



# THUNDERBOLT

THE JOE MEEK SOCIETY MAGAZINE

No. 67

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## THE COLIN DALE STORY

**COLIN DALE**

Disc Jockey-Compere for  
latest teenage Station

**RADIO SUTCH**

GLAdstone 1212



## THUNDERBOLT No.67

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## JOE MEEK SOCIETY

Congratulations to **Peter Rynkiewicz** from Welling in Kent. **Peter** got all the answers right in the **Buddy Holly** quiz in the last **Thunderbolt**. The answers were 1. 'Real Wild Child', 2. 'Not Fade Away', 3. **Bob Hope**. **Peter** receives a signed copy of the book 'The A-Z of Buddy Holly and The Crickets', written by **Alan Mann**.

The December issues of Vintage Rock and Record Collector both had articles on **Joe**. There was also a write-up on him in The Sunday Times. Nothing we didn't know already but good to see our hero getting so much publicity. Everyone in my local know about **Joe Meek** now, and so to does my local vicar! Whilst reading Vintage Rock (10 times better than Record Collector) I noticed that the Indian 78 rpm of **Billy Fury's 'I'd Never Find Another You'**, has sold for over £1000.

A blue plaque was unveiled at The Ace Cafe in November in honour of **Screaming Lord Sutch**. It was originally to have been placed at his house in Harrow but the owners didn't agree with this.

The event co-insided with what would have been **Sutch's** 72nd birthday, and was also the annual ton-up day. The plaque was unveiled by the **Mayor of Brent, Councillor Michael Adeyeye** and **All Party Parliamentary Motorcycle Group MP, Steven Pound**. The plaque reads 'Musician, Politician and fund-raiser at the first **Ace Cafe Reunion**' (this took place in 1994). My good friend, **Colin Pryce-Jones** was there and said it was slightly disappointing. There were no Savages present and no gig in the evening. **Colin** told me **The Rapiers** had recently done a gig in Italy and the Manager of the club was so pleased with the successful evening, he treated them all to a meal in an exclusive restaurant. Whilst the other members of the group ordered expensive Italian dishes, **Colin** declared he didn't eat foreign food and ordered egg, chips and beans. The Manager of the club later joined them and seeing **Colin's** plate screamed 'Mama Mia, what are you doing?' **Pryce-less**.



Did you know that **Jim Morrison, Robert Johnson, Janis Joplin, Amy Winehouse, Brian Jones, Jimi Hendrix** and **Kurt Cobain** all died at the age of 27? Did you also know that a 72 string guitar has been built in Japan? It is 12 guitars moulded into one and even **Ritchie Blackmore** would be fretting to play this monster. They are selling at \$90,000.

Whilst getting dressed the other day, I noticed that the shirt I was putting on was made in India (another said 'made in the Far East'). I was horrified to see that even my underpants were made in India, my jeans from Bangladesh and my slippers were manufactured in Vietnam. The towel I was using came from Portugal and even my soap (Dove) came from Germany. Further inspection revealed my pillow came from Spain and the pillow case from China. My boots were also made in China and my coat from Ireland. Unbelievable! Doesn't our country make anything any more? Remember years ago when we had woollen-mills scattered all over Britain? But then we also had coal-mines, blacksmiths, coopers, British Rail and all the other wonderful things long-since gone.

Nice to see some good old British comedy on our TV screens at Xmas - 'Rising Damp', 'Fawlty Towers', 'Porridge', The Tommy Cooper Show and The Les Dawson Show ('I went to the doctors the other day wearing nothing but cling film. The doctor looked at me and said 'I can clearly see your nuts'). These are classic comedy programmes and although nearly 40 years old, are still hilarious, unlike todays loud, vulgar and witless 'comedians'. Talking of old TV programmes, Gold is showing 'One Foot In The Grave', Only Fools and Horses', 'Steptoe and Son' and 'The Liver Birds'. ITV4 is showing Batman (Holy revival), 'The Sweeney', The Professionals, 'Minder' and 'The Saint'. Diversity channel is showing 'Flash Gordon', 'The Beverley Hillbillies', Dragnet' and 'The Adventures of Sherlock Holmes'. Although the latter was filmed in Britain, it was made for American TV only. They are also transmitting the first series of 'The Lone Ranger' ('Hi oh Silver, away').

And whilst on the subject of TV, there was a good play over Xmas about **Joyce Hatto**. The pianist was married to **William Barrington-Coupe**, who set up 'Triumph' Records with **Joe** in 1960. Although their partnership was amiable at the beginning, **Joe** would later come to hate him. His role was played by **Meek** look-a-like, **Alfred Molina**. There was also a documentary on TV about **Chas** and **Dave**, and **Chas** spoke of his days with **The Outlaws** and RGM Sound. He was full of praise about **Joe** and clips of 'Live It Up' were shown, along with photos of **Joe** and **The Outlaws**. There was also a clip of **Chas** when he was with the group **Heads Hands and Feet**, from 'The Old Grey Whistle Test' in 1971. **Chas** also mentioned he was 3 years old when his father committed suicide.

As you can see below, I've received so much material from members that I haven't had room to include my own articles. As annoying as this is, I always like to let the readers have priority. Back to normal next issue, which will include a fascinating article by 'Detective' Peters, along with more of **Joe's** unreleased groups, **Newent Railway Station**, **Scopitone** films and that elusive group, **The Cameos**.

Mark Newson  
Feb. 3 2013

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### NOTE

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## Colin Dale's memories of Radio Sutch.

Colin Dale was a disc-jockey on the UK's third offshore station, Radio Sutch. Unlike other pirate radio ventures, this station was not started as a money-making business but as a promotional tool for an ambitious pop singer. With a very limited budget and the most basic of equipment, Radio Sutch was never going to be the biggest offshore station but it is still remembered fondly. The Pirate Radio Hall Of Fame is very grateful to Colin for writing about his time with Sutch and for providing the memorabilia.



*Left to right: Tony Dangerfield, David "Screaming Lord" Sutch, Colin Dale and Peter ? (surname unknown) in 1963.*

"Well, where do I start with my story about David Sutch, the gun towers and Radio Sutch? Both David and I grew up in Charteris Road, Kilburn, London, NW6. I was born in 1939 and he was born in 1940. We were both 'war babies' and most of the time we did not know where our next meal was coming from. This made us sharp people. We were 'street-wise' before the phrase was ever heard of. At the age of eight and nine we collected orange boxes from Sainsburys and Fred Myers' greengrocers in the Kilburn High Road, chopped them up into small bundles and sold them for three pence or six pence a bundle. We both worked milk rounds and newspaper

rounds and I worked on the coal lorry on Saturday mornings. At the age of eleven and twelve we ran a money-lending scheme. If we lent you half a crown, you paid back five shillings. This worked very well. No one would tell their mums or dads because they would have been in deep do-do from their parents. At the age of sixteen I moved to Harrow - the Pinner Road. David moved to West Harrow about nine months later. By this time we were both great fans of rock 'n' roll and had loads of records by Elvis, Chuck Berry, Fats Domino, Little Richard, Bill Haley and many others. Little did I know that some years later I would get to meet most of these great artists and shake their hands. It was about this time, or a bit later, that David met Carlo Little. Carlo was a great drummer and they decided to form a band. David asked me to join them as a singer. I had a reasonable voice as a young man but I was too busy working and could not get to the gigs. David kept on at me for years, asking me to come on board and eventually, at the ripe old age of twenty-two, I did. I ended up being the general dogsbody - a bit of singing, compèring, road manager - and eventually disc-jockey on Radio Sutch.



*Colin Dale.*

*All the photos and cuttings on this page and the next are kindly provided by Colin.*





Left to right: Little Tony, Colin Dale, David "Screaming Lord" Sutch, Tony Dangerfield.

Radio Sutch. No one will admit it but Radio Sutch only started as a publicity stunt. David Sutch had been using by-elections as publicity stunts. The Profumo Affair and resulting by-election had given David massive publicity. John Profumo was a Tory grandee, a Conservative MP who got caught having nooky with a young lady called Christine Keeler. She was also reputedly the mistress of a Russian spy. Also another young lady was involved called Mandy Rice Davis. This business finished John Profumo's career in politics. He spent the rest of his life working for charity in the East End of London and, in my opinion, paid his dues. Anyway, David Sutch stood in the by-election for Profumo's seat and got massive publicity.

He was always looking for a vehicle to hit the newspapers with...and that's how Radio Sutch was born. Reg Calvert was David's manager and they cooked up this stunt between them. We were all in on it - roadie Brian Paull, keyboard player (and later actor) Paul Nicholas, guitarist Jeff Mew, all David's group The Savages, plus myself. We were all sworn to secrecy because the publicity, we hoped, would be massive.

We launched the station on the good ship Cornucopia - but it never went much further than London Bridge! We actually went out to sea on another vessel, a fishing boat from Whitstable, and sailed out into the Thames Estuary, leaving loads of reporters on the dock. Cameras were flashing, reporters were running along the quay shouting for us to pose. The fishing boat was sloshing from side to side. David got

seesick, I remember. We were all doing our bit dressed up as pirates, flashing our swords and any thing else we could flash! Several girls were running along the dock waving skull and crossbones flags and anything else they could wave. We had to hang onto the boat. There was a heavy swell running. In fact we hung on for dear life. This was to get away from the reporters so that they would not catch on that it was all just a stunt.

When we got about two miles out to sea we looked at each other and said 'what do we do now?'. It was just at that moment one of us spied the gun towers. It was like a miracle. We said to the fishing guy steering the boat, 'what are those?' He told us they were the old gun towers on Shivering Sands, used during the Second

World War as a base for ack-ack guns to fire at the German planes as they came up the Thames Estuary to try to bomb London. A STAR WAS BORN! The gun towers at Shivering Sands became the home of Radio Sutch.



"Screaming Lord" Sutch meets Prime Minister Harold Wilson. This photo was used by Sutch for a Christmas card. The caption inside the card read "Sutch congratulates the top of the land by the shake of the hand. Governments come and governments go but Lord Sutch stays there, friend or foe."

We could not believe our luck as we landed - by that I mean we went climbing up the ladder onto these massive gun towers. It was all there for us. They were fantastic. We were like kids with a new toy. We were running all over the place. There was room after room, great big water tanks that had stored drinking water, they had everything. The roofs of the towers were made of concrete 20 foot thick and there were cat-walks leading from one tower to another. We were made up.

We went straight back to land, collected a transmitter and some 12 volt car batteries plus a turntable, some records and a microphone. Food and drinking water came next. (We had to wash and shave in sea water which is not easy - soap does not lather in saltwater.) Thank God for Reg Calvert. He was a genius. He turned a load of old rubbish equipment into a radio station.

We had been there a few weeks when a guy from 'Tin Pan Alley' (Denmark Street, the home of London's music business) came out to the towers. He was big in the music industry. I cannot remember his name for the life of me. I remember that, as he went to jump onto the ladder to climb up to us, he slipped and fell into the sea. The boat was rolling about and nearly crushed him against one of the concrete legs. We dragged him out with a big boat hook. He was like a drowned rat and his Savile Row suit was ruined. He never made it up the ladder. He got back in the boat and went back to dry land. We never saw him again.

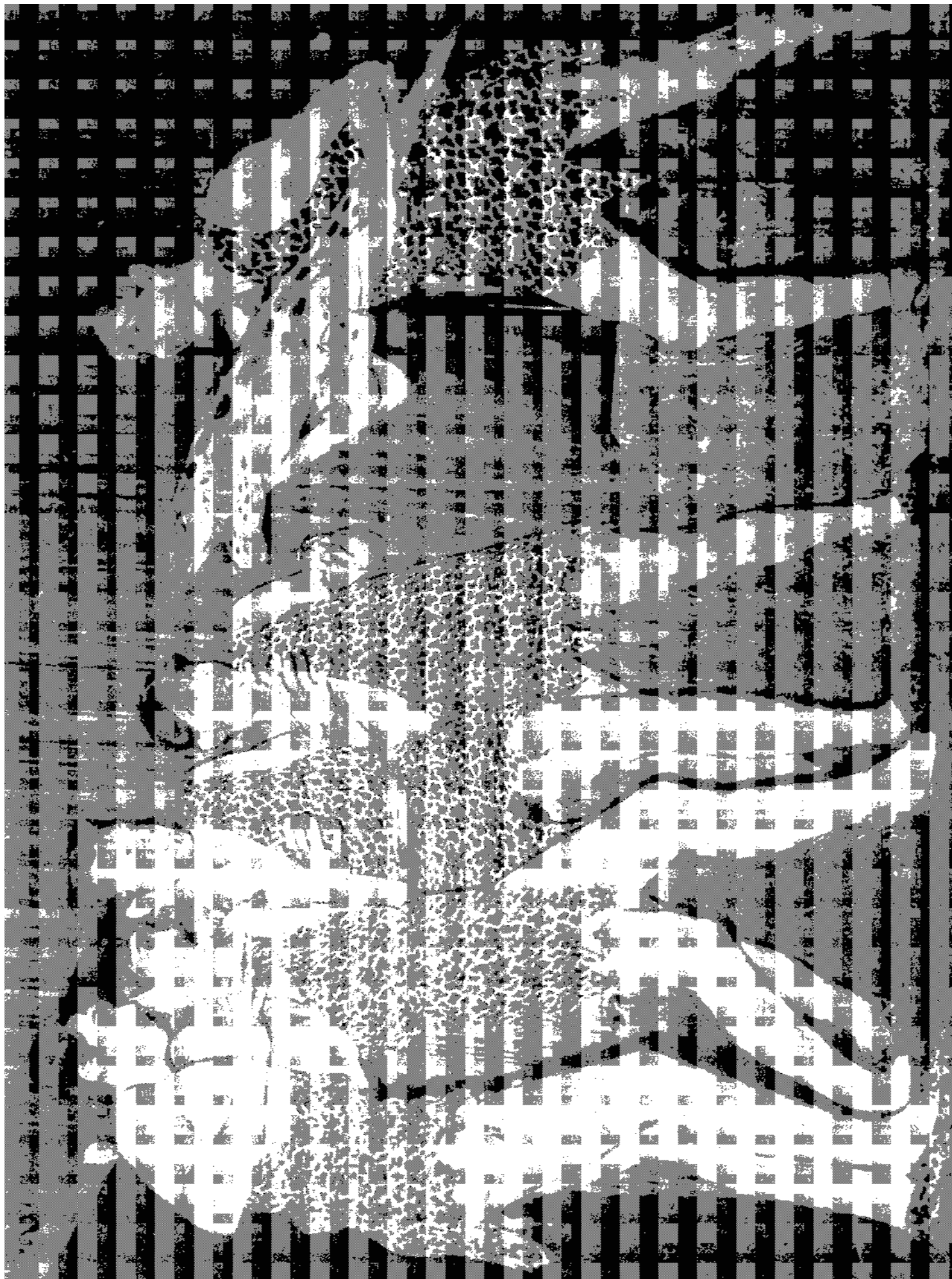
On one occasion Reg Calvert left me and Brian alone to run the station while he went back to land. He instructed me in how to run this manky old transmitter and batteries etc. (You must remember this set up was a bit Heath Robinson - there were wires running and hanging everywhere. It was a complete mess. I sometimes wonder how we got it all to work - but we did.) I was upstairs doing an hour spot on the radio when Brian Paull started shouting 'we're in trouble down here'. I shouted back 'We are always in trouble on this damn station'. I stuck on an LP record (don't forget we only had one turntable!) and dashed downstairs to find the whole place on fire. All the wiring was ablaze. It looked like a giant catherine wheel. Everything was burning, Brian was stood there screaming his head off... Thank God for dry foam. I grabbed an extinguisher, started it working - but got it wrong. Brian stood there, covered from head to toe in foam! After we had put the fire out we both started laughing. We didn't stop laughing for the next 24 hours - and it took that amount of time to clean up the mess. Needless to say Radio Sutch was of the air for three days. When Reg got back he did his nut, blaming me for it all. I just made one comment: 'why don't you spend some money and get some decent equipment?' We didn't speak for a week.

The navy lark. 'This is the Captain speaking. Come out with your hands up or we are going to board you. You are camped on these towers illegally.' Imagine. It was early in the morning. We were all sound asleep when Her Maj's ship arrived to try and get us off the towers. The first words that came out of Brian's mouth were 'piss off - we are tired. We have been up half the night trying to fix a broken generator.' David Sutch shouted back 'If you try and climb the ladders to get us, we will cover you in chip fat.' The chip fat was two months old. It stunk. I just went back to sleep. I was dreaming about Mandy Rice Davis! When I woke up the navy had gone, leaving us some fresh drinking water and a basket of fruit. They must have thought we had scurvy!



Aboard the good ship Cornucopia today... Screaming Lord Sutch tests his tape recorder—it wouldn't work because there was "no juice"—with (from left) disc jockeys Jeff Mew and Colin Dale, and road manager Brian Paull.

MN: Next page - Another line-up of The Savages. This photo shows Jeff 'Pussy' Mew, Degs Surnham, Colin Dale, Danny McCuller and Ronnie Harwood (with plastic crocodile). Ronnie was awarded the Ivor Novello award in 1981 for his composition of 'You Drive Me Crazy' - a no. 2 hit for Shakin' Stevens.





## Sutch's radio sends SOS

An R.A.F. helicopter took 23-year-old disc jockey Colin Dale from Screaming Lord Sutch's radio station off Herne Bay, Kent, last night.  
He had become ill with stomach pains and an SOS was broadcast on the pop wavelength.

*The RAF come to the rescue.*

The headlines read 'RAF Lifts Disc Jockey Colin Dale From Radio Sutch after SOS.' During my time on the gun towers, doing my thing as disc-jockey plus general dogsbody (we all had to muck in maintaining generators etc.) I got taken ill with food poisoning. I had eaten some duff salmon. I was in agony. With just the two of us on the towers, Brian Paull and myself, I knew I was in deep trouble. I hung on in there for several hours with massive stomach cramps. I did not want to leave Brian on his own. He was a great bloke and I was very sad when I heard he died some years later in a swimming accident. Eventually Brian had to put out an SOS and, lo and behold, an RAF helicopter arrived from Manston airbase. They winched me up into the 'copter and off we went to Margate Hospital. They rushed me into emergency. I was kept there for several days. This episode was later used in a film, *Slade In Flame*, with the group Slade. David Sutch was most

upset about this. He said they had stolen it. I just laughed and said it was free publicity. I have been told that Slade used old footage from BBC and ITV newsreel coverage of my rescue but I have never seen the film so can't confirm this.

