

LINDSAY MUIR was born in Hammersmith, and moved to Worthing in the mid-1950s where he performed his first gig (in 1956) at the age of eleven. Duncan Pratt soon joined him on rhythm guitar, while Nick Hallam (the son of Lady Hallam), played drums. Lindsay had little interest in school, preferring to spend his days playing guitar and left at fourteen to begin work for his father's building firm, spending his evenings playing semi-pro.

Duncan Pratt came up with the name (The Untamed Four) which had an immediate effect on Lindsay. "It seemed to suit our musical image, which was rough, raucous and R&B-ish," he states. This early group featured Lindsay on lead vocals and guitar, the aforementioned Duncan Pratt on bass and Graham Smith (who would use the stage name Graham Stewart) on rhythm. The outfit went through more drummers than Spinal Tap before settling on Roger Dunbar, a lad from Storrington who had answered the desperate advertisement the boys had placed in the local paper. (Line-up #1)

Lindsay's brother Ian acted as the group's roadie, driver and manager, as well as organising all of their bookings (whilst working for Muir senior during the day at the building firm). It was a hectic schedule as the group worked seven nights a week playing village halls and local dances: The Top Hat at

Tremors and The Stentones. That same week they also appeared at the 'Festival of Beat' at Brighton's Withdean stadium where, alongside local artists, they shared the bill with chart acts Craig Douglas, Mike Sarne and Peter Jay and the Jaywalkers.

Following these recent triumphs local entrepreneur Ken Chaplin approached the group with an offer to manage them. Lindsay's brother Ian was totally exhausted with the hours he'd been keeping and was more than happy to let someone else take the reins. (He did however continue to work with the group.)

Chaplin, who had managed Nat Gonella, got an entrance into pop music by being a purposely 'unhip' panellist on Southern Television's 'Dad You're A Square': Chaplin acted the part of a 'square'. Barry Langford was a DJ who spun records, which would then be commented on by four teenagers (one 'cat' and three 'squares').

"We held up 'Hit' or 'Miss' cards and if it was a miss a cannonball rolled down a slide and smashed the record," remembers Chaplin of the show. "Every week I had to think up new ways of saying how much I hated the records. During the series, I got to know John Gledhill (the controller of Light

Entertainment) who asked me to lend him support in judging a South Coast Beat contest at Worthing. It was like two cat lovers judging a dog show, but we noticed the audience had voting sheets, so all we did was see whom they voted for and judged the most popular group, the winner. The Untamed won. Lindsay Muir had a strong personality, a great voice and excellent guitar technique."

Ken told the group that he believed he could make things happen for them (although really it was the exceptional talents of Muir that most interested him.) The group were ready to turn professional (spring of 1964) but Graham Smith didn't want to perform full-time, resulting in Tony Everett from The Saxons replacing him. (Line-up #2). As well as securing prestigious gigs The Untamed (the 'four' had been dropped) also became regulars on BBC 2's 'Beat Room' (Ken Chaplin having a contact in the show's producer Barry Langford, with whom he'd appeared on 'Dad You're A Square'.)

Lindsay: "Ken Chaplin lived up to his word. In a matter of weeks he got us signed up to the Don Arden Agency, and had us in the studio cutting our first single, 'So Long' b/w 'Just Wait' (released on Decca.) Ian Samwell, who'd written songs like 'Move It' for Cliff Richard produced the session, which was at IBC in Portland Place."

There was then a short-lived attempt to become the Tudor version of the Beatles, which involved bringing in former Diamonds singer Alan David as the front man, Chaplin's wife, Edna, and her friend Sally Adams (who'd earlier changed her name to the more American-sounding Dani Sheridan.) Chaplin, in this 'ever changing era', thought it a reasonable idea: "It was the time when you had to come up with something different. Sally (a friend of my wife's who'd made a record with producer Shel Talmy) and I had the idea of the two of them singing together. (As I saw it, every agent in the country had a pile of groups trying to get into the public eye, and I thought it would be a good idea to get a group who had established themselves and then introduce pretty girls for sex appeal.) I used the Untamed, brought in Alan (David) and got a crate of Elizabethan costumes sent down from costumiers in London and organised for an audition with an agent. I remember them performing a version of Eddie Hodge's 1962 hit '(Girls, Girls, Girls) I Made To Love' and the agent asking why on earth they were dressed like that. The most he could offer was



Lindsay gets next to Marianne Faithfull



\* Line-up #1



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Littlehampton, The Mexican Hat at Worthing, and a Friday night residency at Lancing. (Each Friday night after the gig they would race off to London to catch artists like Georgie Fame and the Blue Flames at the Flamingo Club, returning home at dawn.)

A turning point came in February 1964, when a South Coast beat contest at the Pier Pavilion, Worthing, was won. The Untamed Four beating local rivals The Tremors into second place on the vote of the 700 strong audience. Within a few weeks, the latest local heroes The Untamed Four returned to the Pier Pavilion as part of a 'Top Four Beat Night' alongside The Beat Merchants, The



a tour of Australia and there was no point in sending them out there! Britain was where it was all happening... that would have been professional suicide. As it was, I soon realised that it wasn't going to happen for the Elizabethans and concentrated once again on The Untamed."

