

wild sounds from past dimensions

Summer/Fall 2017

#45

\$9.95
(U.S.)

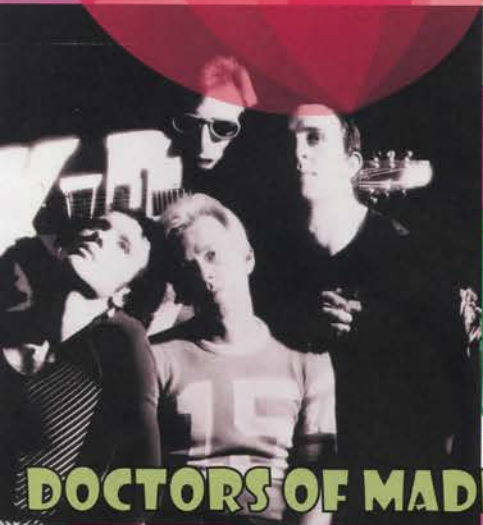
UGLY THINGS

THE OUTSIDERS

Q65



A DUTCH BEAT REVOLUTION



DOCTORS OF MADNESS



THE UNIQUES

John Entwistle • Neal Ford & the Fanatics • The Left Banke • Puke, Spit & Guts • MORE!

UGLY THINGS

PO Box 3021, La Mesa, CA 91944-3021, USA
 uglythingsmag@gmail.com • 619-337-1966
 www.ugly-things.com

EDITOR / PUBLISHER: Mike Stax

CONTRIBUTING WRITERS: Billups Allen, Mike Applestein, Jeff Bale, David Bash, Laurent Bigot, Alan Bisbort, Ken Burke, Jeremy Cargill, Alan Clayson, Don Craine, Gareth Davies-Morris, Dan Epstein, Dave Gnerre, John Hagelston, Simon Harvey, Joseph Hedio, Bret Hopkins, Jeff Jarema, Cyril Jordan, Jon Kanis, David Laing, Cory M Linstrum, Mike Markesich, Ric Menck, Cory Mesler, Phil Milstein, Victor Moulton, Gray Newell, Chaim O'Brien-Blumenthal, Greg Prevost, Jon Pruett, Eric Reidelberger, Jonathan Rose, Doug Sheppard, Bill Shute, Tim Stegall, Alex Stimmel, Mark St John, Mal Thursday, Richie Unterberger.

COVER DESIGN: Anja Stax-Dixon
INSIDE LAYOUT: Mike Stax.

© 2017 Mike Stax/Ugly Things. No part of this publication may be reproduced without the express written permission of the publisher.

CONTENTS

Intro / Credits / Contents.....	1
THE PRETTY THINGS PAGE by Mark St John.....	2
MOULTY: Don't Turn Away by Victor Moulton & Phil Milstein.....	5
Q65 & THE OUTSIDERS & the Dutch Beat Revolution by MS.....	7
On the Shelf: Book Reviews.....	29
THE UNIQUES STORY Part 2 by Jeff Jarema.....	39
JOHN ENTWISTLE'S ACETATES by MS.....	51
GIORGIO GOMELSKY Interview by Greg Prevost.....	55
THE LEFT BANKE by Jonathan Rose.....	59
THE UNTOUCHABLE by Mike Applestein.....	65
PUKE, SPIT & GUTS by Laurent Bigot.....	75
THE TOXIC by MS.....	79
THE SLAGS by Cory M. Linstrum.....	83
GEOF CROZIER Part 2 by Chaim O'Brien-Blumenthal.....	87
NEAL FORD & THE FANATICS by Mal Thursday.....	93
DOCTORS OF MADNESS: Richard Strange Interview by MS.....	97
Down the Line by Don Craine.....	109
Echoes From the Vaults: Reissues Reviewed.....	111
Call Me Lightning by Ric Menck.....	149
Electric Sailing by Doug Sheppard.....	151



When I decided to start a fanzine back in 1983, the first article I wrote for it was about Q65. I'd discovered the band's music a few months earlier and was hooked. Using only the minimal info I could glean from the two albums I owned (there was no Internet back then, sonny), I cobbled together a sketchy one-page appreciation, high on enthusiasm, low on facts. Thirty-four years later I feel as strongly about their music as I did back then. The way I see it, this kind of music isn't something you grow out of—you just grow more deeply into it. It becomes a part of you. I feel the same way about another '60s era band from the Netherlands, the Outsiders, whose music I got into around the same time.

