



1964

FIRED by his live experiences with The Konrads and searching for an escape from his ad agency job, David resolves to make a go of music with George Underwood.

David is the focal point on vocals and saxophone when they form The King Bees with three older musicians, playing hard-edged R&B.

A cheeky appeal for financial backing to magnate John Bloom results in contact with agent/manager Leslie Conn, who also handles another unknown, Marc Bolan.

Conn signs a deal with Decca for a single, 'Liza Jane', with 'Louie, Louie Go Home' on the B-side. David leaves his day job and becomes a fully fledged professional musician.

Promotion for the single includes an appearance on *Ready Steady Go!* and BBC TV's *The Beat Room*, with David also playing saxophone.

The failure of 'Liza Jane' to chart leads to the disbandment of The King Bees. Conn has already hooked David up with The Manish Boys from Kent, though tensions arise over billing and David finds himself shuttling between Bromley and their base in Maidstone.

Davie Jones & The Manish Boys play R&B venues all over south-east England but struggle to make an impact. David makes his first appearance at Soho club the Marquee, which will become a significant venue in his life. He also meets girlfriend Dana Gillespie there.

In an attempt to create a stir, David forms The Society For The Prevention Of Cruelty To Long-Haired Men, again appearing on national TV.

The band secure a slot on the last six dates of a tour of northern England and Scotland with The Kinks, Marianne Faithfull and Gene Pitney. However, they do not receive billing, and the year ends with few gigs arranged and no recording deal.



PREVIOUS SPREAD: Davie Jones, comfortable in his first professional record company photo session.

THIS PAGE

ABOVE: David with The King Bees. Front row, left to right: Roger Bluck, Robert Allen, Dave Howard and George Underwood.

BELOW: Leslie Conn, David's first manager (photographed in 1986).



January – February

Aside from playing a couple of gigs with The Wranglers (for whom he'd tentatively auditioned a couple of months previously), one at Biggin Hill Hillside Youth Club, David concentrates on forming a new group, one in which he will be the focal point.

David finds a trio working together in Fulham, south-west London: drummer Robert Allen, guitarist Roger Bluck (born Roger Beresford Fluck) and bassist Dave Howard (born Francis David Howard).

It's likely that David has recruited them via a classified advert in music weekly *Melody Maker*, though in time David will claim that they met at a barber's shop.

Allen, Bluck and Howard form the backbone of new band The King Bees, after blues harp legend Slim Harpo's song 'I'm A King Bee'. This is the standard approach of the era – for example, The Pretty Things have taken their name from a Bo Diddley track while The Rolling Stones are named after Muddy Waters' 1950s song 'Rollin' Stone'.¹

Taking the role of lead vocalist and tenor sax player, David decides on the stage name Davie Jones and recruits George Underwood as co-vocalist, guitarist and harmonica player. The other three musicians are around five and six years older than David and Underwood, and their approach is distinctly bluesier than that of The Konrads.

"At the time we really got into the blues," said Underwood in 2008. "That's what we wanted to do with The King Bees, but we could never actually achieve the sound we were looking for."

Rehearsing at Roger Bluck's home in Tournay Road, Fulham, there are occasional live excursions, either billed as The King Bees or with Davie Jones' name up front. Wearing jeans and T-shirts with a piratical flourish – David often sports fancy high-cut boots from London's fashionable theatrical shoe supplier Anello & Davide – The King Bees focus in their set on Muddy Waters' oeuvre, including 'Got My Mojo Working' and '(I'm Your) Hoochie Coochie Man', and supplement it with a couple of Chuck Berry covers as well as Harpo's 'I'm A King Bee' and a version of the traditional song 'Little Liza Jane' as performed by Huey 'Piano' Smith on his 1957 single of the same name.

There is also a residency at the Bricklayers' Arms² in south London's Old Kent Road, as David recalled in 1993: "We were a very typical Americanised London rhythm and blues outfit... quite influenced by [leading R&B act of the day] The Downliners Sect. We did a lot of pub work. We played the Bricklayers' Arms quite regularly but that's not there any more. I know, because I was showing Iman around David's London last year and half of it's bloody gone."

The regularity of the Bricklayers' bookings is a consequence of a smart policy operated by the landlord: he allows groups to play on 'talent nights', where there is the possibility of being spotted by A&R scouts, so doesn't pay performance fees. "The landlord there was a bit cunning," recalled George Underwood. "Every night was talent night and anyone could get up and play. But you weren't paid anything. It was on the pretext that record company scouts might see you, but that was rubbish. It was only the regular old drinkers you would play to."

David meanwhile maintains his job at Nevundy-Hurst. Local girl Rosemary Olive (now Mason), recalled in 2009 meeting David and George: "David and Georgie, they were so young and so cute, I can even remember the first day I met them at Bromley Fair [held on Bromley Common], as if it was yesterday." She also recalled meeting David on the London train: "David always wore very different clothes from the rest. In fact he looked so strange it used to embarrass me sometimes. I would see him get on the train to central London and would say to myself, 'Please don't sit with me!' But he would and it was fine really. He was very fashion conscious and a very talented commercial artist. I was very impressed with the work he showed me."

One evening Rosemary Olive bumps into David at a dance at the Orpington Civic. "I was with my girl friends and he walked up in his way-out clothes and dyed hair and said, 'Hello,'" she later recalled. "He really looked so different it was a bit embarrassing."

1. The Stones feature a version of 'I'm A King Bee' on their self-titled debut released in April 1964.

2. Situated at the junction of the Old Kent Road and New Kent Road, the Bricklayers' Arms was close to Mason Street, where David's early exemplar and Britain's first pop star, Tommy Steele, was born.

