERY raver with 75 per cent proof blood in his veins flocked to the wildly successful fifth National Jazz & Blues Festival last weekend at Richmond, Surrey.

And cheer leading honours were divided between the Yardbirds, Graham Bond, Georgie Fame, Spencer Davis and the Animals.

It was undoubtedly the Yardbirds night on Friday, when crowds broke through crash barriers to mob them on stage, and had to be beaten back by McCarty.

They were noisy and their teeth as he thrashed his drums into submission, Jeff Beck's guitar wailed, especially on "Guitar Boogie".

and on a roaring version of "Here I Am". It's performance had his head and Keith Reaf howled, "It's so nice to be back in Richmond!"

Earlier the Who and Moody Blues demonstrated how they sang and danced in a year or so.

Keith Moon's drum solo was an explosion, firing on all tom-toms, Keith looking like a white tornado, dressed in slacks and a tee shirt soaked in sweat.

On Wednesday Dick Morrissey and Phil Seaman warmed up in the blazing sunshine and Phil's solo drew a storm of cheers and whistles.

Dick's beautiful ballad style was demonstrated on "My Romance", and sounded so good with Ian Hamer on numbers like "Faith" and "Foggy".

Albert Mangelsdorff, the German trombonist, was a bit out of sync with the band and practically everybody at the Festival was walking about wearing a badge with his name.

The New Jazz Orchestra were excellent, and more highly welcome jazz came from the New York Band Turner whose Jump Band made my day by playing "Flying Home".

On Saturday night the Mark Leeman Five did well, especially with "Blues March". Ronnie Jones and the Blue Jays drew the first real crowd of the evening.

The first of the evening, the Blue Jays drew the first real crowd of the evening. The band was so good that it culminated with a violent set that culminated with Ginger Baker's solo on "Camels and Elephants".

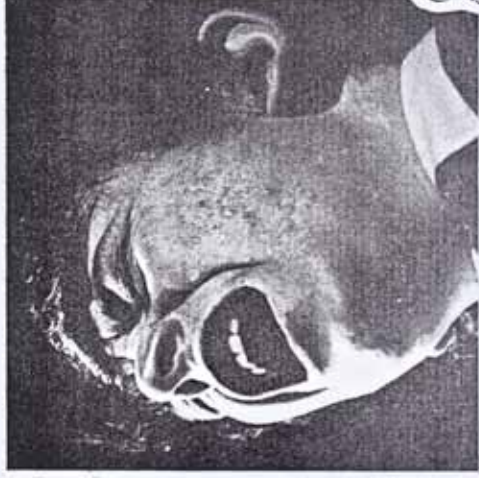
It was difficult to see who could follow Graham. Only Georgie Fame and the Blue Flames could, and they did.

Georgie looking cool in a white jacket and yellow pullover, led the band into "Let Me Be Your Love".

When the band blasted "Outrage" the audience suddenly erupted.

Manfred Mann had the hard task of following Georgie and did very well. Paul Jones dressed in a blue shirt and white jeans blew tasty harmonica solos well on "Come In The Middle" and "With God On Our Side".

On Sunday the trad fans had a ball with the music of Kid Martyn, the Dedicated



ERIC: turned his soul inside out

## Animals big band howls out a great festival

Men Jug Band, Chris Barber, Alex Welsh and Kenny Ball. The Steam Packet blew up with Brian Auger, Rod Stewart, Julie Driscoll and the man festival were built for Spencer Davis set Sunday night alight and one girl was seen crying during Stevie Winwood's "Georgia".

Jimmy James and the Vagabonds finally capped a riotous weekend with a glorious set of their own and the final all-time rave up with the Animals Big Band.

It was the moment everyone had been waiting for and the Animals Big Band were better than the Ray Charles band, Dave Rowberry was roaring on organ, John Steel

blew stomping drums, Chas and Hilton drove their guitars into the ground and Eric turned his soul inside out, and the echoes of "Roll 'Em Pete" must be still rolling round Richmond.—CHRIS WELCH

From my Scrapbook

M.R.

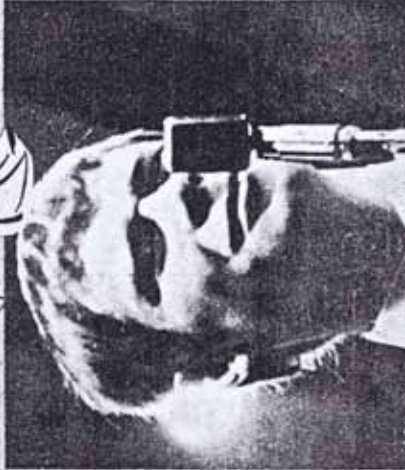


# ANIMALS

## Big band for Jazz Club in November

THE fantastic Animals Big Band which was a huge success at last weekend's National Jazz And Blues Festival will not be allowed to just fade away.

Animals drummer John Steel told the MM this week: "We are to do a BBC 'Jazz Club', probably in November. We have been offered the date and have told the BBC we can do it any time after September. We'd also love to do some records — perhaps some big band tracks



LOOKING

● **Rhythm and Blues** was the accidental synthesis of jazz, gospel, blues, ragtime, country and pop that became a definable form of black music, which in turn would influence pretty well all popular music from the 1950s to the present.

The end of the 19th century was a period of major social upheaval for the black population in America. Musicians who had previously been maintained on plantations were no longer required, and took to the road begging, as the abolition of slavery led to huge numbers of itinerant workers. The hardships of segregation caused by the ensuing Jim Crow laws caused a cultural revolution within Afro-American society. New forms of music arose: spirituals, ragtime, barrelhouse, jazz, black ballad form. Over the years, these distinctive sounds would come to merge into a recognisably 'new' musical style.