In this issue I've tied together the stories of both of these seminal Dutch bands—one from Amsterdam and the other from the Hague—based on interviews with most of the key players. The story was originally commissioned by Rhino Records in 2012 for a series of e-Books they were publishing under their Single Notes imprint. I sunk a lot of hours into writing and researching it, and—assisted by some editorial input from Dan Epstein—was exceedingly proud of how it turned out. Therefore I was disappointed when Single Notes folded and it went unpublished. That disappointment was compounded when the death of the Outsiders' Ronnie Splinter in March 2013. I'd worked especially closely with Ronnie on the story; he'd read and enthusiastically approved the final draft and was excited to see it published. Sadly, he never got to see that happen.

I decided to dust off the story for this issue, making a few updates and revisions, including some new quotes from Q65's Joop Roelofs, who'd also contributed greatly to the original draft. I hope you like how it turned out. I'd like

to dedicate it to the memory of my friend Ronnie Splinter.

We had an abundance of interesting articles lined up for this issue—so many, in fact, that we ran out of space and had to hold a few over for next time. Right now, though, you can dig into stories on the Uniques, the Left Banke, Neal Ford & the Fanatics, Geof Crozier, the Toxic, the Slags, and the delicate folk-pysch sounds of Puke, Spit & Guts (ha!).

Remember the unnamed all-female rock group Iggy Pop mentioned in Jim Jarmusch's documentary, explaining how meeting them was an incentive for the early Stooges to raise their game? They were called the Untouchable; we have their story here. There's also an expansive interview with Richard Strange of the marvelous but misunderstood Doctors of Madness, an unpublished interview with the late Giorgio Gomelsky, and even an exclusive tour of John Entwistle's personal 45 box, which happened to include some one-of-a-kind Who acetates. And where else but *Ugly Things* could you read the heartbreaking story, in his own words, of how Victor "Moultly" Moulton lost his hand yet found the strength and determination to carry on—"yeah, on!"—and find success, and cult immortality, as the drummer of the Barbarians. Like the song says, "Don't turn away!"

Thanks, as always, readers, subscribers, advertisers, friends and admirers for your ongoing support for this humble publication. It may not be slick, it may not be pretty, but it's built to last.

*This is my life of gladness
 This is the life I live*

Stay cool,

Mike Stax

UNTOUCHABLE

Princeton, NJ's the Untouchable blew away Iggy & the Stooges, played Central Park, opened for the Grateful Dead and Pink Floyd, and recorded with John Boylan—all before graduating high school. • By Mike Applestein

Early in *Gimme Danger*, the Jim Jarmusch-produced Stooges documentary, Iggy Pop recalled an early band experience. One weekend, the band drove out to New York from Detroit. This was before the first Stooges album; they had not even played out as the Psychedelic Stooges yet. In Washington Square Park, they met a couple of attractive ladies and told them about their nascent band.

"They said they had a band, too," Iggy said. "They said they had a show. So we ended up driving out to Princeton, New Jersey, and the show turned out to be their parents' house. And they were better than us."

This was intriguing. I grew up about half an hour away from Princeton, and had very little indication of whether there was a music scene there in the 1960s. I knew that Joe Boyd staged blues shows in Princeton living rooms with his brother Warwick and their friend Geoff Muldaur, before heading off to England and heading the Witchseason roster. This, however, was the first I'd ever heard of an actual 1960s garage band in town, let alone an all-female one. I left the theater determined to find out more.

After some Internet sleuthing, I tracked down an Iggy interview where he mentioned their name - The Untouchables. There are, of course, many bands that have used that name, most notably the LA soul/mod band and the Washington, DC hardcore band. That made Googling touch. Only after researching back issues of Princeton newspapers did I finally find a few contact names.

As it turns out, the Untouchable (singular, not plural) were not just some after-school project or a mere footnote to the Iggy Pop story. They were a real band that played around the central New Jersey area, branched out to New York and Philadelphia, played in Central Park for the Helena Rubinstein foundation, and eventually signed to Koppelman & Ruben Associates for a sadly truncated shot at the big time. Based on the few recordings they made (including one bona fide lost girl-group classic in "Tollbooth"), they could have easily fit onto one of the *Girls In The Garage* compilations, or opened for the Feminine Complex or Ace of Cups in some alternate world where those bands had any way of knowing about each other.

We did reach out to Iggy Pop for his side of the story. His publicist declined comment. However, he named one of his 1980s backing bands The Untouchables, and even wrote and performed a song called "Untouchable" in 1994. Obviously, his brief time in Princeton had some small lasting effect.

The Untouchable formed in about 1964. Molly York and Dodie Pettit were the original members.

MOLLY (YORK) WOOD: I started the band with Dodie. We were in eighth grade together and became close friends. We were 13 years old.