March

Frustrated by the lack of income on the live R&B circuit – by now highly competitive – and eager to find a way out of his day job, David sends a letter to John Bloom, a high-profile media figure whose self-service laundry empire has made him millions. Bloom is a staple on Britain's celebrity circuit, which by now includes The Beatles.

Signing himself Davie Jones, David lobbies Bloom for financial help for The King Bees. The magnate, impressed by the youngster's pluck but unwilling to become directly involved, sends David a telegram containing the telephone number of a music business contact, Leslie Conn.

David calls Conn and a meeting is arranged at the home of an acquaintance of Conn's named Ronnie Pressman in Albion Street in London's Bayswater.

Conn said later he recognised David's natural charisma: "He was as broke as any of the kids in those days but he walked around like a star and was prepared to work very hard for success."

As a try-out, Conn engages The King Bees to perform at Bloom's wedding anniversary party,¹ held at Soho niterie Jack Of Clubs (owned by popular restaurateur Jack Isow).

The King Bees' appearance and loud brand of R&B aren't well received. "We were in jeans and rather shabby looking," said Underwood in 1993. "Even from the first number – 'Got My Mojo Working' – the crowd weren't quite sure what was going on. We didn't exactly get the bird but they just couldn't handle it."

Attended by such leading personalities as singer-turned-actor Adam Faith and comedian Lance Percival, the party is an opportunity to make an impression with a high-profile crowd, but David's hopes are dashed. Some audience members complain, holding their hands over their ears, and David is moved to tears (though the band do finish their set and receive a £100 performance fee).

After the show, Conn provides consolation: "Don't worry David, I liked it," he tells him.

1. Also on the bill are The Naturals, a London band whose set consists of covers of Beatles songs. Known as the 'Cockney Beatles', they score their only hit later in the year with their version of 'I Should Have Known Better'.

April

Conn decides to represent David and visits him and his parents in Bromley. Since he is under 21, David's parents sign the five-year management contract Conn has prepared. This contains an option for renewal for a further five years. Conn also agrees to manage the rest of The King Bees on a non-contractual basis, and arrange live bookings.



In this year...

January

AUDITION by David's former bandmates The Konrads for independent music producer Joe Meek at his famed studios in Holloway Road, north London.

Friday 13 March

PERFORMANCES by blues legend Sonny Boy Williamson. British singer Long John Baldry and west London outfit The Yardbirds open the Marquee in its new premises at 90 Wardour Street, Soho. Previously the club was situated nearby at 165 Oxford Street.

This was David's favourite venue for much of the 60s. He played his last concert there – a recording for US TV – in October 1973.

Thursday 26 March

RELEASE of 'Everything's Alright' by The Mojos. It was the group's only Top Ten hit: David included a version on his 1973 covers album *Pin Ups*. (► 19.10.73)

LEFT: An original King Bees Decca promo photo.

RIGHT: An original Davie Jones Decca promo photo.

BELOW: Signed publicity shot for The King Bees.



Davie Jones



"Leslie was wonderful. He was so supportive but I think he really didn't know what to do with me," said David in 1993.

May

Conn negotiates a record deal for a single release with Decca, and sits in on a recording session at the company's studios in West Hampstead, scene of The Konrads' failed audition six months previously.

Here The King Bees record two tracks for a single to come out on Decca's Vocalion imprint. The A-side is their version of 'Liza Jane' and, in the style of the times, the manager claims sole credit as part of the financial arrangement he has reached with David for obtaining the Decca deal.

"David and I put that number together in my mum's kitchen," Underwood said in 2009.

Conn later claimed he had made some contribution to what was already the band's arrangement: "When the boys were jamming, they came up with a six-bar blues, which everyone uses. As they were doing that I came up with my own idea and we improvised and the song came together."

B-side 'Louie, Louie Go Home' is a cover of Paul Revere & The Raiders' 1963 track 'Louie, Go Home'. The King Bees' recording borrows from The Beatles' sound, especially David's Lennon-esque vocal intonation.

The music publishing for 'Liza Jane' is handled by Dick James, a friend of Conn's who also represents

the songs written by Lennon & McCartney.

Thursday 4 June

With the heading 'Bloom Goes Into Pop', London's daily paper the *Evening News* claims that the tycoon has signed up 'Davy Jones and the King Bees from Bromley'. In the article, David relates the tale of the Jack Of Clubs gig: "We turned up in jeans and sweatshirts," grinned Davy. "It turned out to be a tie and tails do."

Friday 5 June

The release of 'Liza Jane'/'Louie, Louie Go Home' garners generally positive press: *New Musical Express* says the group 'lack melody, but compensate with a terrific beat' while David's local paper, the *Bromley Times*, claims he was 'introduced to show business at the age of 10'.

Writer Leslie Thomas¹ features the group in his *Evening News* column, having been tipped off by David's father, who regularly supplies him with news stories relating to Dr Barnardo's.

"One day he [John Jones] had something different to offer," recalled Thomas in 1984. "My son David,' he said, 'is a pop singer. I think he sounds terrible but he must be some good because he's made a record. Do you think you could give it a mention?"

The single is credited to Davie Jones & The King Bees, though right up until it went to press David had been contemplating the group name Tom Jones & The Jonahs. By the following January, fellow Decca artist Tom Jones will score his first number one hit with 'It's Not Unusual'.

David wrote about this period in 2001: "I seriously wanted a name change. The first attempt of several. This one was adopted for about three weeks. I even did a photo session for it apparently. The name? Tom Jones."

1. Author best known for his comic army reminiscence *The Virgin Soldiers*, which became a successful film for which David appeared as an extra in 1968.

Saturday 6 June

David makes his television debut on BBC1's *Juke Box Jury*, first standing behind a screen while the panel – actresses Diana Dors and Jessie Matthews, comedian Charlie Drake and promoter/manager Bunny Lewis – listen to 'Liza Jane'.