From its humble rural beginnings in the early 1900s as a method of self-expression in the southern states, the blues gradually became a form of public entertainment, initially for workers and drinkers, in lumber camps, barbecues and juke joints, picking up dance rhythms along the way. The blues, originally a slow dance, only evolved into the form we know today after the introduction of sound recording. The first blues record, Mamie Smith's Crazy Blues, was released in 1921.

Between 1910 – 1970 nearly five million African Americans left the South, looking for higher wages, better homes and political rights. The route they took was determined largely by the price of the cheapest rail ticket. Chicago was the favoured

## Where did R&B come from?



destination from Mississippi, while those from the Eastern Seaboard left for New York. Attracted by the expansion of industrial production during and after World War II, they moved to California from states like Louisiana, Texas, Arkansas, and Oklahoma.

It was the move to the city, which brought the increase in popularity for the blues, and it was the technology of sound recording, which helped to define its structure. Wider dissemination came with the development of radio and the jukebox, but also through touring bands playing the new network of dance halls and ballrooms that were springing up throughout the States in the 1930s.

It was these 'territory' bands that created Rhythm and Blues, the first major fusion of jazz, blues and boogie-woogie.

It is very curious that Rhythm and Blues, played mostly by oppressed middle-aged black musicians, sounded so right to young white teenagers in the UK.

The big names in American blues had fallen out of favour with their USA audiences because the Blues recalled the days of slavery, and Black Power had started to move angrily forward. Segregation was still rife in the South and the horrific Klu Klux Klan was active. The Civil Rights movement was beginning to fight for freedom.

At this time in America many of the Blues giants were playing at small venues or working at menial jobs when it was realised that their records were starting to sell in Europe, and they were recruited to tour. Many of them were amazed to be treated with respect and awe by their new audiences in the UK and other European countries. ●

# 1966-67

*Whisker Davies  
Blues Stormers:  
Jim Luck  
Vin Godier  
Whisker Davies  
Pete Newberry  
Jim Cook*

*I enjoyed every  
minute of being  
in this group  
which lasted  
for two years.  
Thank you to  
my very good  
mates.*

Talking to my good friend Nick Davies (*we're both pictured below*) about the demise of the Grapes of Wrath, he casually suggested that his younger brother Julian might play piano with us, us being Vin Godier, Jim Luck and me. I wasn't sure that we wanted to play with some school kid – what would he know about the Blues and R&B? As a favour to Nick, we went to hear Julian and we were blown away!

Julian had been playing piano since he was seven and was something of a child prodigy. He could play many styles and I for one, wanted to ride in the reflected glory of his talent. We thought he was so awesome that we should name the group after him. Julian's father was a bit reluctant about this as Julian was about to be accepted to study at the Royal College of Music, and he suggested using Julian's nickname – Whisker. I don't think Julian had started shaving at this point, but with the addition of Blues Stormers, it sounded like a good band name to us.

## The Whisker Davies Blues Stormers

Pete Newberry was added to the line-up on drums. He later went on to run the famous Gin Mill Club in Godalming – more of which later.

Jim Luck was a great singer and frontman, despite having a stutter that prevented him from making the links

between songs – that job fell to Whisker.

We would sometimes play an instrumental blues in which Whisker would shout out a change of key at the end of each twelve bars. That kept us alert!

The band was successful from the start. We were the group the Stormsville Shakers would regularly use as their support, and I was thrilled when their bass player, Kirk Riddle, let us use their Marshall amplifiers, as pictured in the photo below. The improved sound was a revelation.

That led to us being the regular support band at the Sunday night dances at the Stoke Hotel in Guildford, where we supported acts like Jimmy James' Vagabonds, The Nashville Teens and best of all, Alexis Korner.

*Nick Davies, right, with me*



gh hall godalming/7.30-11.45/refreshments/ti  
s6d/6s at door/godalming methodist youth clu  
e/january 20/borough hall godalming 7.30-11.4  
shments/4s6d/6s at door/godalming methodis  
club/dance/january 20/borough hall godalmi  
-11.45/refreshments/4s6d/6s at door/godalmir  
odist youth club/dance/january 20/borough l  
alming/7.30-11.45/refreshments/4s6d/6s at do  
ming methodist youth club/dance/january 20/7  
5/refreshments/4s6d/6s at door/godalming m  
t youth club/dance/january 20/borough hall go  
g/7.30-11.45/refreshments/4s6d/6s at door/god  
methodist youth club/dance/january 20/boroug  
godalming/7.30-11.45/reifreshments/4s6d/6s at

**WHISKER  
DAVIES  
BLUES  
STORMERS**

# "WHISKER" DAVIES ENTERS THE LOCAL BEAT SCENE

A new name being seen on local beat dance posters is the Whisker Davies Blues Stormers. A popular support group at the Stoke Hotel, Guildford, for a number of Sunday evenings recently, the group are now playing at dances and parties at the rate of four or five a month.

They play a mixture of blues and rock, based largely on the music of the great American blues singers and modern groups such as The Cream and The Paul Butterfield Blues Band.

The origins of the Blues Stormers go back two or three years, when certain members of the Godalming Methodist Youth Club, after visiting a folk and blues festival, started taking a deeper interest in this type of music and formed a group which they called The Grapes of Wrath. The "Grapes" never really got into their stride commercially, but they continued to meet for rehearsals and gradually moulded their style and became more proficient.

Meanwhile, "Whiskers" Davies, a young piano student with a leaning towards jazz and blues, had been playing electric organ with the successful Haslemere group, Dimples R. and B., who appeared regularly at the Harvest

Moon Club in Guildford. "Whisker" and the "Grapes" discovered that they liked the same sort of music and it became obvious that the talent and experience were available to form a new group and invade the local "beat" circuits. The "Blues Stormers" thus came into existence, and are at present becoming increasingly popular with the regular dance enthusiasts of Guildford and Godalming.