Having survived the food poisoning and lived a very full life since then, I can tell you we had a great time on Radio Sutch. I have been reading about this film, *The Boat That Rocked*, and comments made by disc-jockeys on Radios Caroline and London that they never had any fun. They say it was all work and they had no girls on board. Are they nuts? The girls were queuing up to get on board Radio Sutch. (It must have been because we were so good looking, he says with a grin.) Every time we came back to dry land there would be six to a dozen girls waiting on the dock. Yes it was sex, grass and rock 'n' roll on Radio Sutch. These days, though, all I want is a good steak dinner and an early night!

I left David and the Savages in 1965. He asked me to stay on and I heard through the grapevine years later that he wanted me to come back, but I never did. I got married but it turned out to be a complete failure. I won't go into that sad story here. I have lived with my lovely Joan for the last 26 years and it has been the best years of my life. We have had a building/painting contractors business, a garden contractors business, a hotel and an antiques business. Self-employed for 50 years, I have had a very good life and its never been boring. I have bred, trained and raced greyhounds as a hobby and won some big races in my time. I have shown Smooth Collies and made up Kennel Club Champions. I was elected as the District Councillor and Parish Councillor for Wendover in Bucks three times and served the public for fifteen years. I was President of the St John Ambulance Wendover Branch. I served on the board of Stoke Mandeville Hospital for some years and I stood for Parliament for the UK Independence Party in 2001. In the last couple of years I have appeared on television antiques programmes - ITV's *Dickinson's Real Deal* four times, *Bargain Hunt* on the BBC three times, and *The Weakest Link*, also on the BBC.

David Sutch and I grew up together in Kilburn London NW6. We where boyhood friends, we where inseparable as kids, we played together, we went to our first dance together (with girls of course), we made money together, we found Rock and Roll together. At that time we where 15 years of age and the world was our oyster. We spent our days working hard and our nights playing hard. We spent a lot of our time at the Rockers Café, the Ace Cafe on the North Circular Road in London. The first time we went to see Jerry Lee Lewis was at the Dominion Theatre, which was at the Tottenham Court Road in London. We bought two ice creams and walked in and saw the show for nothing. Jerry Lee Lewis was brilliant. At the ages of 16 and 17 we started to go to the Two Is Coffee Bar And there was the night that David and myself took to the stage in the cellar at the Two Is, our wages, a plate of fish and chips each if we where lucky. Littlewood, the boss did not pay much in those days; he never paid much at any time.

I worked with David and the Savages for some years doing mostly one night stands like in The Cavern Club in Liverpool, the Starclub in Hamburg, the Oasis Club in Manchester and more. Then came Radio Sutch, which was from origin a publicity stunt that turned into a radio station.

Note that Radio Sutch and then Radio City turned out to be one of the best things that ever happened to radio in Britain. The massive publicity that they both received plus Radio London and Radio Caroline made the BBC and made the establishment in Britain think again. And they gave the people the music they wanted. Life moved on and I left David Sutch in 1965. If I could have one wish it would be to meet and talk with David one more time.

MN: After speaking to Colin on the phone, he told me he still had other stories to tell. "Well, let's have them" I said. A few days later I received a CD with more of Colin's memories, most of which were about he and Sutch's days together, mostly about "chatting up and pulling the birds". Their lifestyle together was obviously a continuous time of frivolity, fun, laughter, and sex, so back to Colin's memories –

"I remember we had an old Gown van for touring. We placed an old couch in it for reasons you can imagine. On one very rare occasion, Sutch was driving. We were on our way to a gig in Leeds. We were running late so Sutch dropped us outside the venue and said he'd park up whilst we got our gear set up, in order to save time. The gig went very well and after we were ready to load up the van, Sutch forgot where he parked the bloody thing. He said "It must've been stolen", I replied "Who the hell's gonna pinch an old piece of shit like that"? We had no alternative but to call the police. They went looking for it and found it about ½ a mile away. When the police drove it back to us they said "you've got no wing mirrors", to which I quickly replied "Yes, they were ripped off by our fans at a gig last night". We also had no tax, no insurance, 4 bald tyres (thank God it was night-time). The van was absolutely clapped-out. Another gig was at The Oasis Club in Manchester. After we 'brought the house down', we realised we had no-where to stay. The manager of the hotel sent us to a certain hotel, which we later found out was the red-light district of the city. It was very seedy and I remember the receptionist was huge and spoke in a very deep voice. Whilst trying to do a deal with her, this beautiful blonde came out through a heavy, red plush curtain. She said to me 'You're be alright here dear'. We booked ourselves in for a week, as we had other dates in the area, including one at The Cavern Club in Liverpool. We were expecting 2 separate rooms – 3 of us in each one. To our utter amazement we each had our own room, and each of us had our own prostitute. It was the greatest whorehouse in the west".

I asked Colin about Tony Dangerfield, knowing that Joe pulled him out of The Savages to become a solo singer, as he had previously done with Heinz in The Tornados.

"Tony was called "The Bird Puller". He was definitely the best looking out of all of us. That's why Joe took him out. Tony and I shared a flat together in Cricklewood and we had so many laughs together. It was no. 120 Cricklewood Lane and we lived on the top floor flat. Tony was loved by all the girls. He got a phone call from Joe asking him to come to 304. Knowing of Joe's sexuality, Tony asked me to accompany him. Joe really fancied Tony and gave him a lot of personal attention". (MN: See Thunderbolt no. 51 for a feature on Tony Dangerfield). "When we got there Joe said to me 'You can't stay here whilst I'm recording Tony'. I said 'What do you mean'? He told me to go and stand in his bathroom, telling me there was a rubber hammer in there and to wait until I was called for. I told him I'd been asked to do some strange things in my time but never to be shut in a smelly toilet with a rubber hammer. I said 'I've had just about enough of you and your monkey business' and stormed out. When I came back later on, it was like an orgy in there, although I knew Tony was as straight as a dye. Joe transformed Tony into this person, suddenly wearing a shiny suit. His black tooth was replaced and I couldn't believe the change. He appeared on 'Top Of The Pops' (singing "I've Seen Such Things") and he was nothing like the Tony D I'd known previously. I well remember the time we were all performing at a gig and Tony 'Pulled'. Afterwards he said to us 'Can you give me 30 minutes'? He wanted to do you know what. We all sat in the van for over an hour. When he finally came back, he was grinning all over his face, but it didn't last for long. He kept scratching and it got worse and worse. We stopped at The Blue Boar café on the M1 to have a 'jimmy riddle' and Tony went into the toilets and stayed for several minutes. He kept scratching all the way back to London. When we got home, he went straight into the bathroom. All I could hear was the toilet flushing, the water in the sink going, and a load of swear words. What happened was that Tony "did the business with a girl on Morcambe beach and he'd got sand in his private parts".

"We did a show up North somewhere, Barrow-in-Furness I think it was. As usual we had no where to sleep. The Manager of the club said we could stay at his place for free. Dave grabbed the chance. Brian Paul was our road-manager and also a DJ on Radio Sutch, and he was also with us at the time. You've heard of the term "It's grim up North", well this bloke's place was a total shit-hole. It stunk to high heaven. He put me in a camp bed in the bathroom and the sink and bath were both crusted in rust. He gave me a blanket which stank of cat's piss. Paul Nicholas and Ronnie Harwood were on the floor in his front room and I don't know where Dave slept. He wouldn't have cared because it meant a free night's kip. He was so bloody tight. He never paid for anything. He had so many girls up and down the country; he never had to pay for accommodation. There was always some bird a few miles away, where ever we were".

I asked Colin if he could tell me about Dave Sutch's relationship with his mother: "He absolutely adored her. He never ever took a girl home". (Dave lived with his mum). "He once asked me to do him a favour, I said, 'yes of course, anything'. He brought a girlfriend back to my place and I said 'You'll have to rough it, it's a bit basic here'. At 1.00am I was awakened by this banging and slapping and the sound of the bed's headboard being thrust against the wall. The landlady was a spinster who lived below us and Sutch's activities woke her up as well. She screamed out 'Will you stop plonking up there, it's keeping me awake'. Her name was Minnie. It went quiet for a while but then it started up again. After the third time, Sutch screamed down to her – 'Will you sod off. I'll give you a fiver in the morning if you'll leave us alone'. Sutch owned a £5,000 property called "The White House".

"He never smoked or drank (unlike the rest of us.) How can he be a savage if you live with your mother and don't drink or smoke)? I must tell you about the time Dave and The Savages were billed as top-billing at the Opera House in Birmingham. The matinee shows went fine, but the evening shows were when the place was packed. Billy J. Kramer was on the tour and so were The Hollies. Alan Clarke (lead singer of The Hollies) demanded top-billing.

Sutch said 'I don't care a toss, go ahead'. We went on at 10.00pm and we went on and on. We played for longer than we were supposed to and there was barely 10 minutes to go before the end of the concert. The Hollies were going mad and finally pulled the plugs out. You have to remember that in those days, concerts always ended at 11.00pm. It was a strict rule which had to be followed. Whilst they were on stage, Sutch and I went out into the car park and let all their tyres down on their plush piece of transport. When they came out with girls on their arms, they couldn't drive anywhere so we ended up taking them with us. I can tell you loads of stories like this. When we played in Yorkshire, the police were everywhere on account of the famous 'Moors Murders'. They pulled us up as



being "Suspicious". Well, we all did some dodgy deals and some illegal activities back then, but when it comes to Myra Hindley and Ian Brady, that's something different. I hope these 2 evil bastards rot in hell".

I asked Colin for more memories of Joe - "To be honest, I never liked him, and he never liked me. Joe's place was a dump. I often spoke to Violet Shenton - she was a nice lady. She sold lovely handbags and often had wealthy Jewish ladies in her shop. There was no insulation between Joe's studio and Violet's place and she'd often scream up to him, ramming a broom on the ceiling. I remember once, she came up to Joe's room in a foul temper. She said 'I'm trying to sell things to lucrative customers and all I can hear above me is thump, thump, thump. Turn your bloody music down, it's driving me mad and you're upsetting my business. You owe me £1500 and I want it now'. Joe's face changed colour and he screamed at her 'You fucking old cow'."

"Joe was a very talented man, even though we never hit it off. He was as gay as a brush and nutty as a fruitcake, but I can't deny the genius of the man. I used to call him 'Ann-Teek Meek' and he overheard me telling Tony this. He went mad and threw a microphone at me which hit me in the head. But, as I said, Joe was a very clever man". Elsewhere in this article is a photo of The Savages at The Pavilion at Bath. It was at this venue that all the group took to a certain lady at the bar, as Colin remembers "She was absolutely bloody gorgeous. She had blonde hair and blue eyes, pink lipstick and a low cut dress on. We all chatted her up and then the bar maid came over to us and said 'Keep away from her'. We didn't take any notice and continued to ogle the beautiful blonde. A few minutes later the barmaid came up to us again, realising we weren't about to give up. She said 'You'd best keep away from her, she's got the clap - The John Barry 7 gave it to her'. I replied 'What all 7 of them'?"

Then there's the story of how Colin and Sutch were travelling on a scooter one night. "It was late at night, Dave was screaming aloud and I was firing a shooting pistol. We suddenly came upon about a dozen cars - there had been a murder of a prostitute, committed by a soldier in the street we were driving in. With me shooting in the air they must've thought we were the murderers and they quickly took pursuit. Dave didn't know the area and shouted to me 'Where do I go?' Luckily I knew all the back routes and we were able to dodge the string of police cars behind us".

Colin remembers Radio Sutch DJ, Brian Paull - "Brian loved swimming. In fact he got me to support him with a rope whilst he took a swim around our sea fort. It was very dangerous as the tide was fierce out there. In fact Brian drowned whilst swimming in some under water caves in Cyprus, many years later".

## FOOTNOTES

1. Ron Harwood sung 'Love Me Tender' at Sutch's grave as his coffin was lowered to the grave.
2. Colin was one of the first DJ's to employ pole-dancers. One of his girls was named Randy Mandy, so called because she was a nymphomaniac.

## CARRYING a pirate flag, pop singer Screaming Lord Sutch

captures a fort eight miles out at sea. It happened yesterday - and last night Sutch was marooned in the rusty, derelict structure, one of the five built as anti-aircraft platforms in World War II off the coast of Herne Bay, Kent.

### Lure

It was Sutch's first victory in his battle to get in on the pirate radio ship war.

With Radio Sutch he is planning to lure away listeners from Radio Caro-

line and Radio Atlanta by broadcasting saucy bedtime stories - excerpts from "Lady Chatterley's Lover" and "Fanny Hill."

His ideas on broadcasting Radio Sutch from a ship - like the other two "pirate" stations - went adrift.

For the insurers of the 25-ton trawler Cornucopia ruled that skipper Colin Knapp's insurance would be withdrawn if the vessel were used as a radio station.

But the Cornucopia - with Sutch and a whole lot of radio equipment aboard - sailed from Leigh-

## 1964

on-Sea, Essex, yesterday to the fort, built over the sea at a place called Shivering Sands.

Sutch grabbed the rusty iron ladder and climbed 20ft. over the seaweed and barnacle-encrusted girders on to the first platform.

### Broke

The ironwork, corroded by sea and weather for twenty-five years, broke under his weight. Huge chunks of it crashed into the sea, and Sutch was left clinging to a railing. But he scaled a second ladder - and minutes later the Jolly Roger fluttered from

an old gun emplacement 100ft. above the sea.

Sutch claims that his broadcasts will be received over a 50-mile radius. They will go out from mid-day tomorrow.

With Sutch is his business manager, Reg Calvert, 25, and his singing friend Brian Paul, 20.

They have camping equipment with them - and food for a month.

Sutch says he is willing to buy the fort from the Government.

The "Shivering Sands" were so named because the huge sandbanks below the forts trembled every few seconds.

Mr. Calvert discovered the fort a month ago when he was cruising off the Kent coast.

But his wife, Dorothy, said last night: "I think he's absolutely mad."

## Police act

A spokesman said: "It has been established that there is no danger to the fort or to the lights."

Earlier yesterday, Army Land Agent Mr. John Bulmer and a

police officer set off in a launch to tell Sutch, 22-year-old pop singer, that he was trespassing and his transmissions would be illegal "as the fort is in territorial waters."

But Mr. Bulmer was caught in a fog. He couldn't find the fort and had to turn back.

The singer's agent, Mr. Terry King, claimed that in any case the fort was outside territorial waters.

And the broadcasts went on.

## MINISTRY GIVES IN AS SUTCH SINGS ON

THE Ministry of Defence decided last night to take no action against Screaming Lord Sutch and his "pirate" radio station on Shivering Sands, a disused Army fort off the Kent coast.

The following photo shows Lord Sutch and Colin outside Harlesden Court House in 1965. They were convicted of smoking drugs in a car with some girls. Sutch appeared in court in his leopard-skin leotard. Judge Henry Cecil Loen started the proceedings with the words "Do you normally dress like this Mr. Sutch?" to which Dave replied "Yes Sir". Colin looked at Sutch and said "You lying bastard". Upon the Judge saying "What did you say Mr Dale?" "Nothing your honour" was Colin's reply.

# ***PIRATE LORD SUTCH GRABS A SEA FORT***



Colin and Sutch outside Harlesden Court House after their equital.

Next page – The Savages backstage at The Pavilion at Bath in 1963. Left to right are Carlo Little (drums), John Gilbey (lead guitar), Tony Marsh (piano) and Tony Dangerfield (bass). Colin and Sutch were elsewhere in the club "pulling a couple of birds".





## THE NEW PREMIERS BY RONNIE HARWOOD

Ronnie dropped the Jess Hunter tag and began touring the UK's music venues with "The New Premiers". The line-up was Ronnie on vocals and guitar, Ray Randall on bass, Brian "Pretty Boy" Whelan on drums, and "Nervous" John Gilbey on lead guitar. "You never saw John without his guitar," said Ronnie, "he carried it everywhere with him. He said that if he left it at home his mother would 'hock it', meaning he feared she would take it to the local pawnbroker.

The band was about to record "Money", a song recorded by American singer Barratt Strong, when bass player Ray Randall was head-hunted to replace Heinz Burt in the Tornadoes, who had enjoyed a massive number one hit with "Telstar". Randall's leaving broke up the band and the record deal was given to "Bern Elliot and the Fenmen", fellow JDS stable mates.

### The Local Group Scene

In 1963 there was a tremendous amount of talent in the north-west London suburbs of Edgware, Harrow and Wembley; "Johnny Kidd and the Pirates", "Screaming Lord Sutch and the Savages", "Paul Dean and the Dreamers", "Cliff Bennett and The Rebel Rousers", and "Cliff Adams and the Twilights" amongst the notable bands.

A popular gig was Wembley Town Hall, regularly packing 1000 a night to see the local bands. "Jess Hunter and The Premiers" was one of the first bands to establish Wembley Town Hall as a popular music venue. The events were run by Eddie Marino, one of the UK's very first DJs.

At this time band members were flitting from one line-up to another. It was now 1963 and the time of the Mods.

Ronnie joined Johnny Apollo as bass player with "Winston G and the Wicked"

but was then asked by friend and tenor sax player Ashton "Toots" Toothill to join "The Ravin Savages", replacing Freddie 'Fingers' Lee. The Savages - the backing band to Screaming Lord Sutch - had left David Sutch and taken the new name.

Ronnie's first gig with "The Ravin' Savages" was in northern Germany, with the band being managed by Manfred Woitalle, a character described by Ronnie as a gangster - and meant in the real sense. Woitalle was later shot dead in what was assumed to be a gangland killing.

The Ravin' Savages were suitably 'suited and booted' and performed much of the original Savages act, including the 'fire act' from Sutch's show.

### The Ravin' Savages & Screaming Lord Sutch

It was during this time in 1963, while in Lubeck, that Ronnie clearly remembers hearing the news of President John Kennedy's assassination. And it was an eventful time for the band itself.

Such was the concern at the way the band's affairs were being managed by Manfred Woitalle that the band members were driven to literally escaping in the dead of night. They loaded up the tour van in the early hours one morning and drove away as fast as the van would let them, leaving Germany and Manfred behind them.

Upon Ronnie's return from Germany he met up with old mate Paul Nicholas (Paul Dean at the time) towards the end of 1963. Paul had just left Screaming Lord Sutch's Savages, together with drummer Pete Phillips, because lead guitarist Stuart Taylor had been poached by Ray Randall to join the Tornadoes. Ronnie, Paul and Pete were joined by former Savage "Pussy" Mews on lead guitar. The quartet was groomed by Michael Black, brother of Don Black, rehearsing at the famous Astor Club in Berkeley Square in London.

Outrageous David Sutch was desperate for a replacement Savages backing band, as regular drummer Carlo Little had quit. Lord Sutch thought that trying to replace Carlo would be a tall order, so he decided to find a ready-made band to take over the Savages mantle. Ronnie, Paul, Pete and 'Pussy' agreed to accompany Lord Sutch and his legendary stage act. This partnership was an interesting time that spawned films, documentaries, radio appearances and the pirate radio station, Radio Sutch. They were very much in the news.

