



THE ORIGINAL
DELANEY & BONNIE
& FRIENDS

WITH
ERIC CLAPTON

First Single

FOR

P. P. Arnold

WITH

Polydor

**"Bury Me Down
By The River"**



FIRST ALBUM

FOR

**ASHTON GARDNER
& DYKE**

WITH

POLYDOR

"ASHTON GARDNER & DYKE"



THE ROBERT STIGWOOD ORGANISATION

THE ORIGINAL

DELANEY & BONNIE

& FRIENDS

WITH

ERIC CLAPTON

British Tour 1969

Albert Hall, London December 1st
Presented by the Robert Stigwood Organisation.

Colston Hall, Bristol December 2nd
Presented in association with Fred Bannister

Town Hall, Birmingham December 3rd
City Hall, Sheffield December 4th
City Hall, Newcastle December 5th
Empire, Liverpool December 6th
Fairfield Hall, Croydon December 7th

Presented in association with John and Tony Smith

THE ROBERT STIGWOOD ORGANISATION

TOGETHER
THE FIRST SINGLE

DELANEY & BONNIE

& FRIENDS

FEATURING

ERIC CLAPTON

'COMIN' HOME'



584 308

Distributed by Polydor Records



The Ashton, Gardner and Dyke trio came about through chance meetings, and their music now typifies the bonds of friendship that they immediately struck up.

Roy Dyke was the drummer with the Remo Four, one of the Mersey Beat groups who never quite had the success in Britain that they enjoyed on the Continent. Touring in Germany Roy met up with organist Tony Ashton, whom he persuaded to join the Remo Four for the last three years of their existence.

As Roy and Tony's musical ideas drew further away from the other members of the group they decided to join with bassist Kim Gardner, who was dissatisfied with his role in Creation—despite their No. 1. record in Germany at the time.

The trio were originally managed by ex-Bee Gee Vince Melouney, but the liason collapsed half way through the recording of their first album on the Polydor label.

Their latest single titled "Oh Lord" will be released at the end of the year, and features the twenty-strong choir of The Church of God of Prophecy, which is based in Kings Road, Chelsea.



Eric Clapton is the reluctant cult hero of the guitar generation. Arguably the best guitarist in the world, certainly the best white guitarist in the world, and in any case among the top handful by any standards.

It was with Cream that he found international recognition, despite his obvious distaste at being labelled a leader. His retreat into the ranks of Blind Faith was criticised by many of the commentators of the rock and roll scene, although their anger was simply at his refusal to accept a role largely thrust upon him by those very people.

Now Eric Clapton is a "Friend" of Delaney and Bonnie, once again as a backing musician, but obviously with a large contribution to make to their music.

Eric said: "This is where I am happiest, this is a superb band and I am among musicians that I really dig.

"I first heard of Delaney and Bonnie with a tape of their Stax album. Then again when George Harrison had the tapes of the Original Delaney and Bonnie and Friends album which he was trying to get onto the Apple label.

"That was when I really discovered where their music was at, and I made sure they were on the Blind Faith tour of the States. We got together to play that very first night in Madison Square Gardens, and we have been more or less sitting around playing and writing ever since.

"It seemed to me on many of those nights of the tour that they should have been topping the bill, not us. I thought of bringing them over and touring with them with a group of my own as second on the bill. But then I realised that wouldn't work, and that this was the best way of doing it".

Clapton finally gave in to his guitar when he dropped out of a course at Kingston Art College where he was training to be a stained glass window designer. He played with the Roosters, who numbered Rolling Stone Brian Jones, and Manfred Mann's Tom McGuinness and Paul Jones among their ranks.

It was with John Mayall's Bluesbreakers that his name was made, with the now famed slogan "Clapton is God" appearing on London walls. From Mayall he linked with Jack Bruce and Ginger Baker to form Cream, possibly the best musical band yet, and one which showed the pop world frontiers that were until then unconsidered.

But the pressures of a trio, constantly playing because there was not enough leeway for any one of them to lay back, became too great. The music stagnated and caused personality clashes, which in turn affected the music.

After Cream, Eric's affinity with Steve Winwood led to 1969's musical super-birth in Blind Faith. Their album sold a million in a week, and their tour toppled house records.

Blind Faith is still around. In as much as they are not playing together on a daily basis they have split up. But then they were never more than four virtuoso musicians who wanted to play together, and will want to again.

As they all pursue their immediate personal plans, Eric is working on his first solo album, produced by Delaney Bramlett. At the end of his tour as a "Friend" he will fly to Los Angeles to complete the album, which should be ready for release in the New Year.



Just once in a while the search for a new talent in the music business is so concerned with sifting through the minnows that it overlooks a whale. And by the time the whale surfaces again it is a monster and we are all left breathless and wondering how that one got away first time.

There are classic examples of course. There were those who turned down the Beatles. The Band were around a long, long time before they made their Big Pink album and everyone noticed that they had been brilliant for years. It would not have taken Joe Cocker so long to become a star if people had been more concerned with his music and less concerned with trying to persuade him to change his name.