All members of the group are under 20, except Pete Newbury, the drummer, who is 22. "Whisker" Davies is not quite 17, but he has been playing the piano since he was seven and has the advantage over many group leaders being a trained musician, having passed all the recognised piano and theory examinations.

His powerful blues playing on the electric organ gives the group its individual style, backed by Pete Newbury's dedicated drumming and the tried and tested combination of Vince Godier on lead guitar and Jim Cook on bass guitar. Jim Luck, the vocalist, is a blues singer of warmth and power, who has been compared to Eric Burdon.

The Whisker Davies Blues Stormers



*Lots of laughs when the printers made us the headline group at a dance (posters below) that the Stormsville Shakers were promoting. Sort it out!*

**CHRISTMAS DANCE**  
**STORMSVILLE SHAKERS**  
 PLUS  
**WHISKER DAVIES BLUES STORMERS**  
**CHICHESTER HALL**  
 WITLEY  
**FRIDAY, DECEMBER 16th**  
 8 p.m. - midnight  
 TICKETS 6/-  
 available from Francis (Newsagent) Witley  
 6/6 at door  
 Late transport surrounding districts

**STORMSVILLE SHAKERS**  
 PLUS  
**WHISKER DAVIES BLUES STORMERS**  
 CHICHESTER HALL  
 WITLEY  
**FRIDAY, DECEMBER 16th**  
 8 p.m. - midnight  
 TICKETS 6/-  
 available from Francis (Newsagent) Witley  
 6/6 at door  
 Late transport surrounding districts  
 No admittance after 11.30 p.m.



Left: bucolic photo, from left, Jim Luck with flies-eyes sunglasses Jim Cook, Vincent Godier, Whisker Davies with fake pipe and Pete Newberry with real whiskers.

**LIPHOOK YOUTH CLUB**  
presents  
**SAT. 18th MARCH**  
**The Stormsville Shakers**  
with  
**Phillip Goodhand Tait**  
and  
**Whisker Davies**  
**Blues Stormers**  
ADMISSION 7/6      8 p.m. — 11.45 p.m.



**STOKE HOTEL**  
**SUNDAY**  
TROUSERS 6/-  
SKIRTS 5/-  
Plus: Whisker Davis

THE BIG NAME GROUPS ARE AT THE STOKE HOTEL  
**THIS SUNDAY**  
**ALEXIS KORNER**  
Plus! WHISKER DAVIS      His Price 6/- Her Price 5/-



*Above: The Stoke Hotel, Guildford, once the hot venue for good music.*

*The Shakers manager Chris Cassap put on regular events on Sunday nights and the Whisker Davis Blues Stormers were usually the support band. We supported Alexis Korner (one of the founders of the British Blues boom), and Jimmy James & the Vagabonds, whose bass player generously let me use his professional equipment.*

*On 2nd February 1967, I saw Pink Floyd, complete with light show, play here.*

## The Go-ahead Generation



*The Whisker Davies Blues Stormers—without instruments—in a rustic setting. From left to right: Jim Luck, Jim Cook, Vin Godier, Whisker Davies, and Pete Newberry.*

### TO PLAY WITH STAR NAMES

**C**URRENTLY having a great impact on the local blues scene, and soon to make a recording, The Whisker Davies Blues Stormers, based at Godalming, are a group with a promising future before them. The present group was formed six months ago, but the boys have all played in other bands prior to the Blues Stormers.

The band is centred around Whisker, a highly talented multi-instrumentalist with an individual style. He plays the organ, trumpet, guitar and piano. Jim Luck provides the vocals with tremendous feeling and control.

Vin Godier ("We definitely object to being called pop") plays lead guitar in true Chicago blues style, combining this with lightning fingerwork.

All blues groups must have an effective "puise" and the Stormers have a fine twosome to provide this. Jim Cook plays bass guitar and also the harmonica, while Pete Newberry works the drums.

Vin Godier says that they try to verge on jazz as much as possible — an effect many groups profess to achieve, but do not.

The group have played bookings with many well-known name bands, including Jimmy James and the Vagabonds, Graham Bond Organisation, Alexis Korner, Mike Cotton Sound, the Artwoods, receiving praise from these for their originality.

This originality will soon be put to the test, for the group is to record a number written for them by Phillip Goodhand-Tait, singer with the Stormville Shakers, whom the boys admire very much.

Among the many one-night "gigs" they are to perform in the future will be a charity concert in aid of cancer research at Godalming Borough Hall on May 9th. Also appearing will be several star names in the folk and blues world. The Graham Bond Organisation will top the bill.

In response to local enthusiasm, a fan club is being formed for the group by Candy Chandler, secretary, at 133 High Street, Godalming.

The addresses of this highly organised band of musicians are: Whisker Davies, 20 Pine View Close, Haslemere; Jim Cook, 27 Kings Road, Farncombe; Jim Luck, 27 Meadrow, Godalming; Peter Newberry, 27 Charterhouse Road, Godalming; Vin Godier, 9 The Horseshoe, Aarons Hill, Godalming.

*Why did they print our addresses?*



*Above: The Wooden Bridge, Guildford, where the Rolling Stones played five times in 1963.*

*The Whisker Davis Blues Stormers played here several times as support band for the Stormville Shakers, and once for the mighty Graham Bond Organisation. We were overawed as Graham Bond and his whole band came out to watch us. There was one reason: they had heard Whisker playing from the other bar and were intrigued. We chatted with them later – magic.*

*A year on I saw the Jeff Beck Group with Rod Stewart and Ron Wood play here.*

# 1967

## BLUES IN CONCERT

Tuesday 9th May  
The  
Borough Hall  
Godalming



Alfie Lucas,  
harmonica



Jim Cook

### CONCERT TO AID CANCER WORK

SEVERAL friends—all blues musicians—decided to organise and play at a blues concert and give the proceeds to cancer research. “The pleasure would be two-fold,” says Ian May, from Godalming, who plays the harp and sings. “It would provide a chance for all of us to perform in front of the same audience and, secondly, it would be satisfying if we could raise money from the concert in aid of cancer research.”