DODIE PETTIT: I was dabbling with the acoustic guitar learning folk songs like the Kingston Trio, and then Joan Baez came to Princeton to play McCarter Theater. I think my mom took me. I was blown away—a woman by herself playing so well and a voice like an angel. I sat in my room after school for about a year and just played folk songs like her. I liked Bob Dylan's songs, but I just didn't like his voice at that point, I liked the prettier stuff that I could sing along with. I also started trying to write songs at that point, not that they were any good. But then of course everything changed when the Beatles broke. I instantly wanted to learn how to do what they did.

I soon met Molly York with whom I shared a love of the Beatles. We started playing acoustic guitars together. Along came meeting Sheri Oman, and we got together regularly. Molly wanted to play the bass. Since we got together a lot at my home after school, we asked my sister Kathy to join along with a drum or two. It wasn't long until we were very serious about



having a band, and so I remember for my 13th birthday my parents bought me a cherry red "Zimgar" electric guitar with amp. I was totally on my way.

SHERI OMAN: I had never really played drums other than messing around at a party, but I was sure going to try. It sounded like fun and at that age you don't worry about it. I ended up being replaced by a *much* better drummer and started singing instead with an occasional guitar part.

KATHY PETTIT: When Dodie asked me if I wanted to be the drummer of the band she was putting together, I was blown away! I couldn't believe she asked me. I was so shy, but completely excited about being the drummer. I remember there was a friend that used to hang out with us at my parents' home and he could play the drums. He showed me a few things, like how to hold the sticks, how to get the rhythm with my foot on the pedal of the base drum and how to work with the cymbals. From there, all I did was listen to music very loud and try to play along with the songs.

GERI (LOMBARDO) VETICK: I was from Lawrenceville and they were from Princeton. I met Dodie and Molly at a party in Princeton during the summer of, I think, 1965. At age 14, I was regularly taking the Suburban Transit bus to Princeton, which seemed to be a cool place since it was a university town. I remember sitting near Dodie and Molly and our conversation was all about the Beatles and which Beatle we loved the most—all the things that young girls during Beatlemania would say. I said that if we were ever going to be able to meet them, we would have to be in a band, too. We exchanged phone numbers (our parent's house lines of course) and made arrangements to get together for a rehearsal at Dodie's house.

DODIE: We cleaned up my parent's basement, painted the walls purple, decorated it with Indian print bedspreads and set up a band room and rehearsed there regularly.

GERI: There was one small problem for me. Though I had taken piano lessons as a kid and I could read music, I didn't own or play the guitar! As soon as I walked into our home, reality sunk in. I had rather old-fashioned, second generation Italian parents and they were OK with me playing the piano, but a guitar? And an electric guitar at that! I asked my dad for \$50 so I could go and buy a guitar. He immediately said: "No!" So I went into my bedroom, shut the door, and began to cry, strategically sitting in my closet which shared a wall with the living room where my father sat watching television. Suddenly my bedroom door swung open, and my poor dad literally threw \$50 on my floor, yelling: "Get the damn guitar. Just stop crying!"

We thought to ask one of Dodie's neighbors and a close girlfriend of ours, Diana Mackie, if she wanted to join our band and be the bass player. Her parents were financially extremely comfortable and she said yes immediately. I helped her pick out a red Fender Precision bass, as she had no idea what to get. I secretly envied her, as I truly wanted to be the bass player.

We practiced at Dodie's in 1965 and 1966. Between January and June of 1967 we performed at and rehearsed at a place that my uncle co-owned, Pine Brae Country Club in Skillman, New Jersey. He was having dances, catered events and private parties there. We performed for some of these events, so we were able to store our equipment there and practice in between some of those gigs. (That's where the circle pic and us "playing" in the field were taken, along with many other publicity photos.) By June of 1967, we moved from there to my parent's home in Lawrenceville where Iggy et al came later that summer. The following summer, by June or July of 1968, we moved back to

Dodie's parents' home for our rehearsals until the band broke up.

Their first show was at the Cafe Wha? in New York City.

GERI: We were beginning to hang out in Greenwich Village. One day I walked into Cafe Wha? on Bleecker Street. I approached the manager and told him about our all-girl rock group and asked if we could play. He told me to come back the next day with the band. Sheri learned how to play drums on the bus from Princeton to New York tapping on the metal rim of our bus seats as we sat in front of her playing "Batman." We played and were HORRIBLE!! But for some crazy reason, we felt that the crowd still liked us! I guess they we amused and we looked cute and different.

DODIE: We didn't have outfits yet. We carried our electric guitars on the bus and subway with no amps and just plugged in. It was like an open mic thing. I wanted to get out of there so bad. On the way out the owners said, "Keep practicing, girls!" It only made me more determined. We must have been about 14 at the time.

