

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



* Line-up #1

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."

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

THE UNTAMED

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

producer George Martin might be interested in taking them into the studio, but nothing came of it. Their third appearance on BBC TV shows was 'The Big Noise', starring Bob Monkhouse. Written by Frank Muir (no relation) and Dennis Norden, the show was sub-titled, 'Episodes in the Uneasy Lift of a Top Pop Disc Jockey' and featured The Untamed in a different guise each week. Playing their own numbers, they appeared in the debut show as Larry Hamlet and the Gravediggers and in subsequent programmes under such assorted sobriquets as Manic and the Depressives.

In the autumn of 1964, the group undertook their first national tour, supporting Bill Haley, The Nashville Teens, The Rocking Berries, and Manfred Mann (with Brenda Lee replacing Manfred Mann on some gigs.) It was during a few days break back in Worthing, that Lindsay was summoned to Chaplin's house in Westergate:

"'Come in the other room,' says Ken, 'the powers that be have deemed that we have to have a new line-up. These (pointing to a bassist, drummer and organist) will be new members of the group.' 'How dare you!' I said. 'What about the guys who are in the band?' 'I've told them that they're out. We need guys who want to play full-time.' There wasn't much I could do... I was under contract; we were all under individual contracts."

Tony Everett remained on rhythm guitar, but the rest of the new look Untamed (line-up #3) included organist Ray Jarvis, drummer Terry Slade and bass player Jez Loveland (all from Bognor and Hove.) Drummer Roger Dunbar wasn't too upset at the change: "I think there was pressure for Lindsay to have a fuller sound, but I was still a teenager and not unhappy to return to a more normal life." Chaplin had poached Loveland and Slade from The Diamonds just as they'd come off a tour with Big Dee Irwin: "I asked around as to who were the best local group and the answer kept coming back.... The Diamonds, I asked why and was told that they had a great keyboards player, drummer and bass player, so I went for them. The key thing then was a great sound not sex appeal. A lot of girls fancied anyone who was in a group."

Chaplin was to become increasingly dissatisfied with the lack of money from Don Arden, and with none apparently forthcoming, he got the boys to audition, successfully, for another agent. After rehearsing five numbers in double quick time at Chaplin's house, the group auditioned for Arthur Howes at Regent Sound Studios (the agent having brought Kinks record producer Shel Talmy along for good measure.) The Untamed were then signed to the Arthur Howes agency (whom they stayed with for two years) and Talmy's Production company. Not only did they have Shel producing but were lucky enough to have Glyn Johns as their engineer (who according to Lindsay even then was 'a wizard at the controls') The group's first session yielded the next single, 'Once Upon A Time', 'I'm Asking You' and 'I'm Miserable'.

(One interesting aspect of the recording sessions with this line-up was the opportunity to write/record a batch of commercials for disc jockey Dave Dennis who had the early afternoon show on Radio London, the pirate radio ship moored in the North Sea. Lindsay discovered that what was undoubtedly 'another good Ken Chaplin scheme to get the group noticed' proved to be harder work than writing songs as he only had a few seconds to get the hook across. Nevertheless, Lindsay managed to rhyme the programme slot '12 until 3' with the abbreviation that Dennis regularly used for his name, 'Double 'D' and was cheeky enough to offer up several jingles that basically said 'shut up and play the record!' He also sang the main Radio London jingle, ending it with a beautiful 'blue' minor chord rather than the upbeat major of the original.)

Ken Chaplin then booked The Untamed their first professional gig at Croydon's Fairfield Halls where they had top billing over Tom Jones & The Squires (Jones' record was going up the charts and The Untamed's didn't appear to be going anywhere!)

During the second trip to the studio for the new line-up The Untamed laid down a version of James Brown's 'I'll Go Crazy', a Jimmy Witherspoon number, 'Evening', and 'My Baby Is Gone' (which has since become a firm favourite with young Mods.)

Things were looking good for the group, even if Lindsay did miss the camaraderie of the previous

line-up: they toured with Georgie Fame, Cilla Black, the Walker Brothers and Roy Orbison and undertook more television, including 'Thank Your Lucky Stars'. Thinking back over the period Lindsay remembers how much friction there was with the new line-up, and Ken Chaplin also realises how he'd made a mistake: "I'd put four very strong personalities together and that was never going to work. The sound was fantastic, but that wasn't enough. Looking back on it, I can see that groups stay together longer if they're mates and get on well. It just felt right at the time."