Three well-known blues artists were approached to head the bill at the concert to be held at the Borough Hall in Godalming on May 9th, but they did not accept the invitation.

Luckily a short time later the Graham Bond Organisation came to the Wooden Bridge in Guildford and Graham Bond was asked to appear.

“To our surprise he said that he was very keen to play at the concert—for nothing,” Ian says. “He even turned down a lucrative booking to play for us.”

Apart from this band, there will be Whisker Davies’ Blues Stormers—the local band with the strong following. From Kingston, the Georgia Skin Men come to play their exciting blues of the early tradition. In this band is an extraordinary performer—Tony Bennett—who is a highly-qualified and competent one-man band.

Adding a touch of authentic country-styled blues will be Alfie Lucas, an entertaining harmonist, who will be playing with guitarist and vocalist Jim Cook. They will base their theme for the concert on the blues of Sonny Terry and Brownie McGhee.

Five members of well-known local bands will be forming an experimental group especially for the concert. The bass from the Stormville Shakers, Kirk Riddle; Dick Forsey, who is drummer with The Bizarre; Whisker Davies, who is an exceptional pianist and organist from the Blues Stormers; Powerhouse Jake, who was probably the first electric guitarist in Godalming; and finally Ian May, the vocalist and harpist, who plays regularly with Jake as a member of the King Biscuit Boys.

This blues concert, which began with a group of friends talking, has entailed quite a bit of work. Those behind its organisation deserve the support of the people of Godalming whether or not they be blues fans.

### AN HONOUR AND AN EMBARRASSMENT!

I had been asked by Ian May, the organiser of this concert, to sing and play an acoustic guitar set with Alfie Lucas on harmonica, as well as playing bass with The Whisker Davies Blues Stormers. Ian asked Alfie and I to play some early blues to illustrate the theme of the evening, which was to be the history of the Blues. Alright Ian, yep OK.

A few weeks on and remarkably, Ian had successfully booked the Graham Bond Organisation to play.

Everything then moved up several notches! Ian advertised the event widely, including placing the advert in the *Melody Maker* (*advert opposite page*) and the concert was fully sold out in advance.

I was now getting apprehensive. A packed house who had come to see the mighty Graham Bond Organisation roaring out deafening Jazz Blues, were going to be subjected to me and Alf tentatively playing six acoustic skiffley blues numbers. I’m the singer... and I know I can’t really sing!

Alfie and I walked onto the stage and began. We got off to quite a good start with Alfie playing really well as usual. Singing was a bit weedy but not too bad.

Then I noticed Peter Anderton (owner of the popular music shop in Guildford) a few feet away from me sitting in the front row. He is, to put it bluntly, struggling to contain his mirth. I am getting hotter and hotter. These are the wrong songs, in the wrong place, at the wrong time, by the wrong singer. It’s a waking nightmare!

I still shudder remembering this scenario nowadays!

Continued ►

1967

**BLUES IN CONCERT**

Tuesday 9th May  
The  
Borough Hall  
Godalming

*The Whisker Davies  
Blues Stormers*

*Tony Bennett  
(pre-Duster)*

*The Georgia Skin  
Men are Top Topham  
(pre-Yardbirds era),  
Duster Bennett and  
one other.*

*Below: Ian May  
(Once a Grape of  
Wrath and later the  
singer in 'Spirit Level')*



**BLUES IN CONCERT**  
TUESDAY, MAY 9th, 7.30 to 11 p.m.  
BOROUGH HALL :: GODALMING

FEATURING THE GREAT  
**GRAHAM BOND**  
ORGANISATION

GEORGIA SKIN MEN . BLUES STORMERS  
ALFIE LUCAS AND JIM COOK  
TONY BENNETT

PLUS THE COMBINED FORCE OF  
Kirk Riddle . Dick Forsey . Whisker Davies  
Ian May . Powerhouse Jake

PROCEEDS TO CANCER RESEARCH

For Tickets: 5s. 6d., 7s., 9s. 6d., Hughes, Church Street, Godalming, and Book Place, Friary Street, Guildford; also obtainable on the night.

◀ *Left: The Melody Maker advert, with Alfe and me in bigger type than Pink Floyd and Cream!*

*Continued from previous page*

**Ian May**, the organiser and singer, then also experienced an event which haunted him for the rest of his life. He had bought a bottle of Polish Vodka for Graham Bond and his band, and was asked to join them in a tippie, and so to be sociable, he did. It was all very jolly backstage.

Soon it was Ian's turn to take to the stage to perform with the All-Star band. He came out like a lion, full of bravado, and started roaring out their first song. "You ain't nuthin' but a..."

Ian then disappeared from the front of the high stage and continued "...a Hound Dog!" lying on the floor at the feet of Pete Anderton and the rest of the front row. Pete Anderton gave up all pretence of restraint and was helplessly roaring with laughter, tears falling down his face. I'm glad he enjoyed the entertainment!