The realisation is often forced home by a mysterious grapevine among musicians. The whisper is out before the event, the name is being bandied around before the uninitiated are even aware of what it means. So it has been with Delaney and Bonnie Bramlett, and their Friends.

Those who already have their album "Accept No Substitute" never far from the turntable will be smug that they made the discovery unaided. For others there will be gratitude to Eric Clapton that he has been instrumental in bringing them to Europe to confirm the grapevine's wild acclaim.

It is all very well for Mick Jagger to claim their sound as "the best white gospel I have ever heard". Or for the Chicago Daily News to enthuse: "Better than Aretha Franklin and Ray Charles put together". What we wanted was a chance to see for ourselves. Now we have it.

Mr. and Mrs. Bramlett have been around for some time. Delaney grew up in a 150-year-old log cabin farm near Pontococ, Mississippi, picking some guitar at the feet of blues singer R. C. Weatherall, who was working as a handyman on the run down property.

Bonnie Lynn was in Granite City, Illinois, singing in church choirs,

and following her mother who had been a professional singer before marriage and children kept her anchored at home.

In her early teens Bonnie knew where she was going. And at 15 her father gave up persuading her to study for a career, and drove her to Gaslight Square, a jazz club in St. Louis, and sat outside while she gave her first professional performance.

Delaney drifted away from his log cabin home at 14, and left school to tend bar, and play and sing whenever he could. Three years later he joined the United States Navy to see the world, was posted to Virginia, and for two years saw only a limited stretch of the New England coast.

After two years Delaney was back again behind a bar in a San Fernando Valley roadhouse, where he might still have been but for a television show titled "Shindig", and producer Jack Good, the man who set the style for a decade of British televised pop music.

So for two years Delaney was half of a country duo known as "The Shindogs". When that ended he went back on the road, playing his rhythm guitar and singing, until in 1967 he was playing the lounge of the Carolina Lanes bowling alley in Los Angeles.

Bonnie, now 25, had filled in the time since Gaslight Square playing with Fontella Bass, Albert King, Sam the Soul, and a dozen others among the best in pop, blues and jazz. In one spell she had been one of the Ikettes with the Ike and Tina Turner show. It was with them that she had to "black-up" with artificial sun-tan lotion and wear a dark wig over her blonde hair.

She said: "Well, we were in Kentucky at the time, and Ike didn't want to take any risks. Not that I fooled anyone with the disguise, you couldn't kid a Kentucky audience that I was really coloured".

Bonnie was working as a solo singer in the bowling alley lounge at the same time as Delaney, when he came up to ask her advice. They claim now that they hated each other on sight, but they married five days later.

Together they signed with Stax-Volt, the only white act ever to record for the label, and their album "Home" has only just been released in the United States. Their first album was really their second, made after they left Stax to record for Elektra. Now, while touring with Eric Clapton, they will make a third album, live at one of their concert dates, and released under the guidance of Atlantic Records, their present recording company.

Their Friends for the tour vary only slightly from those who made their albums. Still Jim Price on trumpet and trombone, Carl Radle on bass guitar, Bobby Whitlock on organ and piano, Bob Keys on saxophone, and Rita Coolidge helping out with the choruses.

Drummer Jim Keltner has been replaced by Jim Gordon, one of the two best known session men on the West Coast.

And of course, Eric Clapton has taken over the lead guitar spot.

They have arrived here in Britain via a brief tour of Germany, and at the end of seven days of concerts will go to Scandinavia to play.

There never was much doubt that Delaney and Bonnie and Friends would make it up there some time, it was just a matter of where and when. And when it happened the underground grapevine could stop beating the drum for them.

It seems unlikely that after this tour there will be any need for anyone else to sing the praises of Delaney and Bonnie and Friends.



Two of P. P. Arnold's 22 years were spent on board a long distance bus, rolling and jolting across the United States with Ike and Tina Turner. Not perhaps the most comfortable way for a pretty young girl to get through twenty-four months. But there could be no better way of training for her own entry into the world of showbusiness as a solo artist in her own right.

That unique Ikettes "school" was the proving ground for many of today's stars, including Bonnie Bramlett, who had to black-up for the part.

P. P. Arnold started out on the road to the top as a cute eight year-old singing solos at the Full Gospel Baptist Church on Avelon Boulevard in Los Angeles. "I can still remember how nervous I was", grins P. P., who is known as Pat to her friends.

Her mother and father were both musicians, and it was accepted that she would follow them. But at fifteen Pat left school to marry. By the time she was eighteen she was the mother of two children.

She was content as a housewife, but it appealed to her sense of fun when a friend called and said: "Ike and Tina Turner are looking for singers and dancers for their new act—let's go along for a laugh".

Her friend was still laughing when two days later that bus rumbled off with Pat aboard on her way to the first date as an Ikettes at Long Beach.

"It seemed that we hardly got off that coach for the next two years", says Pat. "It was frantic, hectic. There were times when I was so fed up with it that I just wanted to cry. But now I look back and I realise that I loved every minute".

But the coach must have halted some times, if only to go into the studios and record some of the massive hits that Ike and Tina have enjoyed for the past years. Pat can still sit and listen to the biggest hit of all "River Deep and Mountain High", and pick out her own warm, distinctive voice among the soaring Ikettes.