They vote it a 'Miss' (as opposed to a 'Hit') and David makes his small-screen debut, appearing from behind the screen to shake the judges' hands. Underwood is in the audience and afterwards he and David meet popular crooner Matt Monro backstage. The show is broadcast from BBC's Wood Lane Studios in west London. David will come here often for TV recordings over the coming years.

Sunday 7 June

► The King Bees play at The Bedsitter, 120 Holland Park Avenue, in Notting Hill, London.

Wednesday 17 June

Brighton *Evening Argus* reporter (and later BBC Radio One DJ) Anne Nightingale sums up 'Liza Jane' as 'straight R&B with a strong Cockney inflection'.

Friday 19 June

The King Bees perform 'Liza Jane' (with David also playing saxophone) on *Ready Steady Go!*, recorded at Studio 9, Television House, Kingsway, in London's Holborn.¹ Broadcast by Rediffusion on 21 June.

Also on the bill is John Lee Hooker. David spies the blues legend in his dressing room and tells Underwood, "Go and look at his hands, they're amazing."

1. Autographs signed by David and two members of The King Bees at *Ready Steady Go!* were offered for sale in 2007 dated 19 June. *Record Mirror* incorrectly notes the name of the group in its TV listings as 'Daryl Quist and The King Bees' in its issue dated 20 June 1964.

July

David is fired from his job at Nevundy-Hurst after a blazing row with his employers; late-night gigging and full-time job evidently don't mix. David told journalist George Tremlett in 1967: "I was playing tenor sax with a group in the evenings, then I had a bust-up at work, and I decided to leave the job and become a musician."

His father agrees to provide financial support as



In this year...

June

AUDITION by The Manish Boys for Joe Meek at the north London studios where The Konrads had performed a similar audition for the producer five months earlier.

The collection of 1,850 tapes recorded by Meek, including The Manish Boys' and The Konrads' auditions, was auctioned by Live Auctioneers in September 2008, though none featured David.

David announced on his website in 2008: "I never worked with Joe Meek, never even met him... would have loved to have though."

RELEASE of 'I Wish You Would', the debut single by the Yardbirds. The band were particular favourites of David's. With similar features to lead singer Keith Relf, David grew, styled and dyed his hair blond to match Relf's. Sometimes mistaken for him by Yardbirds fans, David even signed autographs as Relf. "Looking like him was an excellent way of chatting up girls," David admitted in 2001.

David recorded two songs made popular by the Yardbirds for *Pin Ups*: 'I Wish You Would' and 'Shapes Of Things'.

Monday 1 June

RECORDING of tracks for The Beatles' soundtrack *A Hard Day's Night* at Abbey Road studios. Ken Scott, 17, was second engineer and this was his first session for the band. In the early 70s Scott co-produced David's albums *Hunky Dory*, *The Rise & Fall Of Ziggy Stardust & The Spiders From Mars* and *Aladdin Sane*.

Monday 29 June

DEATH of musician Eric Dolphy (born 20 June 1928). The saxophonist, flautist and clarinet player's free jazz style was a formative influence on David's approach to sax playing.

LEFT: 'Liza Jane' press release.

LIZA JANE

Friday 5 June 1964

RELEASE of 'Liza Jane'/'Louie, Louie Go Home',¹ David's first single is released, issued on Vocalion.

© Davie Jones and The King Bees

A 'Liza Jane' (Conn)

B 'Louie, Louie Go Home' (Revere/Lindsay)

Davie Jones (vocal, tenor sax)

George Underwood

(rhythm guitar, harmonica, vocal)

Roger Bluck (lead guitar)

Dave Howard (bass)

Robert Allen (drums)

Produced by Leslie Conn

Engineered by Glyn Johns²

(Vocalion-Pop V.9221)

1. 'Liza Jane'/'Louie Louie Go Home' was reissued as a single on the Decca label on 29 September 1978.

2. George Underwood believes that the young engineer Glyn Johns – who would go on to work with the likes of The Rolling Stones and The Who – was responsible for producing 'Liza Jane' and 'Louie, Louie Go Home'. Johns also worked on David's next two singles as engineer. (▶ 5.3.65/20.8.65)



TOP RIGHT: The King Bees.

FAR RIGHT: Original 'Liza Jane' single.

BOTTOM RIGHT: 'Liza Jane' rare A4 Vocalion promotional leaflet.

ABOVE: 'Liza Jane' sheet music.



he dedicates all his time to making it in the music business.

"I just couldn't stand the pace – the advertising world was too much for me and I didn't have any interest in it," David said in 1993. "It was just so boring trying to compete with sketching out raincoats and things."

In 2000 David mentioned that, after losing the job, he applied for a post with agency J. Walter Thompson but was unsuccessful: "I failed and so did my enthusiasm for commercial art."

To provide David with ready cash, Conn arranges for the young musician to repaint his offices in Denmark Street (London's Tin Pan Alley) with another of his charges, Mark Feld (later to become Marc Bolan).

These are the inauspicious circumstances under which the pair (who will later become rivals and friends) first meet, though it appears neither is cut out for a career in interior decoration. Conn returns to find the paint-job half finished and his office deserted. He pays Underwood to complete the job.

Conn meets R&B outfit The Manish Boys at Soho's famed music industry rendezvous La Gioconda coffee bar in Denmark Street.

The group – horn player Paul Rodriguez, lead guitarist Johnny Edward Flux, Woolf Byrne on baritone sax, keyboard player Bob Solly, bassist John Watson and drummer Mick White (born John Whitehead) – are eager for success.