London's own hip newspaper  
**INTERNATIONAL TIMES**  
presents  
**14-HOUR  
TECHNICOLOR  
DREAM**  
Giant Benefit Against  
★ FUZZ ACTION ★  
30 GROUPS  
including:  
MOVE ★ PINK FLOYD  
PETER TOWNSHEND  
many beautiful people  
FESTIVAL OF  
LIGHT MACHINES  
Tickets £1 in Advance  
Only  
From all sources, on  
DAVE CURTIS, 57 Greek Street, W.1  
APRIL 29th, 8 p.m.  
ALEXANDRA  
PALACE, N.22  
Look for the Technicolor Poster

**ROUNDHOUSE**  
Chalk Farm Road, N.W.1  
**LIGHT SHOW** Continuum  
THIS SATURDAY, APRIL 22nd, 8.30 until 3 a.m.  
**THE SOFT MACHINE**  
THE SAM GOPAL INDIAN GROUP  
and special guest stars  
**THE CREATION**  
SANDY and NARDA (dancers)  
FILM SHOW AND LIGHTS by PATRIK TREVOR  
LATE LICENSED BAR applied for.  
Barbecue Food \* Over 18s only  
Admission 7/6 pay at the door  
PUBLIC NOTICE: Due to circumstances beyond our control, last week's Light Show had to be cancelled. This week's Show is definitely on and we sincerely apologise to all the people who were disappointed last Saturday. (Alan Dale, for the Roundhouse Promoters)

**STARTING  
GATE**  
WOOD GREEN  
A NEW EVENT  
**BUDDY  
BOUNDS**  
FULL ORCHESTRA  
jazz...  
every friday

**BLUES IN  
CONCERT**  
GODALMING BOROUGH HALL  
MAY 9th, 7.30 p.m.  
Adm. 5/6, 7/-, 9/6  
Featuring the great  
**GRAHAM BOND**  
ORGANISATION  
and also  
GEORGIA SKINMEN  
BLUES STORMERS  
TONY BENNETT  
ALFIE LUCAS & JIM COOK  
Plus the combined forces of  
**BIG KIRK RIDDLE  
MAYO • DICK FORSEY  
WHISKER DAVIES  
POWERHOUSE JAKE**  
For tickets write for  
Ian May "Coarming"  
58 Eashing Lane, Godalming, Surrey.  
In aid of Cancer Research

**THE NEW  
ALL-STAR CLUB**  
9a Artillery Passage, E.1  
Off Middlesex St., nr. Liverpool St. Sta.  
815 3697 or 8415  
Mus. & Thurs., 7-11 p.m., Mini-skirt, Dancing  
and Hair Fashion Competition, Ladies Free  
Fri & Sat, 8 p.m. till 4 a.m. Sun., 6 p.m.  
till 4 a.m.  
Friday, April 21st  
**THE CASUAL SET**  
Saturday, April 22nd  
**BO DIDDLEY**  
FORTHCOMING ATTRACTIONS:  
WHAT was the line-up of  
the Powerhouse on  
Electra's "What's Shakin'" LP.  
I know Steve Anglo was Stevie  
Winwood, but who were the  
others? — ALASTAIR CLARK,  
GROVE PARK, SE12.  
ERIC CLAPTON (gtr), Paul  
Jones (harmonica), Ben  
Palmer (pno), Pete York (drs)  
and Jack Bruce (bass).

**RICKY TICK**  
RICKY TICK THAMES HOTEL  
WINDSOR  
Friday, April 21st, JOHN MAYALL  
Saturday, April 22nd, OSSIE LAYNE  
Friday, April 28th, THE DRIFTERS  
Saturday, April 29th, ALAN BOWN SET  
**RICKY TICK, HOUNSLOW**  
Wednesday, April 19th, THE DRIFTERS  
Friday, April 21st  
Sunday, April 23rd  
Wednesday, April 26th } DISCOTICK  
Saturday, April 22nd, THE CREAM  
Friday, April 28th, KING GEORGE  
Saturday, April 29th, P. F. ARNOLD  
**PLAZA, NEWBURY**  
Sunday, April 23rd, GENO WASHINGTON  
& THE RAMJAM BAND  
Sunday, April 20th, SOUL TRINITY

## The Art School Ball at Guildford Civic Hall, 1967

I was thrilled to play at the Civic Hall where I had watched so many of my heroes, and also to be part of the Art School Ball. I still harboured dreams of enjoying a bohemian Art School life.

**P. P. Arnold** was one of Ike and Tina Turners' Ikettes. When she toured England with them in 1966 with the Rolling Stones, she formed a friendship with Mick Jagger who persuaded

GUILDFORD SCHOOL OF ART  
PRESENTS  
on  
THURSDAY . . . 6 JULY  
AT THE  
CIVIC HALL  
P.P. ARNOLD  
AND THE  
CASTAWAYS  
WHISKER DAVIES  
BLUES STORMERS  
TONY BENNETT  
8 until 1 bar extension  
10s and 12s at the door

her to stay here, and as she was being treated much better here, she said yes. She became a 'face on the scene' and worked with many of the most famous groups. One of her hits was 'First Cut Is The Deepest' and it was while this was a hit that she played this Art School date.

P.P. Arnold's backing band was **The Nice**, whose keyboardist was Keith Emmerson who later formed Emmerson Lake & Palmer. He invited us back on stage at the finale, for a *Freak Out!* where he wildly rocked out his keyboard.

**Tony Rivers** later became one of Cliff Richard's singers, working with him for decades. I think we really annoyed his band when we supported them again, at the Stoke Hotel, by getting ready on the facing stage, and starting our set on the last beat of their last number, before they could take their applause! A bit naughty but Ha!

**Tony Bennett** was not the 'San Francisco' crooner, but Guildford Art School's own favourite musician – an extraordinary one-man blues band. As his fame grew, so as not to be confused with his namesake, he had to change his name to **Duster Bennett**, taken from his fantastic renditions of *Dust My Blues*. He became internationally admired and features later in my story.

# The Go-ahead Generation 'Big soul' and various sounds

WITH the "big soul" music of P. P. Arnold and her group, plus a variety of sounds from other groups and performers, the Guildford School of Art dance, at the Civic Hall on Thursday last week, was a great success.

Art student, Tony Bennett, was also well received.

The dance was opened by the Whisker Davies Blue Stormers, who, once again with plenty of sound, produced an electric performance which got the dance off to a fine start.

Organised by a students' union committee, Peter Andress deserves credit for again booking some attractive personalities and musicians. The school of art dances have been a feature that young people in the area have looked forward to for over two years now, and some of the musicians who have played have climbed to higher levels in the music world-

Other organisers of last year's dance was Julian C. . . .