At one point it did seem 'I'll Go Crazy' would take off, but the undoubted musical talent wasn't enough to hold the group together. "It folded one night after a gig at The Shoreline," says Lindsay. "We had

a massive row in our dressing room and then went our separate ways. Ken just said 'we'll just get you some new guys.'"

It was clear that Chaplin regarded Lindsay as the only essential ingredient in the mix. He was after all an exceptional singer with a powerful



* Line-up #3



voice, who wrote strong (if not always commercial) material, performed with absolute conviction. He also had 'attitude'. Lindsay was clearly not ahead of his time, more like born in the wrong era for his particular gift. With his incredible jazz feel and delivery he would have been a major star had he been recording during the 1930s and 1940s.

An unruffled Chaplin set about finding a new line-up to support Lindsay, and started to make enquiries around the Shoreline Club. The summer of 1965 brought a number of new young disciples to this unusual set-up that advertised itself as 'The world's first teenage hotel.' Sensing an urgency to find musicians who were available and unattached to a group Chaplin approached Mike Read (a young protest singer) with a view to him possibly joining a new line-up. However, what with him being so young and with his exams coming up his parents said 'NO!' Read however recommended a group that had recently arrived at The Shoreline from Llanelli in South Wales, The Corncrackers. Brian Breeze, lead guitar, Clive 'Wes' Wesley, bass and Keith Hodge, drums were able to perform all the great harmony songs with consummate ease and impressed Chaplin enough for him to engage them as members of The Untamed (line-up #4). Lindsay went along with it, although he was becoming increasingly disenchanted with not being able to be in control of the situation musically: "I wasn't allowed to do what I wanted to do. Even in the studio, Shel Talmy would tell me to stop playing jazzy chords and use something more basic, but that was me! Shel wanted what was acceptable for the period."

With this third line-up, Lindsay went into IBC again, and cut 'It's Not True' (a cover of a track from The Who's debut album) with Nicky Hopkins (who'd played on the original) brought in to re-create his piano part. The result was an exceptionally commercial pop single, laden with harmonies and charged with atmosphere; another song that could have kick-started a chart career for Muir's outfit. Next, a seventeen-year-old keyboard player from

Brighton, Alan Moscrop (who changed his name to the slicker-sounding Alan Moss) was brought in to retain the extra dimension that Ray Jarvis had brought to the group. But Lindsay was still having a fight to record the music he preferred: "I had to beg Shel to let me record the old jazz standard 'Sonny Gets Blue'. I literally had to plead with him 'cause all he wanted to do was give me songs like 'Butterfly', which I didn't want to sing. I guess there was no money in the music that I wanted to play and Ken and Shel were just doing what they thought was best at the time."

Unsure of how he wanted his career to progress, Lindsay knuckled down to a stint at the 007 (a James Bond themed bar at the London Hilton in Park Lane where Chaplin's wife's uncle was the banqueting manager.) "It was a honey of a gig and super money..." remarks Lindsay. "We made more



Lindsay Muir



in tips than we did in wages and had a fabulous suite on the seventh floor." It may have been an ideal gig for a manager, but Lindsay was getting restless: "It was a great life, but like everything it became boring. We'd been there from November 1965 to February 1966, which was too long, so I told Ken that I wanted out. He said that I'd be mad to throw such a good gig away, but I did."

Early in 1966 Lindsay, Brian Breeze, Keith

Hodge and Wes, went into IBC to have Shel Talmy produce a further single, 'Daddy Long Legs', but the American producer (by now partially blind) wasn't happy with the result and booked studio time to do another version. On this occasion he used a nine-piece session group including Jimmy Page, who only ended up playing rhythm as both Shel and Ken felt that that Lindsay should play the intro in his unique style. (Page apparently couldn't get the right feel on it.) Talmy was even less keen on this second version and was now happy for the cut from the first session to be released!