Having previously worked as The Band Seven, they have recently adopted their name from the title of Muddy Waters' 1955 single 'Mannish Boy'. Based in Maidstone, Kent, they have played unbilled support slots at such Soho clubs as the Marquee, The Scene and The Flamingo, also in Wardour Street, and built up a following at such regional venues as the Astor Theatre in Deal and Sellindge Village Hall, both in Kent.

"Those places were really good for us," said Woolf Byrne in 1993. "We travelled about in a battered Dormobile. I drove because I was the only one over 21 with a licence."

Bassist John Watson is currently taking vocal duties but when Conn suggests they audition David as a potential frontman, the group are receptive.

Sunday 19 July

Conn drives David to audition for The Manish Boys in the garage of Paul Rodriguez's home at 4 Heathside Avenue, Coxheath, near Maidstone in Kent.

Expecting a black American soul singer, they are initially unimpressed by "this thin guy with long blond hair", said Rodriguez in 1992.

Yet when he joins in with the rehearsals, David wins the group over. "You could clearly see he was incredibly talented, much more talented than any of us," said Rodriguez. "He was a better sax player than me. He was also doing a bit with guitar too, working up a good rhythm guitar style."



David presents his fellow musicians with a copy of 'Liza Jane' and sings an *a cappella* version of a new song he has written, 'Don't Try To Stop Me'.

The Manish Boys like what they hear. It is agreed that David should join them as frontman but, for the time being, he also continues with The King Bees.

Saturday 25 July

David makes his debut with The Manish Boys at Chicksands US Air Base Leisure Centre,¹ Shefford, Bedfordshire.

His and John Watson's long hair provokes homophobic remarks from a member of the US personnel.

1. From 1950 Chicksands was home to the American Servicemen of the 774th Air Base Group. The US Air Force remained at Chicksands until 1995. It is now the MOD's National Defence Intelligence and Security Centre (DISC). All of the air bases played by David in 1964/65 were for USAF.

Sunday 26 July

The Manish Boys, Eel Pie Island Jazz Club, Twickenham, Middlesex.

This is David's first known appearance at the jazz and blues venue in the Eel Pie Island Hotel, the crucible for the British R&B scene. "The worst thing about playing on the island was getting the gear over the bridge, that was a real pain," recalled Bob Solly in 2008.

Monday 27 July

Davie Jones And The King Bees performance of 'Liza Jane' in front of an audience on *The Beat Room* is broadcast. When this fails to lift interest in 'Liza Jane', David leaves The King Bees and they disband.¹

David throws his lot in full-time with The Manish Boys. Although he forges some strong friendships with band members, it is generally not a happy period. Their insistence on remaining in Maidstone proves a consistent problem.

"I didn't really like that band at all," David confessed in 1987. "It was rhythm and blues, but it

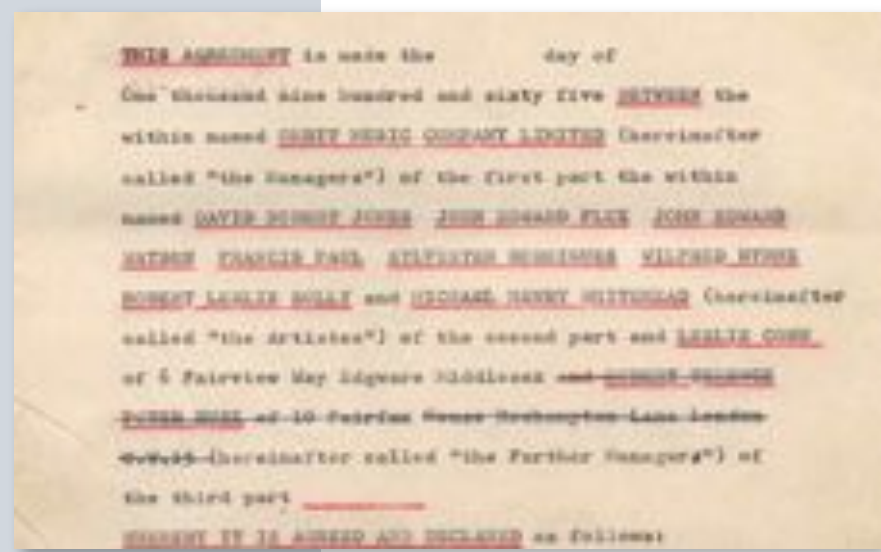


TOP: Record Mirror, 20 June.

ABOVE: George Underwood, school-friend, original Konrad and David's right-hand man in The King Bees.

In this year...

July
RECRUITMENT of Mick Ronson to The King Bees, not David's band but another combo inspired by The Rolling Stones and based in Hull, Yorkshire.



ABOVE: Draft copy of David Jones' and The Manish Boys' management contract, July 1964.

BOTTOM LEFT: Davie Jones And The King Bees on BBC TV's *The Beat Room*. David was also a member of The Manish Boys when he appeared on this programme.

BOTTOM RIGHT: *Radio Times* entry for *The Beat Room*.



claimed in 2009. However, Bob Solly said in 2009: "Davie turned up with John Watson at my place one day and was all bruised from having been punched in the street for having long hair. I suppose he was very effeminate looking."

1. Ex-King Bees' Roger Bluck and Dave Howard teamed up with guitarist Colin Reece to form The Spectrum, which survived until 1968. Bluck and Reece later appeared in The Bully Wee Band, before departing to play in country and western groups. Drummer Bob Allen emigrated to the US and joined The Fabulous Minnets. Les Conn introduced Underwood – then still studying at art college – to producer Mickie Most, for whom he recorded a single in 1965.

Saturday 1 August

► Davie Jones & The Manish Boys, Valley Hotel Assembly Room, 7 Station Avenue, Caterham, Surrey.

With David on board, the group's repertoire is reliant on tracks made famous by James Brown, David having already impressed his bandmates with his copy of Brown's 'Live At The Apollo'.