Former Guildford School . . . .

With over 700 at the dance, the organising committee reported, on the following day, that they had easily covered the initial costs. They had estimated that 500 were needed to do this.

All the musicians had something to offer. The pulsating soul sound of P. P. Arnold, whose record "The First Cut Is the Deepest," recently entered the "Record Mirror" Top Thirty, counter-balanced the distinctive performance of Tony Rivers.

Former Guildford School

# Stormers swan song?

**B**y special request and positively for the last time, Whisker Davies Blues Stormers will be giving a public performance on Sunday.

The group broke up last July when one of the members went to the Royal College of Music, but since then many of their fans have asked them to give one more performance.

And so Whisker Davies, from Haslemere, and his four Godalming boys, Vin Godier, Jim Luck, Jim Cook, and Pete Newberry, are preparing a surprise evening at the Angel, Godalming.

Although they are not giving out details of the programme, they say they will probably be playing some of their most requested numbers such as the St. James Infirmary Blues.

Before they broke up the group used to play in Guildford, Godalming and around Surrey. Among their guests at the Angel will be members of other well-known local pop groups.

The group, which consists of organ, bass, drums, guitar and vocalist, was formed over two years ago. Now Jim Cook, the bass player, has joined another local group, Spirit Level.



1966

May 26, 1966  
Royal Albert  
Hall,  
London

I was surprised at the high emotion expressed by Bob's fans at the change in his performances from one-man acoustic performances to being backed by heavy rock group. I thought at first it was made up by newspaper writers scratching around to fill their columns, but no, people were really outraged.

I was just intrigued to see how Bob was changing. After all, with each record he had made, he had gone down a different path and played a different genre of music. The electric band was just another chapter, and as someone who loved his solo singer-songwriter, I also loved wild rock'n'roll. The new music was a hybrid of these styles.

But that was not how thousands of his most dedicated fans felt – they felt betrayed, cheated and they desperately wanted Bob to turn back to his previous style. Around the world, audiences let Bob know of their disappointment, and in return Bob berated those audiences for their narrow-mindedness.



## Seeing Dylan again at the Albert Hall, one year later

So with great excitement (*did I live in a permanent state of excitement as a teenager?*) I was going with the same gang of friends to the Royal Albert Hall where I had secured a box again. What would happen? The first half was an acoustic performance and it was terrific and very well received. The second opened with the fury and energy of a tornado, and the audience let Bob know their displeasure. He responded with vitriol and the concert has gone down in rock history.

*“Judas!” “Woody Guthrie would be turning in his grave!”* caused Bob to reply *“I don't believe you! You're a liar!”* and so it continued. Some of the audience cheered Bob, some booed and the atmosphere, as well as the music, was electric.

I was slightly conflicted in that I thought his acoustic music was unbeatable, but I believed Bob should follow wherever his creative path took him, and this was to be just one more of many amazing changes of direction that his music would take.



*My painting based on the front cover photo of the Tour Programme.*

*It decorated the inside of my ex-funeral vehicle, now the Group Van!*



## FIRST HALF (Acoustic)

She Belongs to Me  
4th Time Around  
Visions of Johanna  
It's All Over Now, Baby Blue  
Desolation Row  
Just Like a Woman  
Mr. Tambourine Man



## SECOND HALF (Electric)

Tell Me, Momma  
I Don't Believe You  
Baby, Let Me Follow You Down  
Just Like Tom Thumb's Blues  
Leopard-Skin Pill-Box Hat  
One Too Many Mornings  
Ballad of a Thin Man  
Like a Rolling Stone



# DYLAN VIEW ON THE BIG BOO



IN an amazing speech from the stage of London's Albert Hall, Bob Dylan denied suggestions that some of his songs are "drug songs", attempted to explain his changing music and indicated he wouldn't appear in Britain again.

This all came out at his concert there last Friday.

After Dylan had been singing for some minutes, accompanying himself on guitar and harmonica, he stopped and began talking to the huge hushed audience.

"I'm not going to play any more concerts in England," he announced. "So I'd just like to say this next song is what your English musical papers would call a 'drug song'. I never have and never will write a 'drug song'. I don't know how to. It's not a 'drug song', it's just vulgar."

Dylan carried on with songs like "Desolation Row" and "It's All Over Now, Baby Blue". Then he was joined by the Group for his electric-sound songs.

Explained Dylan: "I like all my old songs. It's just that things change all the time. Everybody knows that. I never said they were 'rubbish' (he pronounced the word in a Northern accent). That's not in my vocabulary. I wouldn't use the word rubbish if it was lying on the stage and I could pick it up.

"This music you are going to hear — if anyone has any suggestions on how it could be played better, or how the words could be loved . . . ? — we've been playing this music since we were ten years old. Folk music is just an interruption and was very useful. You don't like it, that's fine.

This is not English music you are listening to. You haven't really heard American music before. I want now to say what you're hearing is just songs. You're not hearing anything else but words and sounds. You can take it or leave it. If there is something you disagree with, that's great.