The Untamed then appeared on BBC 2's 'Beat Non Stop', and it was suggested at one point that

Front cover shows \* line-up #2, left to right: Tony Everett (rhythm guitar), Duncan Pratt (bass), Roger Dunbar (drums) and Lindsay Muir (guitar/vocals), playing live for the BBC.

# THE UNTAMED

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| <p><b>1 Once Upon A Time</b><br/>15/01/65 PROD: GLYN JOHNS (Muir/Copyright Control)</p> <p><b>2 I'm Asking You</b><br/>15/01/65 PROD: GLYN JOHNS (Muir/Copyright Control)</p> <p><b>3 I'm Miserable</b><br/>15/01/65 PROD: GLYN JOHNS (Muir/Copyright Control)</p> <p><b>4 I'll Go Crazy</b><br/>05/05/65 PROD: GLYN JOHNS ENGINEER: MICHAEL CLAYDON (Brown/Intersong)</p> <p><b>5 My Baby Is Gone</b><br/>05/05/65 PROD: GLYN JOHNS ENGINEER: MICHAEL CLAYDON (Muir/Copyright Control)</p> <p><b>6 Evening</b><br/>05/05/65 PROD: GLYN JOHNS ENGINEER: MICHAEL CLAYDON (Royce Swain/Unichappell)</p> <p><b>7 Butterfly</b><br/>17/09/65 PROD: GLYN JOHNS ENGINEER: MICHAEL WEIGHHELL (Unknown)</p> <p><b>8 Sometimes</b><br/>17/09/65 PROD: GLYN JOHNS ENGINEER: MICHAEL WEIGHHELL (Muir/Copyright Control)</p> <p><b>9 Young Girl Of Sixteen</b><br/>14/10/65 PROD: GLYN JOHNS (Aznavour/Brown Jnr./Lorna Music.)</p> <p><b>10 Its Not True</b><br/>29/11/65 PROD: GLYN JOHNS (Pete Townshend/Fabulous Music)</p> | <p><b>11 Gimme, Gimme Some Shade</b><br/>29/11/65 PROD: GLYN JOHNS (Muir/Copyright Control)</p> <p><b>12 Daddy Longlegs</b><br/>19/02/66 PROD: GLYN JOHNS ENGINEER: JOHN PANTRY (Muir/Copyright Control)</p> <p><b>13 Trust Yourself A Little Bit</b><br/>19/02/66 PROD: GLYN JOHNS ENGINEER: JOHN PANTRY (Muir/Copyright Control)</p> <p><b>14 When Sonny Gets Blue</b><br/>19/02/66 PROD: GLYN JOHNS ENGINEER: JOHN PANTRY (Unknown)</p> <p><b>15 Hey Baby</b><br/>02/66 PROD: HUGH MURPHY (Channel/Cobb/Unart Catalog/Lc Bill Music)</p> <p><b>16 The Way You Look Tonight</b><br/>23/05/66 PROD: KEN CHAPLIN ENGINEER: MICHAEL CLAYDON (Jerome Kern/Dorothy Fields/Chappell)</p> <p><b>17 Everything Happens To Me</b><br/>23/05/66 PROD: KEN CHAPLIN ENGINEER: MICHAEL CLAYDON (Dennis/Adair/Leeds Music)</p> <p><b>18 Kids Take Over</b><br/>05/66 PROD: KEN CHAPLIN (Pete Townshend/Fabulous Music)</p> <p><b>19 Mayfair 4321</b><br/>05/66 PROD: KEN CHAPLIN (Muir/Copyright Control)</p> <p><b>20 I'm Going Out Tonight</b><br/>05/66 PROD: KEN CHAPLIN (Unknown)</p> |
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Dates are the mastering dates written on the original tape boxes. In the case of the tracks issued as singles the release dates would have been on average two months later.

Once Upon A Time/I'm Asking You/I'm Miserable/I'll Go Crazy/My Baby Is Gone/Evening and the jingles are by the Lindsay Muir / Jez Loveland/Terry Slade/Tony Everett/Ray Jarvis line-up.

Butterfly/Sometime/Young Girl Of Sixteen/It's Not True/Gimme Gimme Some Shade/Daddy Long Legs/Trust Yourself A Little Bit/Sonny Gets Blue/I'm Leaving/Hey Baby are by the Lindsay Muir/Brian Breeze/Keith Hodge/Clive 'Wes' Wesley line-up.

It's Not True/Gimme Gimme Some Shade/Mayfair 4321 feature Nicky Hopkins on Piano.

Daddy Long Legs/Trust Yourself A Little Bit/Sonny Gets Blue feature Alan Moss (Moscrop) on Organ.

'Daddy Long Legs' version included here is the single version with brass backing, on the Best Of Planet Records you can hear the single version without the brass backing. 'Gimme, Gimme Some Shade', slight distortion on original master.

All tracks recorded at IBC Studios, except 'The Way You Look Tonight' & 'Everything Happens To Me' recorded at De Lane Lea Studios.

The Radio London jingles were recorded in April 1966 and appear between tracks 5/6, 11/12, 15/16 and 18/19.

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# Shel Talmy PRODUCTIONS PRESENTS THE UNTAMED



**Gimme Gimme**  
Singles and Unreleased Rarities  
1965-1966

All recordings made under the direction of Shel Talmy