In 1964 they recorded "Dracula's Daughter", with the B-side "Come Back Baby", at Joe Meek's studio in London's Holloway Road. Touring, and therefore a return to Germany, naturally followed, including appearances at the now legendary Star Club in Hamburg.

As a member of the Savages, Ronnie was involved in the launch of Radio Sutch in 1964. Radio Sutch was a 'pirate' radio station described at the time as Britain's First Teenage Radio Station. It began transmitting on 27th May 1964 on 194 metres (1542kHz).

Between 1965 and 1966 The Savages line-up changed. Carlo Little returned for a short while and Ronnie stayed on and served with a variety of side men, touring France and later Italy to rapturous applause. The Italian tour featured a very different line-up of Ronnie on bass, Pete Phillips on drums, George "Smelly" on lead guitar, and the two Peters on baritone and tenor saxophones.

George, nicknamed "Smelly" by the band, had a pronounced body odour problem. Ronnie recounted the time when they were about to leave Mill Hill in North London on their first tour. With everyone loaded in the van, the smell was so strong that Pete Phillips jumped out, went across to a local store and came back with a can of deodorant spray that he immediately emptied on George, who was totally unmoved!

Next page --

Screaming Lord Sutch and The Savages in 1964, during the making of a BBC TV documentary that followed the band on tour.

From the front, left to right: Pete Phillips (drums), David Sutch, Ronnie (bass guitar), a young lady fan, Paul Dean and 'Pussy' Mews (lead guitar).

At the back is the band's roadie, John .



The New Premiers performing at the Edgware British legion Club in 1963.

From left to Right: Ray Randall (Bass), Ronnie Harwood (Guitar & vocals), Brian Whelan (drums) and John Gilbey (lead guitar)

MN: Ray Randall And Stuart Taylor, later to become part of The 1965 line up of The Tornados. Winston G also recorded for Joe Meek in the same year.

**COME DANCING MECCA DANCING  
LYCEUM STRAND  
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THE UNDERTAKERS  
NELSON KEENE  
AND THE FLEERECKERS**

**(6 BANDS)  
TOP OF THE POPS**

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## GONE BUT NOT FORGOTTEN

American-style pick-ups are a common sight today on our roads but, back in the mid-Fifties, BMC at Longbridge, Birmingham, brought out this compact Austin A35, a two-seater, dual-purpose,



coupe-cum-pick-up designed to avoid Purchase Tax. This would have saved a hefty £180 on top of the basic price of £360. Customs and Excise considered it a passenger rather than a goods vehicle because of the occasional seating in the rear, the short load compartment and the absence of a loading tailgate. The extremely high price meant demand was poor and only 475 were ever built. It was withdrawn from production after only a year.



## Paul Dean & The Dreamers

Paul Nicholas is better known for his acting career, playing the leading roles in major productions, including, *Barnum*, the *Pirates of Penzance* but also appearing in the rock-related movies 'Grease', 'Stardust', 'Tommy' and 'Lisztomania'.

Nicholas, whose proper name was Paul Beuselinck, began his career as a singer at age 15, fronting a North London based outfit called Paul Dean & The Problems that also included

Ray Randall on bass and Stuart Taylor on guitar who had both previously been in another local band, Gene White & The Phantoms. The name change to Paul Dean & The Dreamers came during 1961. At this stage, the line up of the band featured another guitar player Paul Hughes and drummer Pete Phillipps. They were augmented by Saxophonist Ashton "Toots" Tootell whose father had played with Johnny Kidd in the mid 50s.



On June 25, 1962, Paul Dean & The Dreamers supported Screaming Lord Sutch & the Savages at Wembley Town Hall. That night a young Keith Moon was among several hundred who attended the show.

In fact, it was so crowded that many of the girls stood on the bench seats around the hall perimeters to see the bands properly and promptly punctured the leather with their stiletto heels, causing a mile furore that made the local papers... The Dreamers disbanded at the end of the year.

Early 1963, Paul Nicholas was brought in The Premiers to replace Ronnie Harwood who had left to front "The New Premiers", a brand new band whose bass player was Ray Randall. Randall was later head hunted to replace Brian Gregg in the Tornados of "Telstar" worldwide fame. Nicholas and Phillipps joined briefly Jackie Lynton & The Jury.

By May 1963, "Toots" Tootell was brought into the Savages who took up a residency in Hamburg Star Club, backing Screaming Lord Sutch and then toured North Germany on their own as "The Raving Savages" from Summer to Winter '63. Ronnie Harwood brought in by Tootell as a replacement for Freddie 'Fingers' Lee in late 1963.

Meanwhile, Screaming Lord Sutch recruited Paul Nicholas as pianist, Stuart Taylor and Pete Phillipps to become his new set of Savages until the end of the year, when Ray Randall poached Stuart Taylor in the Tornados.

So Nicholas and Phillips teamed up with Ronnie Harwood, and ex-Savages' guitarist "Pussy" Mew to become Michael Black's backing group. When Screaming Lord Sutch lost his crew of Savages featuring Tony Dangerfield on bass, Carlo Little and Tony Marsh on piano, after Joe Meek had signed Dangerfield as a solo artist, he would ask the members of the Michael Black's band to take over them. They helped him out to launch his own pirate radio station "Radio Sutch" in May 1964 and toured with him until early 1965, when Paul Nicholas decided to give up playing full-time in favor of studying drama and developing his acting skills and then took the opportunity to begin a career as a solo act.

In February 1965, Paul Dean & The Soul Savages comprising ex-Dreamers, Stuart Taylor and "Toots" Tootell, who had both just been elbowed from the Tornados, and drummer Pete Phillips, supported but also backed American acts Del Shannon and the Shangri Las on their UK tour. They also recorded a rendition of "You Don't Own Me" as The Thoughts (not to confuse with the Liverpool band of the same name which recorded "All Night Stand" in 1966). Nicholas reinvented himself as "Oscar", recording novelties produced by Robert Stigwood such as "Over The Wall We Go".

Stuart Taylor and "Toots" Tootell reunited with Paul Nicholas in The London Cast of Production Hair from 1968 to 1970, after a brief spell in the Echoes (backing Dusty Springfield).



# TELSTAR TEAM

**JOE MEEK AND  
THE TORNADOS**

Telstar Royalties  
By  
Kim Pavey

**TELSTAR  
THE TORNADOS**



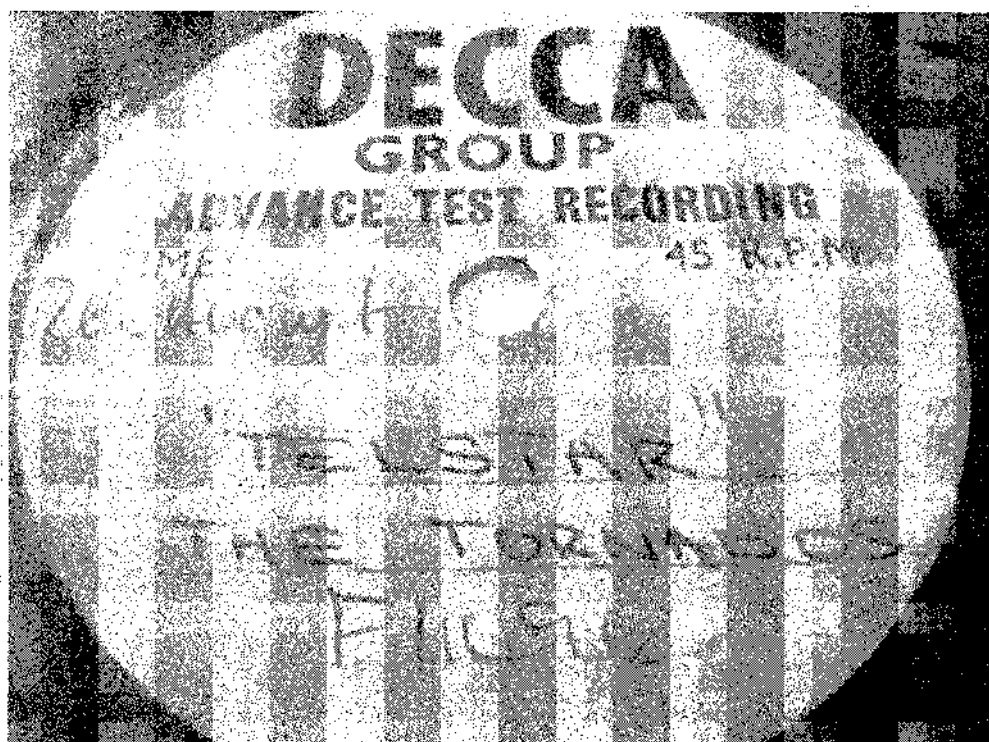
Regarding the Telstar royalties... I wish I knew for sure! Ledrut's suit was against the writer, for plagiarism. All royalties were frozen on him filing the suit, though they would have continued to accrue in some kind of holding account pending judgement.

Various royalties would have gone to different people - Decca, who owned the recording, leased or sold to them by Joe; Campbell Connolly, the publisher; Joe as the writer; The Tornados as the performers. Most performers would have been paid by their record companies, as they'd normally have direct recording contracts with them. However, the Tornados' RECORDING contract was with Joe. All Decca had was a sort of sub-contract to issue their recordings. Therefore, RGM Sound was most likely responsible for paying artist royalties.

You'll remember that the reason Joe wrote under different names was because the royalties from anything credited to Meek went straight into RGM Sound instead of being paid to him. My guess is that, because Telstar was credited to "Meek" and therefore royalties were payable to RGM Sound itself, ALL the Telstar money that would have gone to RGM Sound was frozen, which included not only the writer's royalties but also money that should have been redistributed as artist royalties. That would make sense given the Tornados' claim that they never got paid for Telstar, even though the issue at stake was not who played on the record but whether the writer stole the idea or not.

It would also figure why The Tornados never got paid after the suit was settled. Judgement went in Joe's favour, but by then he was dead. He died intestate, and when an indebted person's estate goes to probate, the creditors get first dibs on the money. RGM Sound was put into liquidation to balance its assets against its debts and the Telstar money was considered an asset - even though at least part of the money rightly belonged to other people. That's the same reason why people who owned equipment that had been left at 304 lost that equipment - everything in the studio at the time of Joe's death was assumed to belong to Joe, even if it didn't, and was sold to pay off his debts.

What I don't understand is how nobody, The Tornados particularly, ever got paid for the record at all. One of the reasons it was just as desirable money-wise to get a writer's credit on the B-side was because, regardless of which side sold the record, the B-side people received the same amount of money as the A-side writer, performers, publisher etc. Unless the court case somehow froze all proceeds from the sales - which seems hard to understand, given that the suit was for plagiarism of the melody of the A-side, and Jungle Fever was never in question - where did the proceeds from "Jungle fever" go???



## NEWSON'S NEWS

John Repsch remembers that when 304 was re-decorated in the 90s, builders found Joe's blood on the staircase. A large pool of blood was stained into the woodwork, although all of his brains had long since been removed from the ceiling.

Deke Wheeler tells me he recently bought the sheet music for 'Merry Go Round' by Gunilla Thorne for £150!

In the last issue of Film Veterans Magazine, I sent in a letter asking if anyone could remember working on the film 'Farewell Performance' or if even better, if they had a print of it. Although the Society has 2,000 members, not one person replied. It seems the film really is lost forever.

The oldest surviving Bible in the world has sold for £20 million! It is 1300 years old, written in Latin in red and brown ink with its parchment pages bound in a leather cover, sown by hem. Elizabeth Taylor's jewellery sold last year for £75 million. And to think that 'Lucky Johnny' by The Dowlands is worth a mere £2,000.

Did you know that 'Blue Ribbons' by The Paramounts has the same backing as Craig Douglas's 'When My Little Girl Is Smiling'.

Dave Cottingham tells me that 'Have I The Right' was recorded by The Dead End Kids and was produced by Barry Blue. I wonder if he's related to Pamela?

Did you know that the most covered song in pop history is 'Yesterday' by The Beatles? And whilst on the subject of The Beatles, did you know that the real Eleanor Rigby is buried in St. Peter's Churchyard in Woolton, Liverpool. She died of a brain haemorrhage, aged 44, one day after John Lennon's birthday. As a child, John and his friend Paul McCartney used to play in the Churchyard.

In 'Death Discs' Part 2 I mentioned John D Loudermilk. I have since discovered that the singer also wrote a number of songs for other singers – 'Norman' – Sue Thompson, 'Pale Faced Indian' by Marvin Rainwater, 'He's Just A Scientist' by Connie Francis, 'Tobacco Road' by Johnny Duncan and 'Heaven Fell Last Night' and 'Halfway To Heaven' by The Browns. And he also wrote 'Angela Jones' by Michael Cox.

Frank Wilson has died of prostate cancer. The Motown songwriter and producer has become famous for one of the most collectable singles in the world. 'Do I Love You (Indeed I Do)' was set for release on the Motown subsidiary label, Soul, in 1965. Wilson sang his own composition. 250 demos were pressed but the company's owner Berry Gordy, decided to withdraw it, insisting that all copies be destroyed. 2 copies survived (one kept by the label and one by the pressing plant). In 2009 one of these copies was auctioned and sold for an incredible £25,724! Wilson became a born again Christian and went on to become a Minister.

JMS member, Mike West, has sent me a recording of Roger LaVern, interviewed on BBC Radio 4 Extra. It was about The Goons and Roger says that back in 1952, he was at boarding school and used to listen to the show on his crystal wireless set.

Bruce Welsh's excellent book, "What About Us" was completely sold out within just 5 weeks. Look out for the reprint which will include many extra (RGM) groups.

Spotted Clem Cattini's daughter (Ann) on the end credits of a 3 hour documentary on BBC2. Titled "The Dark Charisma Of Adolph Hitler", Ann is a Unit Manager.

Elvis's daughter now lives in the Sussex village of Rotherfield. Apparently, she has embraced the country life and loves our English pubs. She loves drinking pints of Guinness and can down 8 pints of them.

Chas Hodges, Kingsize Taylor and Roy Young are performing at The Borderline Club in London in April.

Little Richard (age 81) is heading a bill at Easter in Las Vegas and Freddie Cannon (age 74) is heading The Rock 'n' Roll Weekender at Hemsby in May. In July The Rock 'n' Roll Weekend at Lowestoft has the fantastic Jack Scott (age 76). Also on the bill are The Pirates (with Clem Cattini and Brian Gregg), Vince Eager, Colin Hicks and his Cabin Boys and the brilliant Lucas and The Dynamos (I used to follow them everywhere years ago when they were known as Red Hot).

Fascinating documentary available from Movie Mail about the 2 Jewish film producers, the Danzigers, who made 140 cheap, black & white films at New Elstree studios between the 50's and 60's. Meek singer Ian Gregory is interviewed, who starred in their TV series 'Richard the Lionheart'. Clips are also shown from the live recording in which Ian played the part of Blondel, the singing minstrel. In one scene, he sits on a horse playing 'Greensleeves' on a mandolin.

There are 92 episodes in total. Ian still lives in his country cottage in the village of Ansty in Dorset. New Elstree Studios closed in 1962 and became a storage unit, before being demolished in 1965.

I was sorry to see the end of The Dandy comic, which printed its last copy in December. Launched in 1937, it was Britain's longest running comic. At its peak in the 1950's, it sold more than 2 million copies each week., but its circulation slumped to less than 8,000 in recent years. "Desperate Dan" was always my favourite, especially when he sat down to eat a giant cow pie (with horns sticking out) and had a shave with a blow torch.



I've never watched one episode of 'Coronation Street' (and have no intention of doing so) but the photo above left shows a 15 year old Davy Jones from a 1961 episode. He played the part of Ena Sharples's grandson. His fee was £15 a week, which he gave to his father, who was earning £9 a week as a worker for British Rail. 5 years later Jones became an international heart-throb as lead singer of The Monkees, who would sell over 100 million records.

Davy Jones' daughter was interviewed on TV from her Droxford (Hampshire) home. She is the image of the singer and also has inherited his height. She is in a group called Bluebell and has released a single called "Your Love Saves Me" in aid of Warchild – a charity which protects children in worn-torn countries around the world.

Just finished reading Johnny Walker's autobiography. Johnny (born with the unfortunate name of Peter Walters Dingley) started his career with 'Swinging Radio England'. He then joined Radio Caroline and became hugely popular, not just for his programmes, but because he was so instrumental in getting the public to protest against The Marine Offences Act. When this officially took place on August 14 1967, Radio Caroline had 22 million listeners. Caroline was the only station to ignore the pirate ban and Johnny was the country's most revered DJ. In 1961 he was in Gloucester, working as a garage mechanic at St. Aldgate Garage in Westgate Street. Bare in mind that some 10 years before this, Joe Meek was also working in Gloucester – firstly at Currys and then at Midlands Electricity Board. Strange to think that although both men never met each other, they surely would've done if Joe was born 10 years later or Johnny 10 years earlier.

After becoming famous all over Europe and when Radio Caroline finally succumbed to the M.O.A, Johnny got a job as a part-time van driver – a far cry from being voted 'The No. 1 DJ In Britain' by The News Of The World. Johnny was both a drug addict and alcoholic, and also beat cancer. Today, he leads a clean life and can be regularly heard on BBC Radio 2.

Being in the Joe Meek Society since it started in 1990, I've met many singers and musicians who recorded for Joe. Some I never took to, others however, have remained good friends ever since. One such person is Bill Pitt-Jones from The Blue Rondos. Bill tells me that his recording of 'The Telstar Man' has now had 9,400 'hits' on the internet. It's a jolly little song, but as I've said before, 'Tomorrow In The Morning' is a beautiful song. If Elton John were to record this, I'm sure it would be a No.1 hit. Send him a copy, Bill!

I recently played my all-time favourite track by Heinz – 'The Beating Of My Heart'. For the first time, after hearing this hundreds of times before, I realised that the last seconds of the record are suddenly speeded up, as if the master tape recording is spinning off the recorder. I've never been aware of this before. It's amazing how you can discover something hidden 48 years after its release. I've never known anyone to spot this before, and it was by pure chance I had the volume up loud that I spotted this. Play it and you'll see what I mean.

Well done to Andrew Griffiths, who chairs the all-party parliamentary group on beer. He is calling on beer duty to be axed. Britain's now pay the 2<sup>nd</sup> highest rates on beer tax in the E.U. We pay £1.05 on each pint we buy that's 35 %! Over 4,500 pubs have closed in the last 4 years – 16 pubs a week! Beer and pubs support one million jobs. In Russia, tax on beer is 4p but in Britain we pay 55p. It's outrageous and something needs to be done. Pubs are not the only places closing down at an alarming rate – so are our cinemas. Today you have to travel to your nearest town centre for one, unlike the 50's and 60's. In 1950 we had 4,500 of them, Today that figure is less than half. Those were the days when you had a double-bill (2 films), a short, a documentary ("Look At Life" or 'Pathe News') and those wonderful Pearl and Dean commercials. Local adverts were always spliced on at the end and were always cheaply made.