"It was absolutely amazing, just what we had been waiting for, fantastic," enthused Rodriguez in 1992. "We all enjoyed that music and featured it live. Davie and John Edward worked particularly well together on stage." David tries to steer The Manish Boys towards the sax-led music of Sounds Incorporated but they are happy to ape the commercial sound of Georgie Fame and James Brown. Mose Allison songs also creep into their repertoire, though the singer's material will appeal more to David in later years.

During August, the group make an open-air appearance in a field near Maidstone. "There was hay stacked up around the makeshift stage," said Solly in 2007. "It was a hot day but no one turned up to see us, so we decided to enjoy it as a paid practice session. I clearly remember David doing (The Kinks' hit of that summer) 'You Really Got Me'."

Monday 17 August

► Davie Jones & The Manish Boys, Astor Theatre, Stanhope Road, Deal, Kent.

wasn't very good. Nobody ever earned any money. The band was so huge it was dreadful. And I had to live in Maidstone."

The other members often play down David's input in local press reports, but this is the least of his problems. On one occasion he is subjected to a violent attack.

"Maidstone prison is one of the biggest in England," said David in 1987. "It's the only time in my life I've ever been beaten up, by some ex-prisoner I suppose. I don't know. This big herbert walking down the street just knocked me on the pavement and, when I fell, proceeded to kick the shit outta me. I haven't got many good memories of Maidstone."

Byrne has subsequently disputed this: "I am pretty sure we would have heard of such an incident," he



ABOVE: Davie Jones & The Manish Boys photographed in Moat Park, Maidstone. From left to right: Davie Jones (vocals, sax), Woolf Byrne (sax), Mick White (drums), Bob Solly (keyboard), John Watson (guitar, vocals), Johnny Flux (guitar, vocals) and Paul Rodriguez (sax).

Willow Street, Romford, Essex.

Earlier in the day the band meet with Decca A&R man Mike Smith and also audition for the Star Club.

Saturday 26 September

► Davie Jones & The Manish Boys, Acton Town Hall, Winchester Street, London W3.

Tuesday 28 September

► Davie Jones & The Manish Boys, The Jolly Gardeners, 266 Twickenham Road, Isleworth, south-west London.

Wednesday 30 September

A recording date for David and band with Richard Lloyd at Decca Studios, Broadhurst Gardens, West Hampstead is cancelled.

Thursday 1 October

Davie & The Manish Boys meet with Dick James at 2.30pm.

In 2009, Woolf Byrne recalled the meeting:

"James was keen to sign us and offered us a deal. But we really needed bookings and we weren't convinced that signing to him would get us more work. It was probably a mistake to pass on it because no doubt we would have made more records with his help."

Friday 2 October

► Davie Jones & The Manish Boys, Borehamwood, Herts.¹

A booking at RAF Bentwaters, near Woodbridge, Suffolk, is cancelled for 3 October. (This would have again been for the USAF.)

1. The home of Elstree film and television studios. David would later return as a star to make numerous TV and film appearances there, including *Labyrinth* and a Christmas show with Bing Crosby in 1977.

Tuesday 18 August

The *Chatham Standard* reports that The Manish Boys 'are now backing Decca recording star Davie Jones, whose group, the King Bees, are no longer with him.'

Wednesday 19 August

► Davie Jones & The Manish Boys, Eel Pie Island Jazz Club, Twickenham.

They share the bill with Long John Baldry And His Hoochie Coochie Men (featuring Rod Stewart on vocals and harmonica).

Sunday 30 August

► Davie Jones & The Manish Boys, Savoy Ballroom (in the former Hippodrome Theatre), St Nicholas Street, Ipswich, Suffolk.

The group travel to the gig as usual in an unreliable second-hand 12-seater Commer van, driven and maintained by Byrne.

Wednesday 2 September

► Davie Jones & The Manish Boys, Eel Pie Island Jazz Club, Twickenham.

A diary item runs in the September edition of Kent-based magazine *Beat 64*: 'Decca Recording Artists, Davey Jones, interested in Maidstone group to provide backing for recording and TV dates. Wonder who?'

Wednesday 9 September

► Davie Jones & The Manish Boys, RAF Wethersfield, near Braintree, Essex.

Like Chicksands, this base is occupied by the US Air Force.

Saturday 19 September

► Davie Jones & The Manish Boys, The Scene, Ham Yard, Soho, London.

David and the band are wary of the club's reputation for attracting pill-popping mods.

"We didn't even drink," said Bob Solly. "We all smoked cigarettes but none of us, including David, were interested in drugs in any way."

Pete Townshend later recalled its importance: "The Scene was really where it was at, but there were only about fifteen people down there every night. It was a focal point for the mod movement. I don't think anyone who was a mod outside Soho realised the fashions and dances all began there."

Monday 21 September

► Davie Jones & The Manish Boys, Invicta Ballroom, High Street, Chatham, Kent.

Wednesday 23 September

► Davie Jones & The Manish Boys, Medway County Youth Club, Maidstone Road, Chatham, Kent.

Friday 25 September

► Davie Jones & The Manish Boys, Willow Rooms,

BELOW: Bob Solly's Manish Boys set list and notation.

Monday 5 October

David and The Manish Boys attend a meeting with leading independent record producer Mickie Most¹ at his office, 101 Dean Street, Soho, following an audition at Charlie Chester's Casino, 12 Archer Street, the previous week.

1. Most, working as an independent producer, signs acts to EMI, Decca and other major labels.

Tuesday 6 October

Following a meeting with producer Mike Smith the previous month, David and The Manish Boys record three tracks for Decca during an evening session at Regent Sounds¹ studio at 4 Denmark Street.² David and band are paid for the session. The recordings are not demos but are made for an actual single. Tracks recorded are Barbara Lewis' 'Hello Stranger', Gene Chandler's 'Duke Of Earl' and Micky & Sylvia's 'Love Is Strange'.