"I'm sick of people asking: 'What does it mean?' It means nothing." Here Dylan was interrupted by shouts, including "Woody Guthrie would have turned in his grave" and "Rubbish". But the majority of the audience

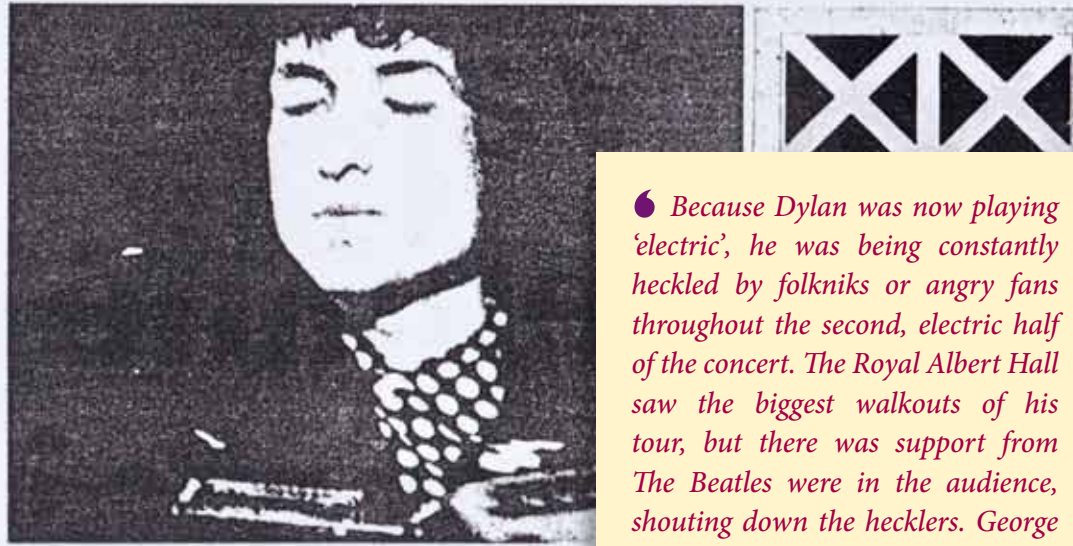
# Dylan pulls it off at the last throw

THE poetry has gone, perhaps it was never there, but in its place there are words and sheets of sound. Bob Dylan has eschewed meaning for sheer effect, but, as he proved at his final Albert Hall concert on Friday, there's no need to stop listening to him.

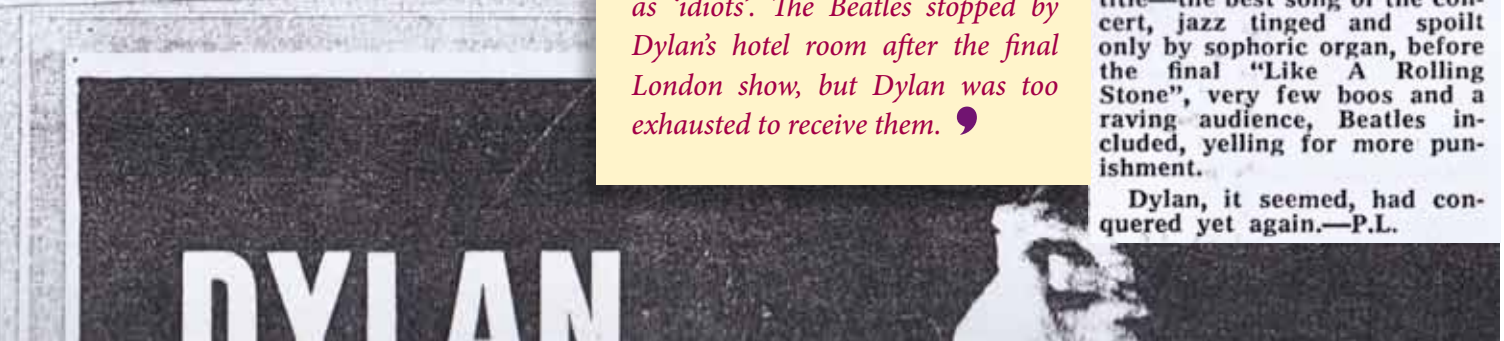
His message now is "It don't mean a thing, listen or else go home and read some books". And his much criticised acquisition of the Group, nothing new by the sound of the past year's records, has given him a platform for his grate of a voice which was missing on guitar and harp days.

Dylan nipped about the stage like a mischievous elf—thrusting his electric guitar at Robbie Robertson (his lead guitar) or swirling in the air with the amp lead.

Opening with the soft "She Belongs To Me", he introduced his "Visions Of Johanna" denying he had ever written a drug song and went on to sing some of his best words yet. "Baby Blue", "Desolation Row" ("after her, death is quite romantic") and a spat "Mr Tambourine Man" completed his solo first half, before the flood so to speak.



BOB: mischievous elf with an electric gu



"Baby Blue", "Desolation Row" ("after her, death is quite romantic") and a spat "Mr Tambourine Man" completed his solo first half, before the flood so to speak.

## Refrain

He's certainly unintelligible when your ears first pick him up, backed by two guitars, piano, organ and drums, but after the first song — "Tell Me" was it?—you got acclimatised to "I Don't Believe You", "Everybody's Down", "Leopard Skin Pill Box Measled Hands".

Then it's Dylan on the piano with the haunting refrain "Do You Mr Jones?"—I forget the title—the best song of the concert, jazz tinged and spoilt only by soporic organ, before the final "Like A Rolling Stone", very few boos and a raving audience, Beatles included, yelling for more punishment.