Another thing from the 60's to decline in recent years are our Butchers. In 1977 there were 26,000 of them in the UK. Today there are just 6,000 of them. It's the same with other independent shops like dairies, bakeries and greengrocers. All are quickly diminishing and are being swallowed up by our supermarkets.



# Holloway Road

By "Detective" Peters

What do a birth control pioneer, a multimillion selling record producer and the author of *The Owl and the Pussycat* have in common? They all lived or worked on Holloway Road.

Here are the stories of some of the area's famous - and infamous - residents.

## Joe Meek (1929 - 1967)

**Joe Meek, a maverick record producer whose life ended in tragedy, lived and worked on Holloway Road. James Hicks, cowriter of *Telstar*, a stage play and film about Meek's life, tells the story.**



Joe Meek lived and worked in a flat above a leather goods shop at 304 Holloway Road. Would-be stars would queue up on the stairs for a chance to be heard by the hit maker.

Although he notoriously turned down The Beatles, Meek produced hundreds of records including two number one hits. In 1962 his most successful record, *Telstar* by The Tornados won him an Ivor Novello award and was at the time the biggest selling record ever. It was also the first record by a British group to top the charts in both Britain and the US.

However Joe was no businessman. In the end he was in debt, heartbroken, completely paranoid due to drugs and, as a result of a legal battle, still hadn't received a penny of the royalties from *Telstar*.

In 1967, at the age of 37, he went into meltdown and tragically shot his landlady before turning the gun on himself. After his death the court settled the *Telstar* case in his favour, so if he had held on he would have been a very wealthy man.

The exteriors of Joe's flat and Shenton's leather goods shop were filmed on Holloway Road. The art department did such a good job with the shop that several locals actually came in and tried to buy something!

**Arsène Wenger (Born 1949)** Born in 1949 in Strasbourg, France, Wenger joined Arsenal FC in October 1996.

**Herbert Chapman (1878 - 1934)**

Yorkshireman Herbert Chapman joined Arsenal FC in 1925 and became one of the most successful and influential managers in English football.

**The Holloways (2004 - present)**



The Holloways had an exciting start to life with the critically acclaimed debut, *So This Is Great Britain?* In 2007 they sold out shows across the UK and their singles *Dance Floor*, *Generator* and *Two Left Feet* hit the radio playlists.

2008 brought various setbacks, including a devastating fire at the Holloway's home Nambucca (the Holloway Road bar and music venue where the band formed) in which they lost demos and most of their equipment. But 2009 saw a return to form. With a new drummer and guitarist, the band enjoyed headline slots at numerous summer festivals.

By the end of the summer *Jukebox Sunshine* was sailing the radio airwaves and the autumn release of *No Smoke, No Mirrors* received wide acclaim. The band has spent 2010 writing a third album, with many new ideas and ambitions fuelling the tank for the journey ahead.

**Edward Lear (1812 - 1888)**

Author and artist Edward Lear was born in Bowman's Mews, close to the junction between Holloway Road and Seven Sisters Road. Now an unprepossessing alley, the site was once occupied by an elegant house called Bowman's Lodge which was leased by Lear's family from 1806 to 1829. At that time Islington was a fashionable retreat for the wealthy, and the house had excellent views across the surrounding countryside.

Despite having epilepsy and other health problems, Lear travelled widely and became a celebrated writer and artist, and was even invited to give Queen Victoria drawing lessons. Today his best known works include his humorous and nonsense verse, such as *The Owl and the Pussycat*, *The Jumblies* and *The Pobble Who Has No Toes*.



### Marie Stopes (1880 - 1958)



A pioneer for women's rights and campaigner in the field of birth control, Marie Stopes opened the UK's first family planning clinic in Holloway in 1921. The Mother's Clinic for Constructive Birth Control was based at 61 Marlborough Road, later moving to premises in central London. It offered a free service to married women and also gathered data about contraception.

Stopes had many other areas of interest; she trained as a scientist at University College London, receiving simultaneous degrees in Geology, Geography and Botany. She was an expert on fossil plants and also wrote a play, novels and several volumes of verse.

### Dick Whittington (1354 - 1423)

Perhaps one of the most famous tales of a newcomer to London tells of Dick Whittington who ventured to the city in search of streets paved with gold. Based loosely on the life of Richard Whittington, the younger son of a Gloucestershire knight born in the 1350s, it tells the story of a poor young boy who ran away from his master's house on All-Hallows Day as far as Holloway where he sat on a stone unsure of the road to take until hearing the Bow bells calling to him, "Turn again, Whittington, thrice Lord Mayor of London". Whittington did become Lord Mayor of London for three terms between 1397 and 1420, and when he died left his fortune, equivalent today to £3 million, to charity.

For the last 36 years the Lord Mayor of London has led an annual five-mile charity walk from the Dick Whittington Memorial Stone at Archway, down Holloway Road and to the City of London to raise money and celebrate his life.



### Joe Orton (1933 - 1967)



In the 1960s 25 Noel Road was the home of playwright Joe Orton, whose plays included *Loot* and *What the Butler Saw*, and his lover Kenneth Halliwell. The pair were involved in an elaborate local prank for which they were eventually sentenced to six months in prison. After stealing and carefully defacing books from Islington Central Library, Holloway Road, they would replace them and watch as unsuspecting browsers came across obscene reviews, carefully typed to fit the dust jackets of popular novels, or incongruous pictures replacing the genuine cover designs.

The Noel Road flat was also the scene of their tragic deaths; in 1967 Halliwell murdered Orton and then killed himself.

### Michael Malik (1933 - 1975)

Born in Trinidad and Tobago, the self-styled black separatist leader Michael Malik became the voice for Black Power in 1960s Britain. He became known as Michael X after befriending Malcolm X, the American Black Power leader.

In 1969 Malik founded the Black House, a centre for young black people, at 95-101 Holloway Road. The project was financed by wealthy benefactors and supported by celebrities including Mohammed Ali, Sammy Davis Jr, John Lennon and Yoko Ono. Malik was also a co-founder of the Notting Hill Carnival and worked alongside trades unions to campaign for fair wages and conditions for migrant workers.



However Malik was also implicated in criminal activities and, due to stand trial at the Old Bailey, he fled to his native Trinidad. The Black House closed in the autumn of 1970, and Malik was hanged for murder in 1975.

### Brother Edwards (1935 - 1998)

Antiguan-born Brother Herman Edwards was the welfare officer at Michael Malik's Black House before founding a hostel for troubled young black men in 1970.

Constance Vera Browne, Baroness Oranmore and Browne (14 February 1916 – 24 September 2006), commonly known as Sally Gray, was an English movie actress of the 1930s and 1940s.

Stevens in Holloway, London, Gray made her stage debut at the age of twelve in *All God's Chillun* at the Globe Theatre in London, playing a little black boy.

She then went back to school for two years, training at Fay Compton's School of Dramatic Art and then became well established in the theatre before embarking on a series of light comedies, musicals and thrillers in the 1930s.

Gray began in films in her teens with a bit part in *School for Scandal* (1930) and returned in 1935, making nearly twenty films, culminating in her sensitive role in Brian Desmond Hurst's romantic melodrama *Dangerous Moonlight* (1941). She was off the screen for several years owing to an alleged nervous breakdown and then returned in 1946 to make her strongest bid for stardom.

Her final film was the spy yarn *Escape Route* (1952).

RKO Executives, impressed with Gray, authorized producer William Siström to offer her a long-term contract if she would move to the United States. John Paddy Carstairs, director of *The Saint in London*, also thought she could be a star. However, she declined the offer and instead retired in 1952 after secretly marrying Dominick Browne, 4th Baron Oranmore and Browne and lived in County Mayo, Ireland. In the early 1960s, they returned to England and settled in a flat in Eaton Place, Belgravia, in London. They had no children.

Two members of The Equals (who had a 1968 No. 1 hit with "Baby Come Back") were also from Holloway. Rhythm guitarist Patrick Lloyd, and drummer John Hall were both born in Holloway Road. Their single was originally recorded in '66 and was written by Eddie Grant.

Footnote – Did you know that there were two major film studios at Holloway? Highbury studios closed in 1949 and Islington studios closed shortly afterwards. Many quick, cheap and black and white films were shot there before television took over cinema audiences.

That famous British comedy actress, Margaret Rutherford, was very much involved in various philanthropic projects. These include poetry readings at Holloway Prison. She was dissuaded by performing 'The Shooting of Dan McGrew' by the Governor of Holloway Prison, who thought it might start a riot. Rutherford's mother hung herself when Margaret was just 3 years old, and her father was committed to Broadmoor for beating his own father to death with a chamber pot.

Today, Holloway Road looks a little bit friendlier than in the 1960s. The street has been rebuilt now, but the number of vacant apartments and shops is still alarming. **Albert H. Shenton's** leather goods shop was closed in 1974 when its owner passed away. For a while a bank moved in, after that a bike shop resided at the place till it moved to a neighbouring house in 2007. Meek's rooms in the upper three floors were a private apartment for several years. Now they are split into two apartments (304A and B) and have been used as lodging for asylum seekers. Then the house was completely empty for quite some time and began to rot. In 2009 a new shop has moved in, but the upper floors still seem to be vacant. Because of a shortage of space the London Metropolitan University is buying rows of houses at Holloway Road for a while already, so it's well possible that the whole block of buildings will be torn down in the medium term. As the bike shop people used to say, always on February 3rd Joe can be heard trampling through the house.

Rear of 304 Holloway Road





## HOLLOWAY ROAD

### Did You Know?

The Battersea Dogs Home originated in Holloway - Complaints about the noise in a residential area lead to its move in 1871.

In Lower Holloway, the former Back Road, now Liverpool Road was used to rest and graze the cattle before entering London.

The Mother Red Cap Public House has sat on the Holloway Road since the 1600's - in those days it was an infamous haunt for prostitutes!

Holloway Road tube station opened on 15 December 1906. Almost 13,000 people enter and exit it every day...

Famous Prisoners of HMP Holloway include Ruth Ellis, Isabella Glyn, Christabel Pankhurst, and Oscar Wilde.

It's impossible to walk the length of Holloway Road without being filmed by some form of security camera.

Holloway Road is one of the most densely populated areas of London - according to the 2001 census 33,958 people live here.

The most (in)famous resident of Holloway Road? Dr. Crippen - an American who murdered his wife in 1910 at 39 Hildrop Crescent, Holloway.

The Royal Northern Hospital stood on Holloway Road for 136 years before closing - it was pivotal for injured soldiers of both the World Wars

The earliest reference to this fine road as 'Holloway' was in the 15th century where it was often referred to as Holway or Holiway.

MN: Not mentioned in David's excellent article, is that Blue Rondos' musician, Billy Pitt - Jones also came from the Holloway area. I gave Billy a call and this is what he related to me -  
*"I grew up in Beaconsfield Buildings in Islington, along with fellow Blue Rondo, John Tobin. Micky Stubbs lived just around the corner in Freeling Street and Rolling Stones drummer, Charlie Watts, lived close by in Pembroke Street. Chris Farlowe lived close by on the other side of Caledonian Road. During my school days I teamed up with fellow pupil, Steve Howe, to play our first gig at the Youth Club across the road to our Holloway School. I later introduced him to Kevin Driscoll and they later formed the beginnings of The Syndicats. They got a residency at The Prince Of Wales pub in Caledonia. This pub was featured last year in the TV series 'Secret Histories Of London Streets'. Another famous name from the area was Lennie Sargeant, who lived in Bemerton Street. Back in the early 60's he was known as 'Blind Boy Sargeant'. He got a break on Hughie Green's show 'Opportunity Knocks' and made an appearance on the big TV show 'Stars And Garters'. My eldest brother Roy formed a group with Lennie - a kind of harmony, doo-wop sound. They would alternate between playing piano and singing. Many years later, my brother and I were playing as a duo and whilst performing at The Starlight Rooms at Enfield, Lennie Peters (as he was then known) walked in and although blind, recognised our voices".*  
Lennie became Lennie Peters in 1963 and recorded a couple of singles on the Oriole label. Success eluded him until he teamed up with dancer, Diane Lee. They had a number 1 hit together in 1973 with the mawkish, 'Welcome Home'. It was produced by Johnny Franz. Four more hits followed, the last being 'Hey Mr. Music Man' in 1976.

There is also a Blue Plaque at 72a Upper Street in Islington, naming the home of Gracie Fields, and a Green Plaque at 147 Upper Street in Islington, where the famous children's book illustrator and artist lived - Kate Greenaway. There are also commemorative plaques for Caroline Chisholm (Philanthropist), George Orwell (Novelist), Joseph Chamberlain (Politician), George Leybourne (Comedian), George Cruikshank (Engraver and Illustrator), Walter Sickert (Artist), and Benjamin Britten (Composer). It seems that Holloway was once teaming with respected and famous people. Joe Meek would be the last of them. Holloway was also the home of the famous serial killer, Colin Ireland, who murdered homosexuals in 1993. His method of murder was strangulation, before which, he tortured his victims. In one instance, he lit a cigarette lighter to the testicles, and in another, he suffocated a victim by placing a plastic bag over their head.

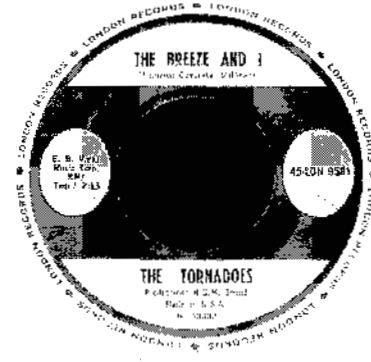
Finally, we cannot exclude Holloway Prison, which was a short distance from Joe's studio. Bizarrely, the first and last hangings at the prison were both women - Amelia Sach and Annie Walters were known as The Finchley Baby Farmers. They were both nurses who ran a nursing home and for hefty sums of money unmarried mothers would be cared for during pregnancy and the 2 women were supposed to find suitable foster homes for the mothers newborn child. In reality, they smothered the babies with a pillow and disposed of their bodies in the Thames. They drowned 20 babies and found guilty, were hung on FEBRUARY 3<sup>rd</sup> 1903.

The last hanging at Holloway is the most famous. On July 13 1956, 28 year old Ruth Ellis, was hung for the murder of her lover.

Between this period, one of the most controversial hangings in British history also took place at Holloway. Mrs Edith Thompson was found guilty of being an accessory to her husband's murder (committed by her lover) and was sentenced to death. On Jan 9 1923, guards entered her cell where she was found to be crying and moaning and "in a state of utter distress". After entering the cell, they had to pick up the prisoner, who had collapsed on the floor and once her wrists were strapped, she sank back into her chair in sheer terror. Knowing that it was highly unlikely she would be able to walk to the drop unaided, the executioner made the highly unusual decision to strap her ankles in the cell (this was always done in the room of execution). She was ordered to be literally carried to the gallows. She was barely conscious. As she was placed on the drop and supported by four warders, she was sent to her death in an unconscious state. The hanging had such a profound effect on the hangman (John Ellis) that he took to heavy drinking and attempted suicide. He performed other executions, but it was noted he was under the influence of drink. He was banned from performing any other hangings and in 1932, committed suicide by slashing his throat with a razor.



**MARLBOROUGH HALL, HALIFAX**  
**FRIDAY, APRIL 26, 7.45 — 11.45 p.m.**  
 SOME-PEOPLE PROMOTIONS (HALIFAX)  
 PRESENT NON-STOP DANCING TO THE FABULOUS  
 RECORDING ARTISTS  
**THE BROOK BROTHERS**  
 plus The Rhythm and Blues Quartet  
 Daring Group to Bryan Tyland and Little Eva on their Tour of Britain  
 Plus Halifax's own Dino and The Travellers  
 Yorkshire's Top Jazz Band, The Pennine Jazz Men  
 TICKETS on sale from the F.M.C.A. Thursday, April 25, 7.30 — 8.30 p.m.  
 Friday, April 26, 4 p.m. onwards. At Owen Fred Woodhead's Record Shop,  
 Borough Market, JERSEY, 300 ALREADY SOLD.  
**6/6 No admission after 10 p.m. 6/6**



## BARBARA LYON

Barbara recorded for Joe Meek on his Triumph label in 1960 - It was the inferior "My Charlie"/"Tell Me", and was the last record she made. Born to famous parents, she grew up in Hollywood. Her father was Ben Lyon, the successful actor whose first film appearance was in 1923. Ben had been an accomplished flyer during the war - even piloting his own aircraft. His best known film was 'Hells Angels', alongside Jean Harlow. Barbara's mother, Bebe Daniels, was a leading lady of the silent screen, and made her first film appearance in 1908. In 1939 the family moved to Britain, making it their home. Both aged 49, Ben and Bebe started in what was to be a very successful wireless series - 'Life With The Lyons', and would run for six years. They soon became an accepted part of the UK entertainment scene. All members of the family played themselves, including 19 year old Barbara and younger brother Richard. The series was so popular it was transferred to television, from 1955 to 1960. Two feature films were also filmed - 'Life With The Lyons' and 'The Lyons In Paris'. During this time, Barbara and Richard launched their own independent show business careers. Richard recorded a single titled 'All On My Own' in 1959, but it never charted. He had more success as an actor, finding parts in America as well as Britain. Barbara also did some acting but was more successful as a singer. She appeared on the radio shows 'Off The Record' and 'Hit Parade'. She had two Top 30 hits - 'Letter To A Soldier' and 'Stowaway', which reached No.12. After a TV series of game shows, she married and retired from showbusiness. She died in 1995 in Middlesex, aged 63.



The EP illustrated here was released at the peak of Barbara's UK singing career in 1956. It contains four songs that the sleeve notes tell us were first performed by Barbara on her TV series 'Dreamtime With Barbara'. Sadly, her long term musical career never matched the early promise of her early chart hits and this EP with its wonderful photograph of Barbara is a very rare item indeed.





Above Left — Still gigging, Billy Pitt-Jones of The Blue Rondos, performing at a street party for last year's Queen's Jubilee.