Attempts by Smith³ to harmonise David's and John Watson's voices via a single microphone prove unsuccessful and the deal is not forthcoming.⁴

1. Regent Sounds was a popular and inexpensive studio owned by Bill Farley, also its chief engineer. Regent was put on the map when The Rolling Stones recorded their debut LP there in 1963. Farley provided the lyric for the Pretty Things' hit 'Rosalyn', later covered by David on *Pin Ups*. (► 19.10.73)

2. In the mid-70s, The Sex Pistols lived and rehearsed at No. 6.

3. Mike Smith is notable for having witnessed a performance by The Beatles at The Cavern in Liverpool in December 1961 and recommended them to Decca, who famously rejected them.

4. Decca has not retained a copy of the master tape. Acetate recordings (if any exist) have yet to surface.

Wednesday 7 October

► Davie Jones & The Manish Boys, Eel Pie Island Jazz Club, Twickenham.

This is the second time they share the bill at the Eel Pie Island club with Long John Baldry And His Hoochie Coochie Men with featured vocalist Rod Stewart.

They also share the first-floor dressing room. Changing before the show, Stewart reveals he is wearing knickers. "We asked him why he wore girl's underwear and he said it was because they were more comfortable," said Solly in 2007.

Friday 9 October

► Davie Jones & The Manish Boys, Finchley, north London.

Saturday 10 October

► Davie Jones & The Manish Boys, Newmarket, Suffolk.

An advert lists the group at a dance evening at St Margaret's Hall, Orchard Street, Rainham, Kent. Solly later said that his diary notes state that they only played in Newmarket; it is likely the Rainham booking was not met.

Monday 12 October

The group return to Regent Sounds, Denmark Street, for an evening session, re-recording the three tracks attempted the previous week.

Tuesday 13 October

► Davie Jones & The Manish Boys, Putney, south-west London. This is likely to be the Putney Ballroom at St Mary's Hall, Putney High Street.

Earlier in the day, David and band have a 1.00pm appointment with TV producer Barry Langford (a friend of Les Conn's) at Regent Sounds studio. Davie & The Manish Boys will appear on his new BBC2 TV show early in the New Year.

Saturday 17 October

► Davie Jones & The Manish Boys, Tower Ballroom, Lee-on-the-Solent, Hampshire.

Wednesday 21 October

► Davie Jones & The Manish Boys, Medway County Youth Club, Maidstone Road, Chatham, Kent.

Earlier, David and the band audition for Arthur Howes. He is in need of a replacement act for the remaining dates of a UK group package tour headed by Gene Pitney, which is about to start.

Sunday 25 October

► Davie Jones & The Manish Boys, Tower Ballroom, Lee-on-the-Solent, Hampshire.

Saturday 31 October

► Davie Jones & The Manish Boys perform close to David's hometown at Justin Hall, West Wickham.

November

Beat 64 magazine confirms that David has joined forces with The Manish Boys and reports that their new single will be a version of Barbara Lewis' 'Hello Stranger' on Decca.

Monday 2 November

Headed 'For Those Beyond The Fringe', an article by Leslie Thomas in the *Evening News* covers David's founding of long-haired lobby group The International League For The Preservation Of Animal Filament.

David, who is named as the president of this body, tells Thomas:

"It's really for the protection of pop musicians and those who wear their hair long. Anyone who has the courage to wear hair down to his shoulders has to go through hell. It's time we united and stood up for our curls.

"Screaming Lord Sutch, P.J. Proby, The Pretty Things and, of course, The Stones and The Beatles – we want them all as members. You've no idea the indignities you suffer just because you've got long hair. Dozens of times I've been politely told to clear out of the lounge bar of public houses.

"Everybody makes jokes about you on a bus and if you go past navvies digging in the road it's murder!"

This is the beginning of a publicity campaign which, within a couple of weeks, results in David's first national television interview.

Friday 6 November

► Davie Jones & The Manish Boys, the Marquee Club, 90 Wardour Street, London.

Supporting Gary Farr & The T-Bones,¹ this is David's first appearance at the club and is something of a coup, since bookings at the Wardour Street venue are difficult to obtain.

With his long blond hair, David attracts the attention of 14-year-old audience member Dana Gillespie. The well-born Gillespie is music mad, attending clubs such as the Marquee nightly. She recalls: "One night there was Davie Jones and The Manish Boys. He came on stage with knee-length suede boots with fringes, a bit like the Robin Hood-Sherwood Forest look; long blond hair and a kind of loose pirate type shirt."

"I sat as usual in the front row with my mouth open, agog," she said in 1985. "I didn't particularly like the music and I wasn't particularly taken with his sax playing either. This was at the sound check, and during the break I was standing in front of the mirror, brushing my hair. David came up from behind and took the brush out of my hand. He started brushing my hair and asked me if he could walk me home that night."

The couple start to see each other regularly.

"He was my first boyfriend that wasn't upper class," said Gillespie, who is taken home to meet David's parents on one occasion. "We ate tuna fish sandwiches," she recalled. "This was the first time I had been in a house built on the proportions of the sort of houses in *Coronation Street*. I had never been in one of those before, nor seen a kitchen that was so tiny. I had never sat on chairs that had things that catch the grease on the back of them (lace antimacassars). Suddenly, I realised that I was in somebody's home where there was a big culture difference. But that's my own personal shake-up; it didn't affect David in the end."

1. This is the first of several occasions on which David will support Gary Farr & The T-Bones over the coming years. Led by the son of British champion heavyweight boxer Tommy Farr, the T-Bones included bassist Lee Jackson.

Saturday 7 November

► Davie Jones & The Manish Boys, Conservative Hall, Bedfordshire.