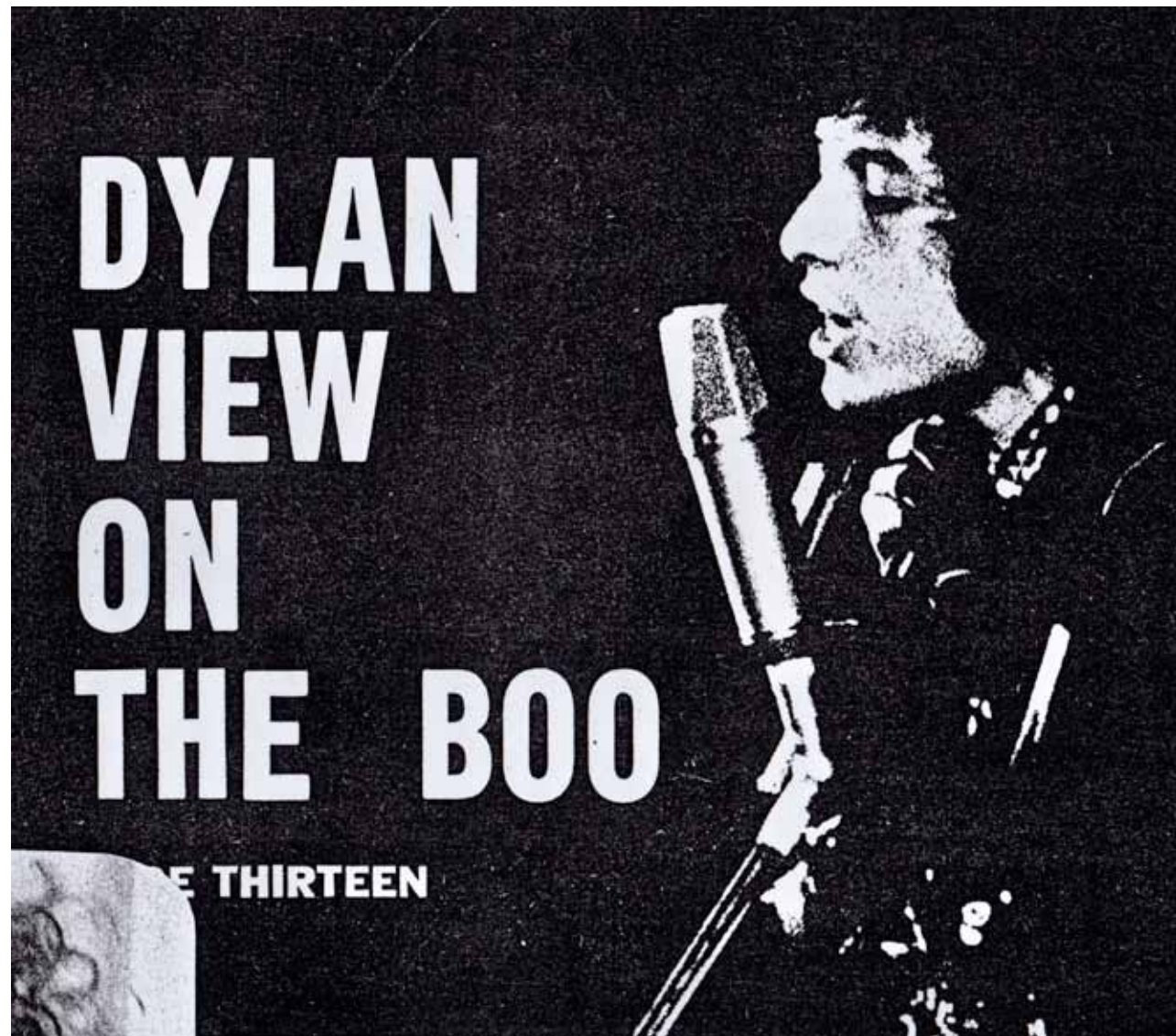
Dylan, it seemed, had conquered yet again.—P.L.

Because Dylan was now playing 'electric', he was being constantly heckled by folkniks or angry fans throughout the second, electric half of the concert. The Royal Albert Hall saw the biggest walkouts of his tour, but there was support from The Beatles were in the audience, shouting down the hecklers. George Harrison denounced the angry fans as 'idiots'. The Beatles stopped by Dylan's hotel room after the final London show, but Dylan was too exhausted to receive them.

6 Concert-goers began to become hostile, yelling at Dylan from their seats, shouting phrases like *'phoney'* and *'traitor'* between songs.

Dylan would often reply to these jeers, such as where one man shouted *'Where's the poet in you? What's happened to your conscience?'*, to which Dylan responded, *'There's a fellow up there looking for the savior, huh? The savior's backstage, we have a picture of him.'*

During one concert, as the jeers and shouts reached a terrible level, Dylan lazily replied, *'Oh come on, these are all protest songs. It's the same stuff as always, can't you hear?'* 9



1966

July 29, 1966  
Motorcycle  
Crash



Two months after I witnessed Bob's chaotic concert at the Albert Hall, he was involved in a bad motorcycle accident on 29th July 1966, after which he quietly disappeared from public view for several years. The accident and the period afterwards was shrouded in secrecy, but the following article describes what happened:

● **BOB DYLAN** has always been a motorcycle enthusiast since acquiring his first bike – a Harley 45 – during his teens.

After achieving his early success and moving from Greenwich Village to Woodstock near New York in 1963, he bought a 1964 Triumph T100. This quick and

## Two months later, Dylan crashes

light 500cc motorcycle became his main form of transportation for the next several years.

During this time, Dylan took that bike with him everywhere, tearing around the winding back roads of the Catskills. In her autobiography,

*Joan Baez* recalled *'He used to hang on that thing like a sack of flour. I always had the feeling it was driving him, and if we were lucky we'd lean the right way and the motorcycle would turn the corner. If not, it would be the end of both of us!'*

July 29th 1966, was almost the end for Dylan when he wrecked his treasured Triumph bike on Striebel Road on the outskirts of Woodstock.



I saw Bob Dylan perform many more times including:  
Liverpool Docks  
Portsmouth Guildhall  
London Olympia  
London Docklands  
Brixton Academy  
Glastonbury Festival  
London Palladium  
*(thanks Ben!)*  
*but 1965 and 1966 were the best!*

**NEW YORK, Tuesday. —** Bob Dylan is reported to have broken several neck vertebrae and suffered concussion as a result of his motorcycle accident last week (reports Ren Grevatt).

The accident occurred near the home of his manager, Al Grossman, at Woodstock, New York. Dylan was riding the machine to a garage for repairs when the rear wheel locked and threw the motorcycle out of control. He was tossed over the handlebars.

A concert at Yale University is, among the singer's dates to be cancelled. His doctors say he must recuperate for at least two months.

A concert at New York's Philharmonic Hall in November is still on, at present.

There is a veil of secrecy over where Dylan is in hospital. In fact, news of the accident itself took three days to leak out to the press.