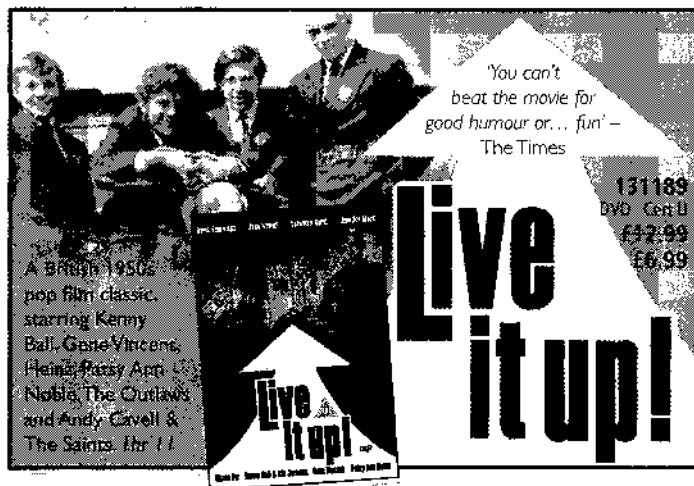
'I'm so happy Joe's new record has made the Top 10. Can't wait to tell him and Mike Preston'.

"There's something at the bottom of the well." The Moontrekkers

Apparently the Japanese samurai fight to a rock steady beat and twanging guitars. Again it's piece of doctory from Joe that achieves — To say the least — a novel sound. "Hatahshai"

It's Shaking Time. The Midnighters stir up the beat with some good piano in there. The Joe Meek sound seems even edgier than ever which may not necessarily be a good thing. Joe Meek wrote Baby Blue, a slow overwrought ballad.





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Also available from Simply Entertainment is a rare British rock 'n' roll film from 1957: 'Rock You Sinners' stars Tony Crombie and his Rockets, Don Solfash and his Rockin' Horses, Rory Blackwell and The Blackjacks, Art Baxter and his Rock 'n' Roll Sinners and a sexy, young Jackie Collins. Reference no. 136709.

## screen for Christmas Special Film Preview

### LIVE IT UP! 'U'

Starring

DAVID HEMMINGS  
JOAN NEWELL  
VERONICA HURST  
ED DEVEREAUX

and introducing

HEINZ AND JENNIFER MOSS

with music by

KENNY BALL AND HIS  
JAZZMEN  
GENE VINCENT  
PATSY ANN NOBLE



DISTRIBUTION

Original story and screenplay by Lyn Fairhurst  
Produced and directed by Lance Comfort  
Based on an idea by Harold Shampian  
A Three Kings Film Presentation

**RANK ORGANISATION**

Latest film produced as a vehicle for pop talent could be a Christmas winner.

LOADS of pop interest in "Live It Up," the Rank Organization movie which opened at the New Victoria, London, on December 15—and goes out on general release on December 29, in company with the new Norman Wisdom movie.

Pop appeal largely centres round Heinz, cast as one of four Post Office messenger boys who gain fame as "The Smart Ales". Heinz sings "Live It Up" and "Don't You Understand" and also has a fair chance to extend his acting abilities. He comes across as a likeable personality, with a ready smile and a goodly sense of timing his lines.

Story is a routine one but is highlighted by good songs—most of which were composed by Joe Meek. In fact, the story is purely incidental to the well-presented pop numbers.

So let's concentrate on what you'll hear...



Then on to the Meekian numbers. Apart from the Heinz pair, Gene Vincent contributes "Don't You understand", Jennifer Moss (From "Coronation Street") has "Please Let It Happen To Me", Sounds Incorporated do that dynamic "Keep Moving", the Outlaws have "Law And Order", Kim Roberts' song is "Loving Me This Way" and Andy Cavell and the Saints perform "Don't Take You From Me".

David Hemmings, John Pike and Stephen Marriott are the others in the quartet of messengers who send messages as well as deliver them. And they work well with Heinz.

**HOUSTON WELLS AND THE OUTLAWS**—Galway Bay; Livin' Alone (Parlophone R 5141)\*\*\*—This one, despite the number of times the song's been revived could ease itself into the charts. Wells and The Outlaws handle it very smoothly and I enjoy his country singing of the number.

Screaming Lord Sutch flew to London from Paris to-day and rushed off to see a lawyer. He is going to sue the French police for £2500.

The reason: somebody "nicked" his 8ft.-long axe while it was in the custody of Orly airport police, who had confiscated it.

**BBC starts new series, "Country Club,"** on Light Programme October 4. New guests each week, with **STEVE BENBOW** introducing first programme starring **EARL GUEST, JOY AND DAVE**, and **CARTER-LEWIS**.



Above – Four happy men during the success of 'Johnny Remember Me'. Left to right are Geoff Goddard, Charles Blackwell, John Leyton and Joe Meek. Notice how Geoff, Charles and John are all smoking – something which Joe hated.

Below – Meek singer and keyboard player, Peter London. This photo was taken at Piccadilly Circus in 1965. The girl next to Peter is a fan; the girls in the chequered jackets are The Three Bells. They recorded a number of singles in the sixties and also backed Dave Berry on his hit, 'Mama'.

Before teaming up with Joe, Peter was part of the group Gerry Levine and The Avengers.



## RECORDED BUT NOT RELEASED

From the Coventry area

The CHICANES December 1963 - 1965

Line up: **Roger Gunn** (lead guitar), **Robert Cumner** (rhythm guitar), **Bernie Tompkins** (bass), **Kevin Connelly** (drums).

Formed in December 1963 and managed by Gordon Williams. Signed with Joe Meek as their recording manager. Became **The Money Spiders** in 1965. Joe Meek recorded some tracks with them in late 1965, but they remained unreleased.

Became Beautiful People in September 1967.



Above – Yet another of Joe's unreleased groups. The photo shows the group in their leopard stage gear with L – R Roger Gunn, Kevin Connelly, Robert Cumner and Bernie Tompkins. The other 2 men are hair dressers who dyed the group's hair black. This was Gordon Williams's first job as a pop manager – previously he had worked as an inspector at Jaguar cars. Although they had a meeting with Tony Hatch at Pye Records, nothing transpired.

## GENE VINCENT AND THE JOKERS

Gene Vincent's recordings at 304 have always been something of a mystery, it was accepted that The Outlaws provided the backing to his sessions, but, now another name has come to light "The Jokers". They recorded at 304 at the end of April 1963.

The group consisted of:

Bob Saunders	electric guitar
Bernie ?	electric guitar
Clive Crawford	bass
Johnny Jason	sax
Terry Noon	drums (shown opposite)



In Terry's own words "I was asked to audition for the group known as DRU HARVEY and the JOKERS to do a tour of the UK. Gene Vincent was at the audition and it was arranged that the JOKERS would back Gene on his next European tour, and we did record at Joe Meek's studio.

If my memory serves me right we recorded two tracks but I do not know if either was released and I cannot remember the titles. It all took place in an afternoon!

One recollection may be of interest to you, Joe Meek tried recording Gene in another room (the bathroom I think) as he wanted to create a 'different' sounding echo on the voice track. I am afraid I do not remember much more about the session".

The titles remain a mystery, perhaps they remain in the T-Chest Tapes. One day we may know.

**T**HE HONEYCOMBS new single is "almost certain" to be another original number, "Is It Because", recently recorded in Joe Meek's North London studios.

Agent Nat Berlin, told RM that a number of tunes were being considered but "Is It Because" was the favourite.

The new single will be released early next month. "Have I The Right" has been issued in America on the Vee-Jay label, and the group has received offers from South Africa, Australia and Holland for tours.



## Poor Joe

by Ken Ledran

It was one Sunday morning recently and for some reason 'Poor Joe' came into my mind. Of course I had seen the picture 'Poor Joe' which was one of Joe Meek's possessions at 304 Holloway Road. It is in the Society's Virtual Museum which can be found on the Society's website and the picture is also illustrated here. The picture depicts a poor child in rags who is holding a broom. Lennie Moseley of the Lennie and Les duo from Manchester who recorded at Joe's in 1966 (remember Snow White Eastern Maid on the Hidden Gems Volume 1 CD? - of course the title is a mistake. In reality it was Sloe Eyed Eastern Maid!) was quite a regular visitor to 304 from December 1966 almost right up to the very end on February 3rd 1967. Lennie was a song writer as well as a singer and Joe admired his work and also got on extremely well with him, so Joe asked him round to 304 socially. Usually this was after 6pm and Joe used to get out the whisky and Joe and Lennie would talk about music and Joe would play classical music which he enjoyed very much. Of course Joe's sound system was state of the art comprising as it did a Quad amp and pre amp and excellent speakers and all the music Joe played sounded fantastic. Lennie often tried out songs in the studio and was invited into Joe's office. I thought I would ask Lennie about the 'Poor Joe' picture and Lennie distinctly remembered it hanging there. Incidentally Joe was right about Lennie's songwriting abilities. After Joe died he had many songs published including one on Lee Hazelwood's 1970 album 'Cowboy in Sweden' called 'The Night Before.' All the other songs bar one on the album were written by Lee. When Lennie met Lee to play him the song Lee loved it and hence its inclusion on the album. I have heard the song and it is very good.

I digress! So back to the picture. I checked 'Poor Joe' on the Internet and found that a film had been re-discovered in February 2012 at the British Film Institute by a curator called Bryony Dixon. The film was called 'The Death of Poor Joe' and dates from March 1901. It only lasts just over a minute but nevertheless is now the earliest known film of any of Charles Dickens' works. It is now on YouTube (well at least it was when I last looked recently) so everyone who has access to a computer can see it. It was a real find and Bryony said at the time "It's wonderful to have discovered such a rare and unique film." The film had originally been donated to the BFI in 1954 by a collector from Brighton. Bryony discovered it while researching early films of China. The film itself depicts a child called Joe who is lying in the freezing snow next to a churchyard wall. He is found by a night watchman but dies in his arms. Joe was a character in Dickens' novel 'Bleak House' and was a homeless boy without any family who tries without much luck to make a living as a crossing sweeper. He spent his days sweeping a path across roads which were often very muddy and littered with manure from the many horses that were in use in Victorian times. Joe used his broom to sweep a path across roads so that pedestrians could cross them without soiling their shoes. In the main Joe's efforts went unrewarded but occasionally a kind pedestrian might reward him and these occasional payments were all he had to live on to eke out his meagre existence.

Given that Joe Meek had already recorded his song 'Poor Joe' back in 1962 with Cliff Bennett's Rebel Rousers, it would appear that 'Poor Joe' was already in Joe's mind possibly because he knew of the Dickens character. At the end of his life Joe Meek was poor and very short of money and no doubt feeling very unloved despite like 'Poor Joe' having worked very hard all his life with very little to show for all his efforts. Both Joe Meek and 'Poor Joe' were self-employed and relied on their own enterprise and hard work to try to earn a living and ultimately both died well before their time. Given Joe Meek's own sad premature death and Poor Joe's equally sad and tragic end there do seem to be a number of parallels between the two, which is probably why Joe acquired the picture.



POOR JOE

**SATURDAY 23<sup>rd</sup> May 1959**  
**'OH BOY!' SHOW No 37 (Compered by Jimmy Henney)**

ABC CATALOGUE SHOW NUMBER 12. (OF 13)

**RESIDENT WEEKLY BAND & PERFORMERS:**

Lord Rockingham's XI, Red Price, The Dallas Boys,  
Neville Taylor & The Cutters, Cherry Wainer, The Vernons Girls.

**THIS WEEK'S SPECIAL GUESTS:**

Bill Forbes

Billy Fury

Cliff Richard

Dickie Pride

Marty Wilde

Renee Martz

Terry White

TERRY WHITE



This is the twelfth show of 13 recorded for export to the United States. It is now thought that this original telerecording, once catalogued with ABC at Teddington, Middlesex until 1968, may be in the private hands of someone in the United Kingdom. Also some of the 13 copies sent to America are known to exist and in the possession of a private collector in Arizona or New Mexico.

This show is unique at present because an extract from it survives to this day. A two minute clip of Cliff and the Drifters performing their latest single "Mean Streak" was lifted from the show for inclusion in a documentary made in April 1966 to celebrate the 10th anniversary of ABC Television.

The hour long show, called the "ABC of ABC" which is mostly a documentary on the cultural changes in Britain from 1956 to 1966 and co-presented by Eamon Andrews and actress Billie Whitelaw, survives and is retained by the British Film Institute in London.

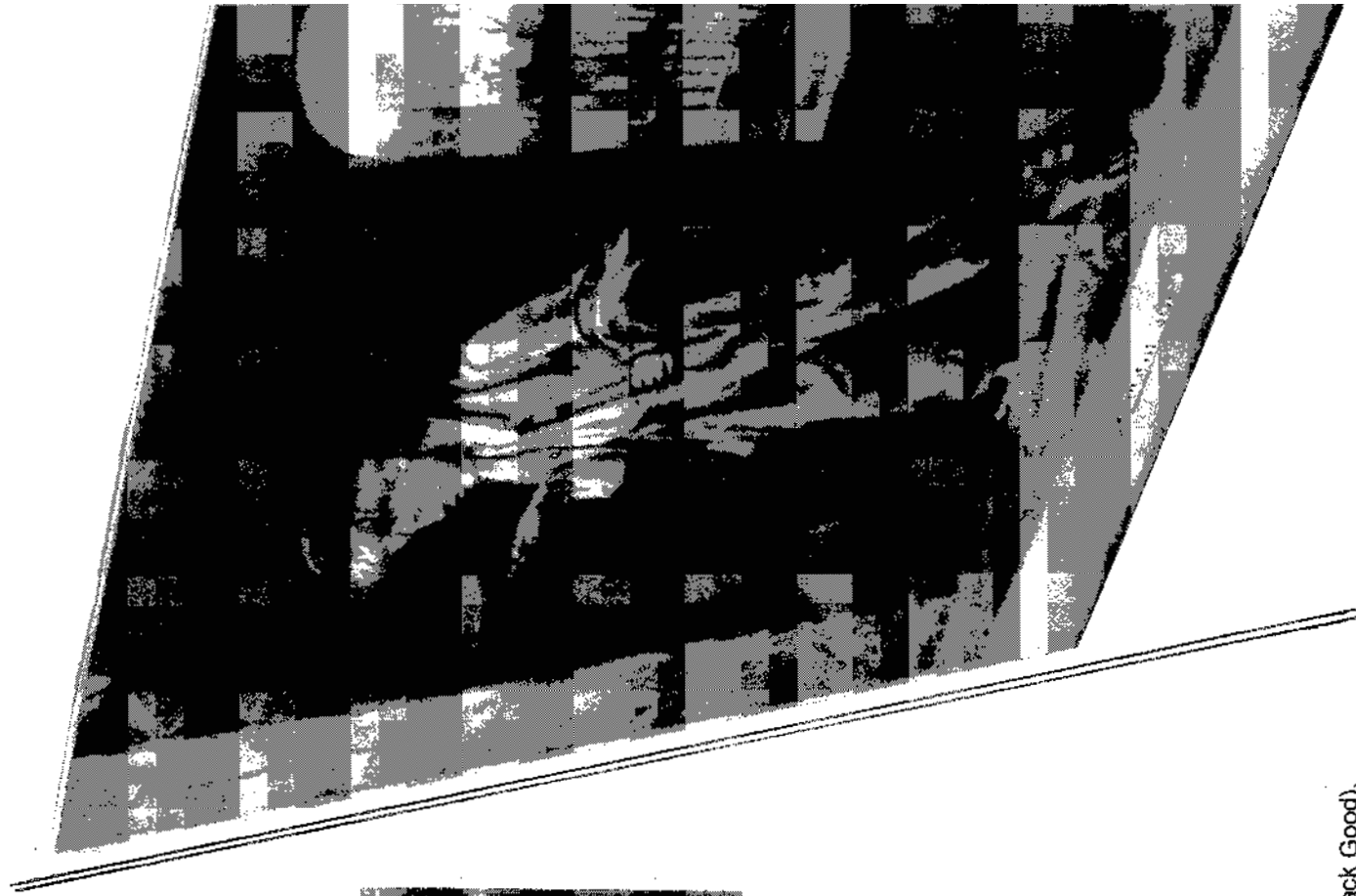
At present this is the only "Oh Boy!" footage found other than the two surviving editions of 4th April and 30th May 1959

Jack's attempts to secure American singer Jackie "Reet Petite" Wilson for this show did not materialize.

Jack ensured that his all-time "Oh Boy!" favourites were booked for the final two shows of the series. They included Cliff Richard, Marty Wilde, Billy Fury, Dickie Pride and Bill Forbes.

Newcomer Terry White makes his one and only appearance (see picture of him with Cliff and Jack Good).

MN: Terry White's one and only recording was for Joe Meek in 1959.





14 February 1941 – 2 October 2012

Prolific session guitarist Big Jim Sullivan, who played on hits by stars including Tom Jones, Shirley Bassey and Dusty Springfield, died on the 2<sup>nd</sup> October. Sullivan, 71, had suffered from heart disease and diabetes. He was reputed to have played on more than 1,000 hits including 55 number one singles.

His credits included Petula Clark's *Downtown*, What's New Pussycat by Tom Jones, Shirley Bassey's *Goldfinger* and *Release Me* by Engelbert Humperdinck. His widow Norma said he died peacefully at home in West Sussex on Tuesday. Sullivan was one of the most sought-after session musicians of the 1960s and 70s. He worked with Joe Meek from 1961 – 1965.

The list of Sullivan's recordings on his website features many of the era's biggest names, including Billy Fury, Adam Faith, Frankie Vaughan, Helen Shapiro, Freddie the Dreamers, Cilla Black, The Kinks, Marianne Faithfull and Sandy Shaw. His other notable singles included Frank Ifield's *I Remember You*, *Make It Easy On Yourself* by the Walker Brothers, *Space Oddity* by David Bowie, *Ferry Cross the Mersey* by Gerry the Pacemakers and *Sunshine Superman* by Donovan.

Born James George Tomkins in Uxbridge Hospital, Middlesex, he started playing the guitar aged 14 and turned professional within two years.

He backed Eddie Cochran and Gene Vincent on the 1960 tour during which Cochran died, and would give guitar lessons to a young Ritchie Blackmore, who went on to form Deep Purple. Sullivan was a member of Tom Jones' touring band between 1969-74 and went on to become a part of the James Last Orchestra. He is also credited with playing a part in a number of key developments in rock, including pioneering the use of the fuzzbox and the talkbox.

# Big Jim Sullivan

## Session guitarist with more than 50 chart toppers to his name

**T**he sound of British pop music in the 1960s was largely the creation of unsung recording-session musicians who accompanied the solo singers of the era and were frequently enlisted to improve the efforts of well-known pop groups. The principal guitarists of this elite team were Jimmy Page (later of Led Zeppelin) and Big Jim Sullivan, who has died aged 71 of complications from heart disease and diabetes. Sullivan played on more than 50 British No 1 hits and toured and appeared on television with Tom Jones in the early 1970s.