Sunday 8 November

► Davie Jones & The Manish Boys, Eel Pie Island Jazz Club, Twickenham.

Thursday 12 November

David has been busy seeking out publicity for The



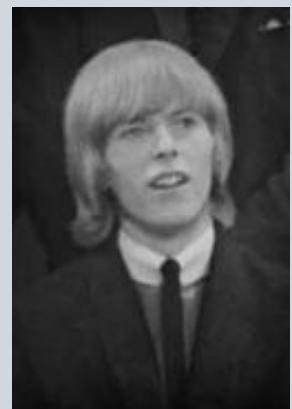
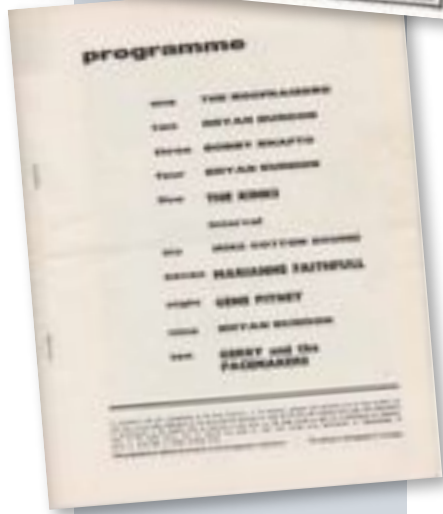
International League For The Preservation Of Animal Filament, which has been renamed The Society For The Prevention Of Cruelty To Long-Haired Men, and is featured on BBC2 news magazine show *Tonight*.

The segment centres on an interview with David conducted by *Tonight* presenter Cliff Michelmore at the BBC studios in Lime Grove, west London.

David is surrounded by fellow long-hairs including George Underwood and The Manish Boys' John Watson, Woolf Byrne and Paul Rodriguez, yet no mention is made of the group or their music.

Cliff Michelmore: "It's all got to stop, they've had enough. The worms are turning. The rebellion of the long hairs is getting underway. They're tired of losing their jobs. They're tired of being sent home from college. They're tired of being sent home from school,

ABOVE: David joins The Manish Boys, as reported in *Beat 64* magazine, October. The photograph was shot in Brenchley Gardens, Maidstone.



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they're tired even of being refused the dole.

"So, with a nucleus of some of his friends, a 17-year-old, Davie Jones, has just founded The Society For The Prevention Of Cruelty To Long-Haired Men.

"Well, here we are. Long-haired men, you've got to have your hair, what, nine inches long before you can join?"

Davie Jones: "Well, I think we'll pass that over now."

CM: "Have you? Now, exactly who's been cruel to you?"

DJ: "Well, I think we're all fairly tolerant but for the last two years we've had comments like 'Darlin' and 'Can I carry your handbag?' thrown at us. I think it's just had to stop now."

CM: "But does this surprise you, that you get this kind of comment? Because after all, you have got really, rather long hair, haven't you?"

DJ: "We have, yes. It's not too bad really. No, I like it and I think we all like long hair and we don't see why other people should persecute us because of this."

CM: "Did you get this off The Rolling Stones really?"

DJ: "No, that's stupid."

David follows up on his promise and invites a number of other musicians to join the 'society', including British shock rocker Screaming Lord Sutch.¹ "I was part of the Long Haired Society," recalled Sutch in 1993. "I was one of the few who really did have long hair. I had 18-inch hair when they said The Rolling Stones had long hair and it just touched their collars."

1. Born David Edward Sutch in November 1940, Sutch – who took his own life in 1999 – exhibited a flair for PR which reached its apotheosis with long-running spoof political group The Official Monster Raving Loony Party. Sutch worked with many of rock's luminaries including Jeff Beck, Jimmy Page, Ritchie Blackmore and Keith Moon. In 1984 David acknowledged Sutch in the Julien Temple-directed extended promo *Jazzin' For Blue Jean*, in which he played a rock star called Screaming Lord Byron.

Friday 13 November

► The Manish Boys (minus David), The Witch Doctor, Marine Court, St Leonards-on-Sea, East Sussex.

This is a popular venue which also houses The Cobweb Club; David will play here a few times over the coming years (we don't know the reason for him not appearing on this occasion).

Saturday 14 November

► Davie Jones & The Manish Boys, Royal Star, Pudding Lane, Maidstone. (Minus Paul Rodriguez.)

Around this time David tries out writing songs with Solly and Rodriguez (who are also writing their own material). The three come up with a song titled 'So Near To Loving You' which is not thought to have been recorded. "He had trouble working out chord sequences; although he could describe it, he couldn't actually play it," said Solly later.

Tuesday 17 November

The *Chatham Standard* reveals that the group has a deal for live bookings with the Arthur Howes Agency. A booking in Watford on 18 November is cancelled.

Friday 20 November

► Davie Jones & The Manish Boys, Justin Hall, West Wickham, near Bromley, Kent.

The group pose for promotional photos in Moat Park, Maidstone – taken by Solly using a timer.

Tuesday 24 November

Davie Jones & The Manish Boys rehearse a short set at the Saville Theatre (owned by Brian Epstein) for the forthcoming Epstein/Arthur Howes-promoted UK tour, which they will join the following week.

Monday 30 November

Rehearsal with Shel Talmy. (► 1.65)

Tuesday 1 December

► Davie Jones & The Manish Boys, ABC Cinema, Station Road, Wigan, Lancs. (Two shows)

This, David's first live booking outside southern England, comprises two shows as unbilled 'guest stars' on the last six dates of this UK package tour. The group are the opening act and replace Bobby Shafto with The Roofraisers.

Every night the musicians are required to play matinee and evening performances. A friend, Terry Rusk, acts as the band's road manager-cum-roadie.