Lindsay remembers working on the song: "Two young Irish guys had come into Shel's office with a tape and 'Daddy Long Legs' was one of the songs. Their demo was just one voice and one guitar, so Shel thrust it at me and said 'arrange this'. It was a lot of work!" Lindsay, Brian, Keith and Wes also recorded a slow but beefy version of Bruce Channel's 'Hey Baby', which could have easily been a single, but it was the version of 'Daddy Long Legs'

* Line-up #4



that was subsequently released under the new name of Lindsay Muir's Untamed. (It was Shel's idea to change the name of the group to Lindsay Muir's Untamed. "It doesn't matter whose with you," he earnestly told Lindsay. "You're always changing musicians, it's your group.")

During the first half of 1966 Lindsay laid down more tracks in the studio. Among these were 'Everything Happens To Me' (a song that Georgie Fame taught him), 'The Way You Look Tonight', 'Mayfair 4321' (a song he'd written back in 1963) and 'When Will I See You' (written on a tour bus).

Lead guitarist Breeze had already left the group by the time they were offered a six month residency at the Watersplash in Jersey, and it turned out that neither Wesley nor Hodge fancied the gig either, leaving Lindsay once again without a group. Even Moscrop quit, leaving Chaplin and Lindsay to check

out the South Coast haunts for more musicians. They roped in bass player Andy Dixon and drummer Brian Hoave who played together in Worthing group Profile, but still had no organist. Unperturbed as ever, Chaplin turned up on the opening night and presented Lindsay with a Hammond player who'd been working with Engelbert Humperdinck: "Pete Kelly was an ace musician" says Lindsay. "And we hit it off immediately... it was like we'd been friends and playing together for twenty years."

In October 1966, a few days after the residency finished, the group (line-up #5) went to Germany to do TV in

Frankfurt with the bizarre combination of The Small Faces and Cherry Wainer. Much to the delight of the group, camera rehearsals for the show took place on the US Army base where Elvis Presley had been stationed. Despite a slight hiccup due to Small Faces frontman Steve Marriot being arrested by the military police for drinking, the TV show went ahead and Lindsay Muir's Untamed performed 'I'll Go Crazy', 'Daddy Long Legs' and 'One More Heartache'.

Eventually the work began to dry up, and the necessity of earning money forced Kelly to leave, and drove a miserable Lindsay to sell all his Vox equipment and his treasured Gibson guitar. (The guitar went for £30. It would now be worth somewhere in the region of £1,500.)

Still under contract to Chaplin and in league with Talmy, Lindsay sang on sessions to earn money, performing pop covers for American and British budget albums. During 1970, Derek Lawrence, the then Deep Purple and Wishbone Ash producer asked Lindsay to be the singer on the Green Bullfrog project (which featured Lawrence's musician mates Ian Paice, Ritchie Blackmore, Big Jim Sullivan and Albert Lee.) The six tracks that Lindsay recorded remain unreleased, although the album came out in the States in 1971, featuring vocalist Earl Jordan from the Les Humphries Singers.

Another opportunity arose when Hugh Murphy, who then worked for Talmy, asked Lindsay if he could get a couple of other musicians together to record an album with Shel for the States. Lindsay brought in one of his oldest friends, Des Mills, to play bass whilst he switched to keyboards (after having become disenchanted with playing the guitar.) They started recording in De Lane Lea studios, with Albert Lee playing on a couple of tracks, but again the project was abandoned with the tracks never seeing the light of day. In the end Lindsay quit amicably. He then formed another Untamed, with Billy Dean on drums and Bobby Elliott on bass and got gigs through the Nick Smart Agency in East Grinstead where they became resident at The Reigate Manor, staying there for seven years before calling it a day.

Text taken from Mike Read's forthcoming book 'The South Coast Beat Scene Of The 1960's', edited for sleeve notes by Jon 'Mojo' Mills, Shindig, March 2001

<p>THE UNTAMED breaking in the charts with "IT'S NOT TRUE" 4/7 "Wanted, please never alone" P.P. 100</p>		<p>JOHN LEE'S DRUMMERS first release on Planet next week "I'LL NEVER FALL IN LOVE AGAIN" 4/7 "Over you, baby" P.P. 100</p>
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