Sullivan was born Jim Tomkins in Uxbridge, west London, attending a local secondary modern school and taking up the guitar at 14. He gravitated towards the Soho haunts of skiffle and rock'n'roll, and in 1958 joined Marty Wilde's backing group, the Wildcats. Wilde presented him with a Gibson guitar he had bought from the American gospel star Sister Rosetta Tharpe. A year later, Sullivan replaced this with a £300 cherry-red Gibson 345 stereo model sold to him by the guitarist Ivor Mairants.

In 1960, Sullivan and fellow guitarist Joe Brown joined the British tour of the American rock stars Eddie Cochran and Gene Vincent. Although the tour ended in tragedy when Cochran was killed in a car crash, the young British players

had by then learned the secrets of the authentic rock'n'roll style from him, including how to restring their guitars to achieve the Cochran sound.

This was to stand Sullivan in good stead when he was introduced to the session world by Jack Good, producer of the *Oh! Boy!* television show, on which Wilde and his group were frequent guests. Sullivan was a pioneer of guitar technologies such as the wah-wah pedal, the fuzzbox and the talkbox, and later recalled that the older generation of musicians, schooled in the style of the dance bands, called him the Electric Monster, "because I made the guitar scream and groan when I bent and pulled the strings". An example was the sound he created for Dave Berry's 1964 No 1 hit *The Crying Game*.

The other chart-topping records with which Sullivan was associated ranged from Frankie Vaughan's *Tower of Strength* in 1961 to January by Pilot

in 1975. In between came hits by Dusty Springfield (*You Don't Have to Say You Love Me*), Tom Jones (*Green, Green Grass of Home*), Engelbert Humperdinck (*The Last Waltz*), Jane Birkin and Serge Gainsbourg (*Je T'aime ... Moi Non Plus*) and even Benny Hill (*Ernie*). For more than a decade, Sullivan played three three-hour sessions a day at studios in London. He claimed he didn't have a Christmas at home for 10 years and calculated that about 1,000 tracks on which he played had entered the British charts.

Between 1969 and 1974, Sullivan combined session work with membership of Tom Jones's band, playing in Las Vegas and featuring in Jones's popular ITV series. When he left Jones, session work was less plentiful and Sullivan formed a record company, Retreat, with the producer Derek Lawrence. He recorded some solo albums, including two on which he played the sitar, and a vocal effort that was, he said, "the greatest embarrassment of my life". More enjoyable were three albums with the group Tiger and a brief spell as producer of the American rock band Angeli.

After this, Sullivan took a well-paid job with the James Last Orchestra, which lasted from 1978 to 1987. He subsequently retired from touring, instead playing local gigs in small venues near his home in Billingshurst, West Sussex. A few years ago his state of health forced him to give up performing live.

He is survived by his wife, Norma, children and grandchildren.  
**Dave Laing**

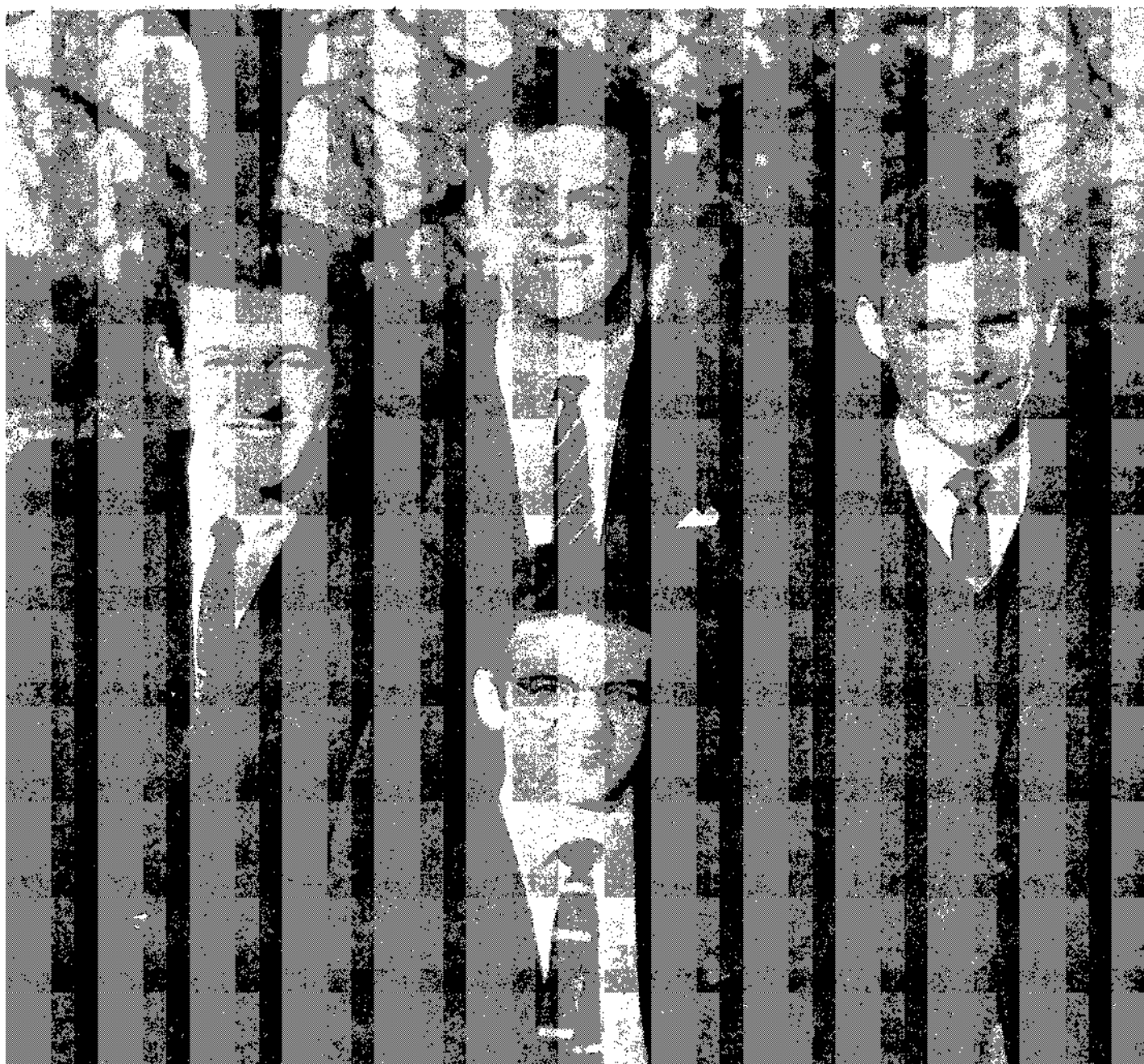
*Big Jim Sullivan (James George Tomkins), guitarist, born 14 February 1941; died 2 October 2012*



**Sullivan: member of Tom Jones's band**

**MEET  
THE**  
STAR SPECIAL  
Number Thirteen

# BEAT GROUPS



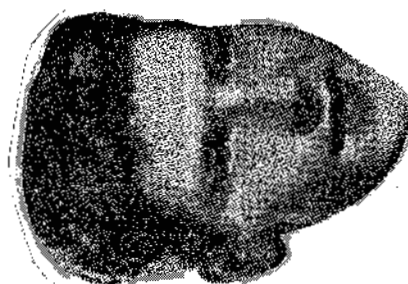
## THE KREW KATS

The Krew Kats are a rocking instrumental group who were billed as the Wild Cats when they accompanied Marty Wilde. The 'Kats' are Jim Sullivan, lead guitar, Tony Belcher rhythm guitar, Brian 'Liquorice' Locking

bass, and Brian Bennett drums. After working and recording for some time with Marty they decided finally to move out on their own. They now record for E.M.I. on the HMV label.

# Big Jim Sullivan Discography (Joe Meek)

Date	Artist	Title	Highest Chart Position	Label	Producer	Guitar Rating	Comments
19/02/1960	Lance Fortune	Be Mine	4	Pye	Joe Meek	Frantic plucking.	
1960	Lance Fortune	This Love I Have For You	26	Pye	Joe Meek	Frantic violin playing	<b>THE FABULOUS FLEE REKKERS</b>
1960	Flee-Rekkers	Green Jeans	23	<b>Triumph</b>	Joe Meek	Based on Greensleeves.	Dave Cameron was In prison so BJS Stepped in
1961	Danny Rivers	Can't You Hear My Heart	36	Decca		Another great BJS guitar break.	
1961	Mike Berry	Tribute To Buddy Holly	24	HMV	Joe Meek		
1961	The Tom Cats	Tom Tom Cat		Starlite		Joe Meek (Engineered only)	
1961	The Tom Cats	Big Brother		Starlite		Joe Meek (Engineered only)	
1961	Gerry Temple	No More Tomorrows		HMV		Joe Meek	
1961	Michael Cox	Sweet Little Sixteen		HMV		Joe Meek	
1961	Michael Cox	Cover Girl		HMV		Joe Meek	
1962	Michael Cox	Young Only Once		HMV		Joe Meek	
1962	Michael Cox	Honey 'Cause I Love You		HMV		Joe Meek	
1962	John Leyton	Lonely City	14	HMV	Joe Meek	Constant strumming.	
1962	John Leyton	Down The River Nile	42	HMV	Joe Meek	Average	<b>DOWN THE RIVER NILE</b>
1962	Peter Jay	Can Can 62	31	Decca	Joe Meek	Tres beau ! Amazing drumming !	<b>H.M.V. 45-POP1054</b>
1963	Mike Berry	Dont You Think Its Time	6	HMV	Joe Meek		<b>WHEN Mike Berry asked "Don't You Think it's Time" recently, thousands of fans gave their answers by putting his disc straight into the charts ! Obviously there were many people around who thought it was time he had a major hit.</b>
1963	John Leyton	Cupboard Love	22	HMV	Joe Meek		<b>Mike makes no secret of the influence Buddy Holly has had on his career. His first best-selling record was the controversial "Tribute To Buddy Holly," which he still often features in his act.</b>
1963	Mike Berry	My Little Baby	34	HMV	Joe Meek		
1963	John Leyton	I'll Cut Your Tail Off	50	HMV	Joe Meek	Dreadful	



1963	Sounds Incorporated	Keep Moving	Decca	Joe Meek	Make Love To Me; Missing You (HMV POP 1264)***
1963	Sounds Incorporated	Order Of The Keys	Decca	Joe Meek	LEYTON goes gruffly into his version of "Make Love To Me" and is accompanied by a group called the Le Roys in this Sigwood production in the RGM Sound studios. It has a steady beat and a crisp sound but I'm dubious about it all the same. It sounds oddly self-conscious for Leyton
1964	John Leyton	Make Love To Me	HMV	Joe Meek	Great guitar break.
1964	Heinz	You Were There	Decca	Joe Meek	Less frantic than usual
1964	Heinz	Questions I Cant Answer	Columbia	Joe Meek	Jimmy Page and Ritchie Blackmore were at the session
1965	Heinz	Diggin' My Potatoes	Columbia	Joe Meek	Jimmy Page and Ritchie Blackmore were at the session
1965	Michael Cox	Gypsy	HMV	Joe Meek	
1965	Michael Cox	It Ain't Right	HMV	Joe Meek	

See Thunderbolt No. 26 for more information on Big Jim.

For a complete discography of Jim's guitar work go to <http://www.overzeal.britinternet.co.uk> where you can read of his 55 No.1 hits and 1000 Top 10 recordings.

BOBBY RIO AND THE REVELLES. Everything in The Garden: When Love Was Young (Pye 15877). Joe Meek recording, with Brian Auger and Bobby's voice tackling a party ballad with beat and staccato sounds behind. Rides along nicely. Good voice, this new boy. O.K.

BOBBY RIO  
VALUE FOR LOVE  
7N 15958 PYE

BOBBY RIO AND THE REVELLES: Value For Love; I'm Not Made Of Clay (Pye 15988). Debut solo disc, song by the writers of "You've Got Your Troubles", and Bobby sings with personality and commended accuracy. Nice. ★ ★ ★

Bobby Rio turns up with a soulful and expressive mid-tempo ballad of sadness on "Ask The Lonely" (Pye Piccadilly 35303), nicely arranged.

An other version of "Ankelties" by BOBBY RIO (Pye Piccadilly 35337), a strong but controlled performance.

TWO GREAT HITS FROM MEEKSVILLE SOUND



Honey and Dennis

WITH THE

HONEYCOMBS

AND

'THAT'S THE WAY'

PYE



HEINZ

'End Of The World'

COLUMBIA





## CRAIG NEWTON'S RARE MEEK RECORDINGS

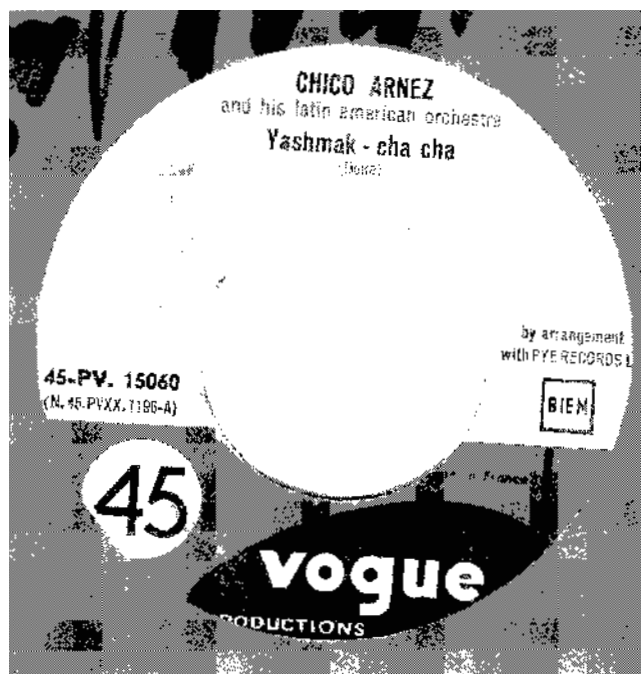
Here is a very rare EP by Marjane in French, that Joe plays an extract from in his talk about his work in 56 / 57. This E.P contains the track he plays "Sur Ma Vie", the EP was also released with a blue cover, and as a single (below).



There is also another E.P. by Marjane with the same cover but 4 different tracks. I've just bought a copy of this one in the hope Joe worked on it (he does say that he did around 8 songs with her). The E.P. was only £4 so was happy to take a chance. She also had a 10" LP released in America on Decca, however it does not contain any of these tracks from the Vega label, so I can only assume Joe had no involvement with the US LP.



JOE'S 1960 ENGINEERED 45.

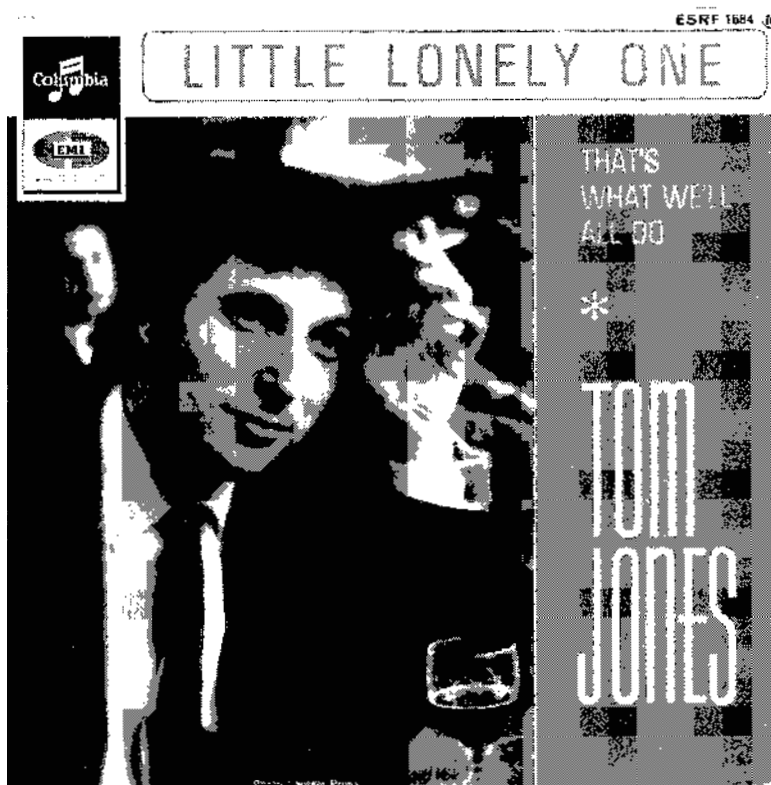


Above Left – An acetate by Meek singer, Johnny Garfield. This appears to be an unreleased track and is not thought to be an RGM recording.

Above Right – The French jukebox release of 'Yashmak'. Notice how this version has 2 extra words after the title.

Below Left – The French Tom Jones EP. On the B-side are 2 tracks by Beau Brummell

Below Right – A foreign release (country unknown) of 'Just Too Late'.



Our new chairman has informed me that a one-sided acetate of 'Little Lonely One' by Tom Jones has sold on the internet for £115. Bizarrely, the title reads 'Little Lonely Boy' and the singers name is spelt Tome Jones! Clearly, the recording assistant didn't pass his English 'O' levels!

INTERNET NEWS  
BY  
"DETECTIVE" PETERS

Accounts vary on the first use of recorded artificial reverb, but the most widely acknowledged original recording just had it's 65<sup>th</sup> birthday. That was the harmonica instrumental "Peg O' My Heart," by The Harmonicats and it was a No. 1 hit in the summer of 1947. It owes its hypnotic tone to a crafty production trick. *"The engineer, Bill Putnam, did it by putting a loudspeaker and a microphone in the studio's bathroom".* And it created this great, deep, rich echo. Makes one wonder if Joe knew this.

Diz Disley said he worked for a while in the early days with Joe Meek at the Lansdowne Studios. He played with Kenny Ball and Alex Web before Joe moved his studio to Holloway Road where he did two sessions for Joe. On one session Heinz had acoustic guitar, Diz was sitting on the stairs with a banjo and Red Price was sitting in the bath with his saxophone. Joe said it gave a more acoustic sound than the other rooms in the house. We then played a track by Heinz called "Live It Up". Another favourite of his.



Left to Right: Geoff "Pussy" Mew (Lead Guitar), John the Roadie, Ronnie Harwood (Bass), Dave Sutch (Vocals) and Joe Meek (Production), during the recording session of Dracula's Daughter

Belgium singer Jackie Delmone's 1963 Dutch cover version of "Just Like Eddie", is called "Pour Les Filles" (Just Like Eddy) with writing credits given as 'Heinz – Meek – Frank Ger  ld'.

Tony Newman, ex Sounds Incorporated drummer later joined The Jeff Beck Group and subsequently played with David Bowie on "Diamond Dogs" in 1974. Also played in T.Rex Band in 1977.