Headliners are American singer Gene Pitney,¹ riding high in the UK charts with 'I'm Gonna Be Strong', and Gerry & The Pacemakers, who are about to release their career-defining hit 'Ferry Cross The Mersey'.

Initially the band were actually lined up to back Gene Pitney on the tour. This concerned David and the group who considered themselves not up to Pitney's standard. "I think that's how Les got us on that tour," Paul Rodriguez later said. "We were made out to be a competent backing band. But Leslie's gamble paid off." The band remonstrated with Conn that they were simply not up to backing someone of Pitney's calibre. "When he eventually told us we were going out as support we were all rather relieved to say the least," said Rodriguez in 1992.

Also on the bill are Marianne Faithfull² and The Kinks along with such acts as Mike Cotton Sound (who also backed Pitney), Kim Weston and The Earl Van Dyke Band (also unbilled). There is an ongoing joke among the tour company that David and Marianne Faithfull are sisters!

1. Pitney's single 'Twenty Four Hours From Tulsa' was a Top Five hit the previous December.
2. Faithfull and David became friendly in 1973 when she participated in US TV special *The Ninety Eighty Floor Show*. (► 18.10.73)

Wednesday 2 December

► Davie Jones & The Manish Boys, ABC Cinema,

Ferensway, Hull, Yorkshire. (Two shows)

Woolf Byrne misses the tour coach and has to make his own way to Edinburgh, arriving just in time for the afternoon sound check.

David will later claim to have been a supporting musician for Pitney on these dates. In 1971 David said: "I used to play sax with the Gene Pitney band. God, it was awful!"

Thursday 3 December

► Davie Jones & The Manish Boys, ABC Cinema, 120 Lothian Road, Edinburgh. (Two shows)

The group do not go down well with the 2,000-strong audience eager to see the stars of the tour.

Nevertheless, this is their first time north of the border, and all are impressed by the dramatic geography of the Scottish capital, despite being unprepared for the climate. "By the time we reached Edinburgh we were frozen stiff," recalled Solly. "We were only wearing light jackets."

Friday 4 December

► Davie Jones & The Manish Boys, ABC Cinema, Stockton-On-Tees, County Durham. (Two shows)

During the tour Faithfull and Pitney become close. "They took over the back seat of the coach, hardly coming up for air. They were all over each other," said Rodriguez in 1992.

Saturday 5 December

► Davie Jones & The Manish Boys, City Hall, Northumberland Road, Newcastle. (Two shows)

Over the course of the tour David strikes up a friendship with Ray Davies, frontman of The Kinks, who have recently scored their first number one hit with 'You Really Got Me' and a number two in October with 'All Day And All Of The Night'.

Sunday 6 December

► Davie Jones & The Manish Boys, Futurist Theatre, Foreshore Road, Scarborough, Yorks. (Two shows)

The final night of the tour and the worst reception for the group ("They hated us," recalled Solly many years later). The lasting impression left on David is the fact that he's been used as a gofer by 'a very well known rock star' on the tour, as he said in 1971:

"I used to run around the front and find these birds for him. I was really cheesed off because they never had friends."

Thursday 10 December

► Davie Jones & The Manish Boys (unbilled), the Marquee club, Wardour Street, London, supporting the Moody Blues (featuring Denny Laine).

This is the first of two occasions supporting the Moody Blues at this venue, as recalled by Woolf Byrne in 2009:

"What was funny about these shows was seeing how much the Moody Blues changed once they had a hit record ['Go Now']. The next time we supported



them at the Marquee they looked like a different band."

Sunday 13 December

► Davie Jones & The Manish Boys, Conservative Club, Bedfordshire.

Tuesday 15 December

Paul Rodriguez recounts the group's tour experiences in a report in the *Chatham Standard*: "Having a fabulous tour, bigger success than we hoped for, especially as they have given us the job of opening the show. The audiences up North are great. However, entering theatres can be a dangerous task, not to mention leaving when the show is finished."

Thursday 17 December

► Davie Jones & The Manish Boys, Brighton College, East Sussex.

David's first live appearance in the coastal town where he will rack up more than a dozen performances over the coming years.

Friday 18 December

► Davie Jones & The Manish Boys, Corn Exchange, Hertford, Hertfordshire.

Saturday 19 December

► Davie Jones & The Manish Boys, Corn Exchange, 6b Market Buildings, Maidstone, Kent.

Thursday 24 December

A Christmas Eve booking in Bude, Cornwall is cancelled.

Thursday 31 December

► Davie Jones & The Manish Boys, Finchley, north London.

The group drum up the majority of engagements themselves. But having been away on the Pitney tour, they haven't been able to promote themselves and miss out on lucrative work over the Christmas period save for this New Year's Eve appearance.

OPPOSITE PAGE

TOP: Gene Pitney/Kinks tour programme cover and advert for tour. This is David's first live booking outside of southern England. Davie Jones & The Manish Boys are unbilled and appear on the last six dates to replace Bobby Shafto.

BOTTOM: BBC2's *Tonight* show. David stands up for the rights for men with long hair.

THIS PAGE

ABOVE: The Manish Boys photographed in Maidstone.

In this year...

Tuesday 24 November
START of The Who's residency at the Marquee. Mod went mainstream as the quartet provided inspiration for many struggling musicians, including David the following April. (► 12.4.65)

December
RELEASE of The Yardbirds' debut album *Five Live Yardbirds* on Columbia. This contained the group's arrangement of Bo Diddley's song 'I'm A Man', later used as the basis for David's 1973 hit 'The Jean Genie'.

Thursday 24 December
PERFORMANCE by The Lower Third as part of a Christmas Eve all-nighter at La Discothèque, the venue where they auditioned David the following April. (► 12.4.65)

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