Touring England with the Turner show, Pat was spotted by Rolling Stone Mick Jagger, who introduced her to his former recording manager Andrew Oldham.

Almost on the spot Pat decided to leave the Ikettes and sign with Oldham's Immediate label. She had parted from her husband, and she sent for her children, Kevin, who is now seven, and five-year-old Debbie.

Pat enjoyed success with "The First Cut is the Deepest", and "Angel of the Morning", and became an accepted star on the Continent.

But with a slight lull in her progress, and as early plans fell apart with a legal battle between Andrew Oldham and others in the Stones camp, another giant of the music business stepped in to help her.

Barry Gibb, elder brother of the Bee Gees, met Pat and enthusiastically offered to write a song for her. The result? "Bury Me Down By the River", her current single, produced by Barry Gibb.

This tour is the first time for nine months that Pat has been back "on the road". She said: "It has been marvellous in rehearsals, and it is going to be even better singing again to a live audience.

"It is all very well being in the recording studios, but that can never compensate for the experience of singing to an audience. They give you something that you can never really catch in the clinical atmosphere of the studio".





DELANEY & BONNIE & FRIENDS



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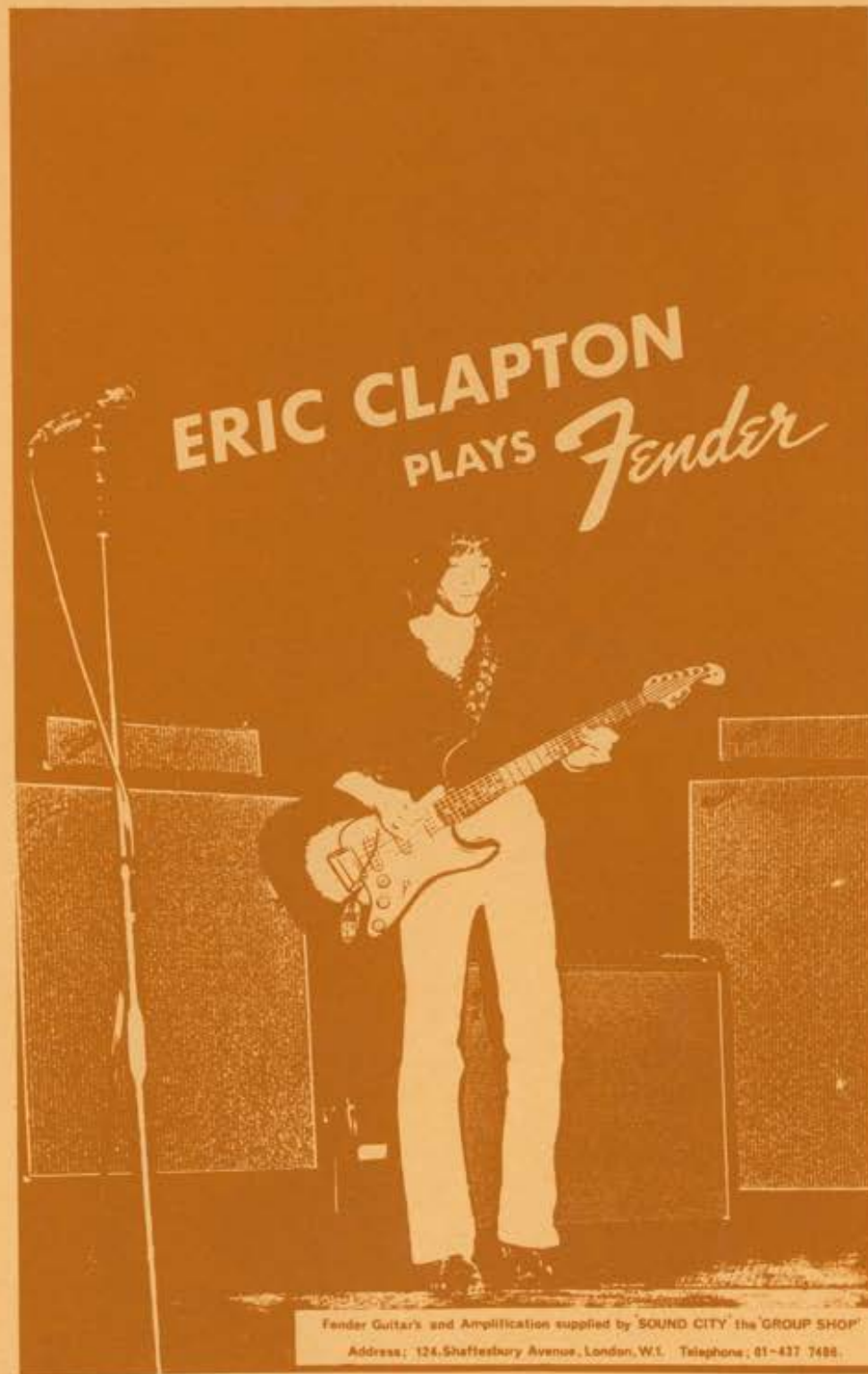


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