David has made contact with someone named David Gale. He managed a group called Johnny and The Sapphires, who were offered a recording contract with Joe. Gale's solicitor told him to avoid Meek, which they did: *"I still think we made the wrong move, although Joe did tell me he didn't like managers".*

Ron Prentice was a bass guitar session musician from 1958 – 1971. A session for May 6<sup>th</sup> 1961 shows that he was on a 2 hour session at RGM Sound. Charlie Katz was the 'fixer' but the records aren't listed.

David has found an interesting poster for Freddie Starr and The Flamingos at The Iron Door Club in Liverpool, from 1964. Future bookings included The Pawns, Earl Royce and The Olympics, Mark Peters and The Silhouettes, Licorice Lockings All Sorts and way down on the list for an afternoon concert, the (then unknown) Riot Squad.

After Chad Carson left RGM Sound, he formed a group called The Linesmen. They were originally one of Belfast's top groups, who were then known as The Tokens. They supported many of the top show bands in Ireland and appeared on Ulster TV. Terry Calhoun was part of the group, who played guitar on the classic record 'Five Little Fingers' by Frankie McBride. Another member of The Linesmen was John Gilligan, who backed Chad on a single titled 'I Want To Be A Country Star'.

Comment made about Mike Berry on the "Marty Wilde Rock 'n' Roll Party " Tour

In the 60's I loved his music & I bought a lot of his records. Imagine my surprise as I was entering the Brighton centre to see Mike Berry on his way out. I said your Mike Berry I bought a lot of your records in the 60's. He walked away & said, something like "it's a pity you don't buy them now". It wasn't meant as a joke. He was walking away, couldn't be bothered to speak with one of his fans or at least to say 'I am pressed for time I'm sorry I have to go', nothing. He was the rudest 60's star I have spoken with. The exact opposite to Bobby Vee for instance, who although many times bigger than Mike Berry always has time for his fans.

In reply to Alice Crane's enquiry to my internet news, in the last Thunderbolt, about the late husband of Judith Durham, Ron Edgeworth. He played keyboards on Shade Joey and The Night Owls RGM recording of That's When I Need You Baby / Bluebirds Over The Mountain Parlophone R 5180. 2 years ago, this single sold for £123 on eBay. Bob Downes who played sax on this record, also played with Ron in The John Barry Seven, as did The Outlaws drummer, Bobby Graham.

Jimmy Justice spent much of the late 50s loafing around London's premier rock and roll, skiffle & coffee bars. Many of his mates were aspirant rock and rollers and as a result of hanging out with Dave and George Sweetman, Emile Ford's step-brothers, he'd occasionally get up and sing with The Checkmates.

Emile encouraged/bullied Jimmy to form his own group and join the coffee bar circuit. In 1960, Emile also suggested entering the same talent competition that he had himself won the year before. Jimmy and the boys came third.

This led to a recording test with EMI Records but through the machinations of Ford, this didn't come to fruition. Emile was with Pye and wanted to produce Jimmy. It seems he didn't specifically want Jim to sign for Pye as he was not exactly on best terms with them himself.

The other possibility, Joe Meek's Triumph label was in financial trouble and within all the comings and goings, the EMI situation faded away and Pye it was. The first release was late 1960 ("I Understand" credited to JJ & The Jury and although that was Jim's regular backing trio, it was Ford's Checkmates on the disc).

Strangely although Pye didn't put much muscle behind promoting the release (it sank without trace), they did see enough promise to offer Justice a 3-year deal.

Since Mark published my article on Laura Lee in the last Thunderbolt, I have found out some more information on her. Another of her recordings was on the Crossbow label. It was a duet with Tony Steven, a cover of the hit "Deep Purple" by Nino Tempo and April Stevens. This was released on record no. XB010. Crossbow was owned by Australian, Allan Crawford, who came to the UK to produce his own records. These were cover versions of current hits, much the same as Embassy did. However, instead of an A and B side, Crawford hoped to surpass Embassy by including not just 2 hits but 6. Each side had 3 recordings, using session singers and musicians. Crawford's company was based in Dean Street in Soho, which was later to become the offices for Radio Atlanta – also set up by the Australian. Laura Lee also recorded for the Avenue label, owned by Gordon Melville. Ex-Tornado, Alan Caddy, was in charge of most of the music. Other (then unknown) singers to record on Avenue were Elton John, Danny Street, Peter Lee Stirling and Dana Gillespie. In 1972 Laura was part of the blues/rock group, White Soul, and they recorded at Joe's old studio, Lansdowne. This recording was made by respected French musician El Daydé released on the Riviera label, no. 521189.

David has found a track titled "Mariner No. 4" by The Ventures (1965). Talk about a copy of The Tornados! It starts like 'Telstar' and the organ-led intro ends with more sound effects. Released on the Album "The Ventures Knock Me Out" also featured on "Live in Japan '65" I assume minus the sound effects. Perhaps our 2 instrumental experts Dave Peckett and Alan Taylor can give more information. David played me a version of "The Ice Cream Man" by American jazz trombonist Kai Winding. Released in '63 on the Verve label, it never charted in the US. It wasn't released here.

It has been confirmed by Petula Clark's Husband / Manager, Claude Wolff, that Joe produced her 1959 recordings of Adonis, If I had My Way, Dear Daddy and Through The Live Long Day.

The "Detective" tells me that Sheila McKinley, from The McKinleys, has died of cancer. Born in Edinburgh she was married to Howie Casey, who still performs in his home town of Brighton. Howie Casey and The Seniors recorded the £120 LP "Twist At The Top" which included Freddie Starr. The McKinleys released 4 singles between March 1964 and May 1965, and these featured 4 Carter - Lewis songs. Production was by Iver Recordings.

A vinyl bootleg LP has been released titled "Joe Meek – From Beyond The Grave". With a title like this and tracks including "Johnny Remember Me", "Tribute To Buddy Holly", "North Wind", "My Friend Bobby" and "Night Of The Vampire", you'd think it was a compilation of "Death Discs". Not so, as it also includes tracks such as "Have I The Right" and "Live It Up". The LP also states that 304 Holloway Road is in Islington!

"Detective Peters" received an email from our web-master (Rob Humphreys), saying that a member had contacted him about the 1963 TV series, 'Crane'. The writer noted that a record of the same name was released by The Classmates, produced by Charles Blackwell. He wanted to know if the group ever recorded at RGM Sound. David replied that The Classmates never recorded for Joe, and that the title song of this TV series was titled 'Dancing Queens of Casablanca' by Kenny Ball.

Congratulations to "Detective" Peters, who is the new Chairman, of Tre Lowan Mylas (Cornish for Homestead For Happy Animals) This is a group that raises funds for animal charities. David has written a very moving page in the group's publication, about his own dog which he had to put down. I've read it 3 times and each time I do, it brings tears to my eyes. Norman Thompson (ex JMAS Chairman) is group treasurer.



JOHNNY GARFIELD: Stranger In Paradise; Anyone Can Lose A Heart (Pye 15738). A silky-smooth balladeer, now with a change of name, and a lad, what's more, who can sell a song. Efficient phrasing, a tiny bit "square" in a way, but thoroughly satisfying.

PAUL AND RITCHIE AND THE CRYING SHAMES: September In The Rain; Come On Back (Decca F 12483). Just missed a tip, this off-beat version of a great standard. A fine production all round, with the boys actually adding something to the lyrics. Beaty, danceable. ★ ★ ★ ★

THE HONEYCOMBS: That Loving Feeling; Should A Man Cry (Pye 17173). Just missed a "tip", but there's a rolling sort of sound here that could easily click. Mid-tempoed, everything happening, and extremely well performed. Interesting song. ★ ★ ★ ★

MIKE BERRY—Lovesick; Letters Of Love (BMV POP 1284)★★★—Berry and the Innocents with an infectious R 'n' B mover in Lovesick. Meaty vocal and strong backing. May sleep. Letters Of Love (written by Mike) is lighter in tone, but fairly attractive.

The following 3 letters were recently displayed on our website. Thank you to Ken Ledran for sending these onto me.

They were addressed to Roger Bruton and although there are no dates on the letters, it is apparent they were written around August 1966. Notice Joe's terrible spelling mistakes and how he tells Roger to keep his hands and nails clean. For a man to have such a furious temper and spent his life living in a dark, dingy flat in the dregs of London, Joe still maintained an immaculate appearance. He may have been up all night recording Ian Gregory or Andy Cavell's terrible voices, but the next morning he'd be up, clean – shaven, wrinkle pickers shining, his blue suit with a white shirt and tie and a perfect teddy – boy brylcreemed haircut plus of course, clean hands and nails. It's interesting to note that after Roger left 304, Joe took on 3 new assistants – who were they? He then goes on to say that he took on one of his singers to help out, who will go out soon on bookings. Who was it? Was it Patrick Pink? His letter goes on to say he is completely over – ridden with work and clearly shows he took on far too much and that if he goes on the way he has, he'll be finished. Tragically, those very words would come true. 'Poor Joe'.

## MEEKSVILLE SOUND LTD.



304 HOLLOWAY ROAD, LONDON N.7. TELEPHONE NOR 4074.

MANAGING DIRECTOR **JOE MEEK**

Dear Mr Bruton,

Thank you for your letter regarding the position as trainee recording engineer. Although there have been many applicants, I intend to interview everyone, as I wish to employ only the right person – someone with the desire to succeed, master the recording techniques and understand the whole working of the recording industry.

I would like to point out that 90% of the recordings are aimed at the hit parade – so you must be tremendously keen on this type of music.

The interviews will take place between 11a.m. & 4p.m. on Saturday 8th January, if you care to telephone my secretary Miss Pip Sharpe, stating when you will attend, it will help greatly.

Yours Sincerely,

  
R.G. Meek,  
Managing Director.

DIRECTORS: R.G. MEEK T.E.S. SHANKS SECRETARY: E.B. HARMOUR

Dear Roger Thank you for your thoughtful letter, I'm very pleased you have settled down, it sounds interesting, and I hope it proves work that gives you the chance to progress, and be happy.

Well I think you would have been the right person to work for me, but through bad misce by other people, I could not face letting it happen again, and so the slightest things seemed huge to me and also I did not really have the time needed to spend trusting you.

All I can say is, you made a good job of the tapes, and there left just as you left them, I won't have it changed at this time, you see I was ~~sort of~~ to choose you, I needed a methodical young person to sort things out, in the short time here you made quite a mark.

I also liked your personality and it upset me to have to moan at you for things that were not really caused by you, I still think you can be a success in what ever work you do, and always remember people are watching everything you do, not just the boss, it will take time but only through your work and behaviour can they assess your pay packet, always do that extra bit to please, smile at people when you have the chance, and shake hands at the slightest chance, personal contact ~~has~~

leave a lasting memory, keep your nails and hands nice, as you did here and, try not to be quite so serious, if people upset you or please you let it show in your face, in your case you must over do it, because your a deep person, and always let work come first, at work, they should almost have to force you to go.

These suggestions are a sure way to success I know you are cut out for a managers job, and if ever you are in need of advice or help in any way, I'm only to please to do my best for you, give me a ring or drop me a line.

I'm pleased you like some of the discs, the ~~the~~ Tornado's is selling fast it looks like making it, I badly need one, I'm pretty low at the moment and need clearing up more often, with a bit more people come around (for what they can get) that's why I like you, your before your time, you have a brain of a pension of 24 and I could talk out right, and I also enjoyed working with you very much.

I am still without an assistant also Pip took about 4 weeks off and I let her go, the three new assistants I put on wasn't a patch on you, so now I have one of my Artists helping me for a while he knows everyone, but will go soon on bookings, I'm better on my own at times

I write my best songs and do my best work, it would have been a success with you but we needed at least a month with no bookings, I could have explained everything, I realise now I'm really

BY: E.B. HARMOUR

overload with work and if I let it go on I'll be finished, so always try to be happy Rodger, but work hard, but not all the time like me.

Well watch out for the new Cryin' Shame's disc "September in the Rain" I'm sure it's a big hit, also the Honeycombs have a good one, no discs are ready yet would like you to hear them.

If you ever would like to call round for a drink and chat, it would be a pleasure to see you again, look after yourself, remember the points I mentioned and good luck in your work and everything. God bless.

Sincerely by Joe

DIRECTORS: R.G. MEAK T.E.B. SHANKS SECRETARY: E.B. HARMOUR

Dear Roger I have given the interview careful thought, and feel you would be suitable, but time will tell it's up to your hard work, I suggest a months trial, then if we both are happy you will be given a years contract, if its possible to help with tape's next week this would help me a great deal.

yours Sincerely by  
P. M. A.



# JOE MEEK - AN AERIAL OF GENIUS, INNOVATION AND MEDIUMISTIC FREQUENCY

By Andrea Miles

Independent, inventive and pioneering record producer and song-writer Joe Meek, was born Robert George Meek on 5<sup>th</sup> April 1929 in Gloucestershire (time of birth unknown) England. Robert was affectionally given the name 'Joe' by his paternal grandmother, who had 'lost' a son of the same name.

Joe Meek had hits such as; "Johnny Remember Me" sung by John Leyton, "Have I The Right" by The Honeycombs and "Telstar" performed by the Tornadoes. These were just some of the many contributions that Joe gave to the British Popular Music scene in the sixties. These particular songs all reached 'Number 1' in the UK and gave Joe huge acclaim and accolade both in England and abroad, especially as "Telstar" was the first record by a British group to top the American charts.

Later on in his life, he became famous for both his genius, futuristic, and pioneering sounds, and sadly for committing suicide with a shotgun, after tragically taking the life of his landlady Violet Shenton who had been a maternal figure to him.

At the time that Joe was born the artistic and imaginative planet Neptune, was passing through the creative and individualistic sign of Leo. That transit gave birth in the wider world to the potential of dance, drama, and for creativity in general. Film was a huge recreational activity and going to the cinema was 'in'. Film studios were popular and Goldwyn studios merged to eventually become MGM. This resonated with Joe Meek and it influenced him to name his unique 'sound' the RGM Sound; RGM his initials reminiscent of the MGM name and studios. Neptune in Leo is a perfect planetary placing for a film, play, and book to have been written about a subject's life; in this case it was indeed created for Joe. He was also the subject of an Arena documentary for television, and of a BBC Radio 4 play. Both radio and TV are connected with Uranus, and TV and radio are media that Joe worked in.

On the 5<sup>th</sup> April 1929, the Sun was passing through the fire sign of Aries the first sign of the Zodiac; head-strong, fiery, and pioneering, whilst the Moon was passing through the airy and genius sign of Aquarius. That elemental combination of air and fire in Joe's chart manifested itself through a volcano of genius ideas with tremendous enthusiasm for change. Aries courage and enthusiasm is positive and infectious and it can generate a warmth and optimism which draws others into their dreams; they can inspire others and are natural leaders. Aries, being the first sign of the Zodiac (and often wanting to go first), can be competitive but equally are willing to help the less fortunate. Aries ruling planet Mars, the god of war, suggests a capacity for being argumentative, head-strong, and short-tempered and literally to 'see-red', this colour being the associated colour with Mars.

In Joe's Natal Chart, there is a stellium of planets in the sign of Aries, a focus and *raison d'être*. The Sun, Mercury and Uranus are all passing through the sign of Aries. The Sun will have given Joe his adventurous and dynamic approach to life. Mercury in Aries will have given him his impulsiveness and quick-thinking, as well as impatience with others and a certain difficulty in concentrating. Freedom loving Uranus will have given Joe a tendency to assert his independence, and a strong individualistic approach in his life. There is a tendency with this placement to prefer to go it alone rather than compromising.

Each astrology sign corresponds to a part of the body, and with Aries it is the head, hence being 'head-strong'. As an adult Joe liked to keep his head of hair immaculate, and in the style of Buddy Holly, with a quiff carefully coiffured with hair cream. Interestingly in the film 'Telstar' about Joe's life, there are several scenes where 'Joe' could be seen nervously rubbing his head when he felt under threat or pressure.

The Moon was in the sign of Aquarius, and there is an emphasis or a need here to retain individuality. It gives an electric attraction, and a need to break with tradition and to try new things, so it can be rebellious. Emotionally there is a 'coolness' and 'detachment' as well as an unpredictability with this placement. The Moon opposes Neptune in Joe's chart and this can suggest a reluctance, or challenge in any emotional commitment too. The Moon is also symbolic of the mother and of domestic life. Since Aquarius corresponds with the eccentric and the unusual, it is interesting to know that up until the age of four years old Joe's mother dressed him as a little girl as she was disappointed that she had not given birth to a girl. Joe's assertiveness, determination, and insistence, meant that she had to stop 'cross-dressing' him before he went to primary school. This is well documented in John Reptschs' biography 'The Legendary Joe Meek; The Telstar Man'.

In terms of his domestic life, as a child he would use his parent's garden shed with borrowed electronic components, building circuits, radios and what is believed to be the region's first working television. In his flat in North London, with very limited resources he built his own recording studio, with mixers, recording equipment and with vast numbers of electrical cables almost everywhere. All of this equipment is Uranus and as it was in his home/parents home this signifies a Moon in Aquarius manifestation. In other words 'at home with inventing, a genius' and equally 'the odd one out at home', the oddity being Aquarius/Uranus.

The sign of Aquarius is ruled by the sky-god Uranus, and Aquarians have brilliant visions about what the world could be like, though can be easily disappointed if their visions are not realised as quickly as they would have hoped. Breaking with tradition and seen as 'unconventional', Aquarius is The Water-Carrier, pouring new fresh water ideas on to the old stagnant, tried and tested. Inventions, computers, technology, television, social shocks, bids for freedom, electrified with electricity, New Age followers, psychics and astrology, are all correspondences and themes connected with Aquarius/Uranus.

In Joe's life Mars and Uranus manifested themselves through his pioneering, inventions, clairaudience and clairvoyance. The sky-god Uranus beckoned to him. He served in the Royal Air Force as a radar technician after World War II and his first civilian job was a television engineer. Interestingly, the astrological symbol for Uranus looks like an old-fashioned television aerial. He got a job as an engineer at IBC and later at Lansdowne, both independent recording studios, neither of which were attached to any record label. This would have nurtured Joe's Moon in Aquarius very well.

Amongst Joes futuristic sounds were 'Telstar' the tune which was 'given' to him clairaudiently from another dimension/realm. 'Telstar' was the first telecommunications satellite - how apt for Uranus! Joe also created an early concept album called "I Hear a New World" by The Blue Men which was ahead of its time. Some of the titles from the album include "Orbit around the Moon" and "Magnetic Field". Given that Joe could not play a conventional instrument, he gave so much to popular music and he was a maverick who operated outside the system, which is hugely impressive. (And very Aries/Aquarius) Joe's unique and innovatory sounds included using pioneering tools, the compressor, close miking, and effects like echo and reverb, as well as sampling.

Joes chart indicates that he had an earthy, materialistic, practical and spiritual side to his personality. The planets Venus and Jupiter are in the sign of Taurus, and Saturn in the sign of Capricorn. Venus in Taurus and Saturn in Capricorn are of particular significance as they are the ruling planets for those signs and so are happiest and can work at optimum level in their own sign. Venus in Taurus will have given him a determination, endurance and persistence and dogged stubbornness, as well as a huge capacity for loyalty, the essence of 'fixidity'. He would have had an appreciation for, art, beauty, the countryside and nature, traditional comfort foods and home comforts, music, all the correspondences of earthy Venus. He would have liked people to have been genuine and 'down-to-earth'. Saturn in Capricorn would have given him caution, ambition, leadership, and he would have made any number of sacrifices to help him achieve and accomplish his ambitions. With Saturn in Capricorn there is a potential for the family feeling neglected because the subject is 'at work all the time', and the subject may declare that it is all for their benefit. This situation is demonstrated in Repsch's book, where there are letters from Joe to his family telling them that he is working very hard, and as soon as he has the success of money from that, he will send it to them, the dutiful and responsible son Joe.

Jupiter in Taurus suggests an abundance of sensuality, and also that Joe enjoyed accumulating wealth and possessions. He may well have lavished presents on those that he cared for, and would have been happy to share his possessions with the people he loved. An example of this is shown in the film 'Telstar', where he buys the singer Heinz suits and a car, and he was happy to share his home with him. Joe's natal Jupiter sextile Pluto aspect suggests that he could obtain anything he desired if he put his mind to it. This aspect can also yield an interest in 'magic', as 'magic' is concerned with the power of the mind over matter. Here, Jupiter is optimistic and philosophical about Pluto's death and rebirth.

Joe was clairvoyant, mediumistic and practiced witchcraft (the craft suited his reverence for nature perfectly). He had a network of friends who were fortune-tellers, mediums, and spiritualists. With Jupiter-Pluto aspect, he had faith belief in the afterlife. It is well documented that in a séance the date of 3<sup>rd</sup> February was given to him. This was of paramount importance, as 3<sup>rd</sup> February was the date that Buddy Holly died, and was also the date that Joe died. In Repsch's book, he writes about Joe frequenting graveyards to make recordings of 'the voices of the dead'.

Geoff Goddard wrote songs for some of Joe's artistes. He was a Sun Sign Scorpio ruled by psychic and penetrative Pluto, and he was naturally 'sensitive' to psychic currents and waves. He wrote the haunting song "Johnny Remember Me", which was about a person that had passed into spirit world, who wanted to get a 'message' to their loved one on the earth plane via a medium. Geoff was training to be a medium and regularly sat in Development Circle. He featured in the psychic press newspaper "Psychic News" where he explained that he received guidance and inspiration for the success of "Johnny Remember Me" from the decarnated Buddy Holly. Both Joe and Geoff sat in séances together at Joes home (Pluto in Cancer).

Joe had two planets in the sign of emotional, intuitive and home-loving Cancer. Those planets were Mars and Pluto which were in conjunction with each other. Mars in Cancer suggests a lot of energy put into the family and the home, an emotional and sensitive individual. This is an excellent placement too for somebody who wants to work at home, which Joe did, and did this in earnest. Mars in Cancer also suggests an interest in D.I.Y in the home, which Joe certainly did through his adaptations, pioneering work and inventions, which were evident in most of the rooms in Joes flat. Pluto in Cancer indicates an intense, intuitive, person with highly charged emotions, a person with 'gut-instincts', 'hunches' and deeply felt feelings like a wave or current of emotion. His Sun squaring Pluto suggests that there is a 'hidden-self' or 'secret-self', a need for privacy, and perhaps an 'obsession with the self' and a 'mysterious self' since Pluto's energy can be compulsive, fixated and obsessed.

Other themes connected with Pluto include; criminality, madness, undercover police, power-struggles sexual taboo, and violence. Society in Joe's time was particularly intolerant of homosexuality and so Joe was not as open about his sexual preferences as he would have liked to have been. Joe was caught performing an 'indecent act' in an 'underground' toilet with an 'undercover policeman' of the vice squad. Joe was found guilty and gained a criminal record. This incident illustrates the dark, underworld energies of Pluto in action.

At times, Joe felt that he was "going mad"; these feelings may have been exacerbated by his use of narcotics. Some people in the business thought that he was "paranoid" (another Plutonian theme). Joe also felt that criminals such as The Krays were 'spying' on him. With Mercury conjuncting Uranus, it is more than likely he was speaking the truth with sudden understanding, and with a depth of intuition, insight and perception. His feelings could have been 'spot-on' as he was naturally gifted with psychic abilities.

At its very basic, we could say that his Mars and Pluto in Cancer equates to a violent death in the home/or the violent death of a woman in the home. Indeed we know that Joe's home actually belonged to his landlady, Violet Shenton, and he tragically took both his own and her life at home. She had been a caring, nurturing, maternal figure in his life which equates with the sign of Cancer ruled by the feminine, emotional, sensitive watery Moon.

To illustrate another indication of Pluto in Cancer, there is now a blue circular plaque on the outside wall of Joe Meek's flat in North London, thanks to The Joe Meek Society. The Society is dedicated to keeping Joe's name and his musical legacy alive. By virtue of Joe '**living, working, and dying here**', it reflects the Plutonian 'death' in the home (Cancer) and the passion and drive of his work also in the home. It was 'compulsory' for Joe that he was at home for career reasons. Here he could experiment, where he obsessively worked on pioneering sounds and techniques, which eventually gave a rebirth and regeneration to sound and recording techniques in the wider world.

Robert George Meek; son, grandson, brother, uncle, lover, friend, business partner, manager, coach and mentor, tenant – who achieved so much both personally and professionally in his short time on this earth plane, a sheer genius.

### ***Thanks and acknowledgments***

Rob Humphreys, The Joe Meek Society

Nick Moran, director of film and play "Telstar"

John Repsch, author of "The Legendary Joe Meek: The Telstar Man" published by Cherry Red Books

Sue Tomkins, author of "Aspects in Astrology" published by Element Books

Andrea was taught by a professional astrologer who VERY interestingly enough, has the same birthday as Joe! What do you make of that then



# MEEKMAIL



## THE HONEYCOMBS



7N15890

THAT'S  
THE WAY

Dear Mark,

I thought you and the Joe Meek members may be interested to know of an LP in my collection. It is titled 'No Introduction' and was released on the Spark label (SRLM 107) and is credited to Clem Cattini, Jimmy Page, Nicky Hopkins, John Paul Jones, Albert Lee, Big Jim Sullivan, Keith David De Groot and Chris Hughes. All the vocals are performed by De Groot. It's basically a rock 'n' roll LP with tracks such as 'Lovin' Up A Storm', 'Breathless', 'Rave On', 'Boll Weevil Rock', and 'Livin' Loving Wreck'. The LP is arranged by Nicky Hopkins, engineered by Glyn Johns and recorded at Olympic Studios in London. It was produced by Alan A. Freeman.

Jennifer Hemmings,  
London.

MN: I wasn't aware of this LP, so thanks for the information Jennifer. I can, however, tell you that the lead singer Keith David De Groot is none other than ex-RGM singer Gerry Temple!!

Dear Mark,

December 16<sup>th</sup> 2012

I'm wondering if you can clear up a little debate we are having online. I have just picked up a copy of The Rally Rounder's 'Bike Beat' flexi-disc on ebay for £5.00. The sleeve notes to the Ritchie Blackmore 'Take It' CD states that Joe got the promo deal and that it is unmistakably The Outlaws. However, Chas Hodges, after being contacted, has said it is NOT The Outlaws.

I've never really thought it sounded like them. Also, Part 1 does not sound like a Meek production but Part 2 does. The company who pressed the disc (Lyntone) were based in Holloway, so that makes it highly likely that Joe recorded it, but who then is the group? I'm guessing sound wise this was 1964. Hope you can shed some light on what is now a big mystery!!

Craig Newton,  
Nottinghamshire.

MN: I can't believe you bought this record for £5 – it's worth £80! I've always thought this to be The Outlaws as it is definitely Ritchie on lead guitar. This was confirmed by Jerry Bloom, who wrote Ritchie's biography. No-one knows more about the legendary guitarist than Jerry, so I was convinced he was on the recording. To check on this, I phoned Mick Underwood, who was the drummer with The Outlaws in 1964. Mick took over the drums from Don Groom in 1963 and stayed with the group until they disbanded in 1965. Mick confirmed it WAS The Outlaws and was recorded at 304. Ken Lungren was on rhythm and Chas was on bass. If Chas denies playing on it, he has either forgotten about it or (more likely) was too embarrassed to admit to the session. It was, after all, a pretty bad record.

Mick tells me he is still playing with his group Mick Underwood's Glory Road. I asked him if he ever played any Outlaws numbers. His reply was "No I bloody don't".

Dear Mark,

December 2012

I recently bought an entertainment pamphlet for our local Morcambe Theatres & Cinemas from July 1962. Billy Fury's 'Play It Cool' film was showing from July 15<sup>th</sup> for seven days, 'It's Trad, Dad' was from July 22<sup>nd</sup> for seven days and at our local dance hall, The Floral Hall, the following stars were appearing – Brook Brothers, Paul Hanford & The Echoes, Alan Klein, Eden Kane, Jackie Lynton & The Jury, Mike Sarne, Tony Holland and The Packabats.

The resident group were Lee Walker & The Travellers. There was a morning session from 10.30am called after the price, 'Only A Bob'.

John Moorhouse,  
Morcambe,  
Lancashire.

In the last Meekmail, Alice Crane wrote in with a query about Ron Edgeworth recording for Joe Meek. For some reason I failed to reply – sorry Alice. Please see Internet News.



Dear Mark,

October 8<sup>th</sup> 2012

The JMS event at Holloway was a great success, even if the beer was £3.90 a pint!! It was just like the old days from the 90's. The Metro was packed. I approached the pub to hear the sound of 'Robot' by The Tornados and about an hour's worth of good RGM music was played. Someone called Marc Robinson came on the stage and did a credible Buddy Holly act. I managed to have a good chat with Dave Kaye, Byron Elwell and Clem. I was shocked to see how much weight Roger Lavern has lost, in fact I didn't even recognise him at first.

Best of all was 'Welcome to Meeksville' emblazoned across Holloway Railway Bridge and I understand that Nicola Shilcock organised all this and she should be congratulated. I also hope the evening will put an end to any hassle between the two Joe Meek societies, being a 'neutral' person to it all.

Hopefully more events will follow and I was surprised not to see yourself, JR and Alan Blackburn there. Talking of Alan, how's this for a coincidence: on the same date (October 4<sup>th</sup>) in 1975, at a party for Alan's younger brother's 21<sup>st</sup> in 'darkest' Peckham, I met my future wife for the first time – 37 years to the day that the 'Telstar 50<sup>th</sup> Anniversary' event was held. And as you know, Joe was 37 when he died.

Jim Blake,  
Palmer's Green,  
N. London.

Dear Mark

January 9, 2013

It has been quite a year and I confess that I'm a bit overwhelmed by the reviews the book has received. When David informed me that Record Collector Magazine had listed *What About Us?* in their top picks for 2012 I must admit, I was a bit teary. For me it was a completely unexpected shock, but I did feel that it certainly validated the work that I knew I had put into the book. I was so very pleased with all the reviews and have shown the one in *Thunderbolt* to everyone who's come by the house. I still can't thank you enough for your extremely kind words about the book and I am so glad that you're enjoying it. I should also tell you that I have added nearly 60 groups and almost 100 new photographs for the second edition, as well as updating information on nearly 50 of the groups in the first edition. As you can appreciate, that won't be coming out for bit yet.

I can tell you I spent a lot of time doing research and as you saw from the acknowledgements, I was so very fortunate to have made contact with the members of so many of the groups, and/or family members and friends. I found myself working many times for 10 or 11 hours a day and sometimes six days a week. All in all it was two and a half years in the making, and I have to say I'm quite proud of it. I wanted so much to acknowledge all of these wonderful musicians who were part of one of the most amazing periods of musical history because in my view they very much deserve to be recognized and remembered.

I am well into the second volume which I have titled, *What's That Sound? A Rocklopedia Of Britain's Other Recording Groups 1967 – 1969*. Like the first volume, I wanted to use the title of a single by a group in the book and was lucky enough to have found one in the A groups. As 1967 was the start of the psychedelic period, the title seemed to fit and I also thought it went well as a set with *What About Us?* I'm working full tilt on the second volume as I would love to have it out in time for this coming Christmas. Knowing now how much lead time I need in order to have it out by then, it means I'm going to be working long hours again. But, I love it so that doesn't matter.

I also wanted to ask you about how I might make contact with a person I understand is a member of the Joe Meek Society. His name is Keith Dangerfield. While doing research on a group called *Keith Dangerfield & The Way Ahead* I learned that he lived on Holloway Road not far from Joe's studio. The group was also known as The Glass Opening and both groups released a single in July, 1968. It would be great if I could get in touch with him to find out who the group's member were and a bit more about them. Anything you might be able to do in that regard would be greatly appreciated and I would acknowledge that in the book.

Bruce Welsh  
Canada.

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Dear Mark,

November 14<sup>th</sup> 2012

Thanks for the latest copy of Thunderbolt – great front cover. Good to see Frankie Laine mentioned as I have always been a fan of 'Mr Leather Lungs'.

Further to your interesting article on Joe's death discs, I had never heard John Leyton's version of 'Tell Laura I Love Her' as it is not included on my LP of John's RGM recordings. I have the Ricky Valence version on the Columbia label and Ray Peterson's version on a CD compilation. I found the track on iTunes and in my opinion I thought it had a completely different feel to the other two versions. The backing to John's voice was very mystical. Is it Lisa Gray's angelic voice in the background?

Out of interest I have noticed lately that iTunes seem to have many more of Joe's tracks available now, one compilation in particular caught my eye which is 'The Joe Meek Productions' collection of 144 songs which you can purchase for £3.49.

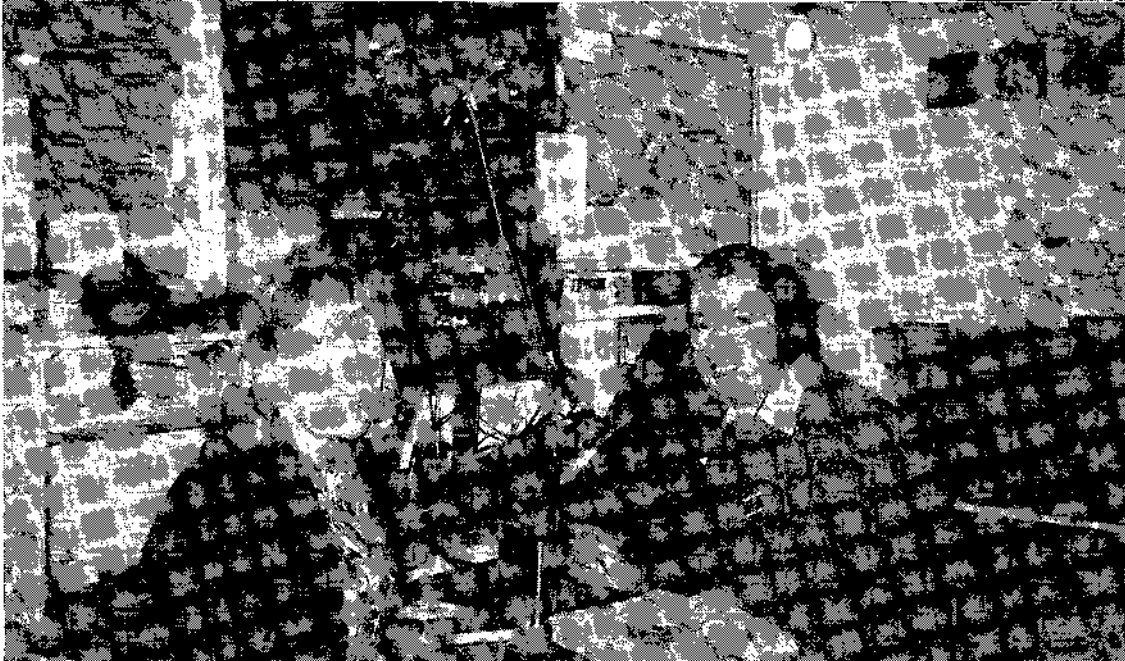
What a bargain!

John Foster,  
Enfield.

MN: John Leyton's version of 'Tell Laura I Love Her' is included on his 'Anthology' CD. Prior to recording with Joe, Lisa was part of The George Mitchell Singers and The Cliff Adams Singers. This led to freelance work and she was on a number of various pop singles. It's never been official, but I very much doubt if Lisa was on 'Tell Laura...' When she was interviewed by the JMS exactly 21 years ago, she never mentioned this single but spoke at length about 'Johnny Remember Me'.

Therefore I would say she wasn't on 'Tell Laura...' Incidentally, Lisa described Joe's toilet as 'horrendous'.

Below is a photo of Lisa being interviewed by JMS member Mike Guy at the Hospital Radio station at Lymington in Hampshire.



Hi Mark,

November 3<sup>rd</sup> 2012

Just been reading 'Guitarists 100 Guitar Heroes' in which Jimmy Page states that he was invited to join Red E. Lewis Rock 'n' Roll band by their driver, Neil Christian. After a while the driver became lead singer and the band became Neil Christian & The Crusaders. On the subject of Red (Billy) the CD by Home, 'Pause For A Hoarse Horse' (on the Sony Rewind label, 1971) explains about two of the brothers in songs; George who was hardly ever at home, always out and about, led a bit of the Jack the Lad type of life, is explained in the song called 'Family'. On the other, track 4, is all about Billy, Jimmy Page and Jerry Donahue. Track 3 was in Mick's mind all about my old van which carried us all over the place. It was never crushed, well not when we had it. Hope this answers some of Graham Sharp's questions in Thunderbolt. Almost all of Mick's songs were about his family, friends and situations that were happening in his life.

He is sadly missed – a great musician, song writer and friend. He painted mind pictures with his wise words. I said to him once "What kind of idiot are you?" He replied "I don't know. How many kinds are there?" A better answer than my question and that was the character of this great man. R.I.P. Micky.

Roger Hall,  
Stoke Fleming,  
Devon.

DIANE AND THE JAVELINS: Heart and Soul; Who's The Girl (Columbia DB 7819). Hoagy Carmichael oldie, beat-laden here . . . slower than the old Jan and Dean version, Joe Meek recording of excitement. ★★ ★

SCREAMING LORD SUTCH's "Dracula's Daughter" is the usual monstrous saga that defies human description. Musically, it's nowhere but in horror appeal; it has a certain ghastly attraction. (Oriole).

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