Before long, the Untouchable was playing the local circuit. This consisted primarily of the "eating clubs" on and around the Princeton University campus. (These still exist as music venues decades later.)

DODIE: There were parties virtually every weekend, after football games especially. There were at least a dozen of these clubs on Prospect Avenue in Princeton, and these were coveted, prestigious gigs. The guy bands were trying to get in there too. But we knew that as a "Girl Band" if we could land just one job there, we'd be IN. I think at first we might have wrangled a dorm party for free, and word got around.

'The Untouchable': Guitars, Micro-Skirts

By BRUCE ZUCKERMAN and MIKE THOMAS

When Dodie, Molly, Sheri, Kathy and Geri tunc up, turn on and take off—it seems a tragedy that they're Untouchable.

After all, in their white micro-skirts, long hair and black-net stockings, they make by far the most attractive package of rock-and-rollers currently blasting their guitars along Prospect St.

In fact, they're the only all-girl rock band that the clubs can call on (if you don't count the Thornton Sisters) to relieve the monotony of the carbon copy groups that generally play on the party weekends.

"We call ourselves 'The Untouchable' because I think we have a unique playing style that none of the other groups can match," Geri of the group ex-

plained in an interview.

Although at times their singing style seems to be somewhere between that of the Beach Boys and an all-girl church choir, the two clubs—Cap and Charter—in which they have so far played have responded more than enthusiastically.

As one member of Cap noted, "If Wilson ever gets a hold of these girls, they could represent the greatest threat to the Bicker system ever produced."

As for the girls, their impression of Princeton club parties is equally enthusiastic. "We think that they're just unbelievably cool," Dodie exclaimed.

"Of all the places we work—the clubs are where everybody seems to have the most fun."



'It Seems a Tragedy ...



...that they're Untouchable'

GERI: When you also add the frat parties at other universities in New Jersey and Pennsylvania, we ended up playing almost every weekend.

DODIE: Those clubs paid what was considered the big bucks in town, like a few hundred dollars for the night. We would have played for free, but getting paid like that was huge to us. Even today clubs hardly pay a person \$100 for the night. So we were able to buy all sorts of new equipment and pay it off in no time. We were up and running in one season.

MOLLY: We played at Princeton University for private student parties, school clubs, dances and alumni events. We also played at [local private schools] Lawrenceville School and Hun School dances. I remember very well when we played at the Hun School dances, the late Saudi Arabian King Faisal's son was a student there (a prince!). He was always so friendly and nice to us, and never acted privileged. I also remember playing for a dance at Princeton Day School and Christopher Reeve was there. He attended the school and was probably around 14 years old. I vaguely knew him and he was watching us with the biggest, cutest smile the whole time.

GERI: We played at (Princeton University's) Dillon Gym on the same bill with Sam the Sham & the Pharoahs, the Critters and the Lemon Pipers was a fun time. It was towards the end of 1967. It was Sam the Sham's birthday. The rest of the band asked us to present to Sam a cake for his birthday and I remember one of the girls smashing some of it in his face! I think everyone thought it was funny—except maybe Sam.

A few words of explanation here about the picture of the old woman on Geri's bass drum.

GERI: I found this picture in a vintage clothing store which used to be on the north end of Nassau Street in Princeton. The woman who owned the store had a basket of old pictures on her counter. I saw this picture of this very old lady and thought it would be a hoot to blow it up and put it on our drum. It was my crazy sense of humor to think that way. All the girls went along with it. I felt she was the antithesis of us—contrasting five cute young girls with this very ancient woman. We didn't know her at all. I also thought it would help people to remember us. That picture definitely started conversations between us and the audiences we played for because everyone wanted to know who she was! We called her "Fernanda"—don't ask me why. I may have joked, "It's my grandmother!" when people asked who she was, but she wasn't.

With added experience, the band began making inroads to New York City and Philadelphia. Geri's brother helped with booking and roadieing. Jon Fazarkerley—at the time Dodie's boyfriend—also helped out at the shows.

Ugly Things



THE UNTOUCHABLES COMBO

Vocal and Instrumental

Which has appeared on Jerry Blavat's TV Dance Party

SEE THEM at the RAJAH TEMPLE BALLROOM

MARCH 17, 1967

Time - 8 to 11

Admission \$1.00

CASUAL DRESS

Sponsored by Danny VesPico Enterprises

JON FAZARKERLEY: I was very much in their lives from August of 1966 until about the end of 1967. I lugged their equipment and helped them set up. I may have booked a gig or two for a frat party or something, but that would have been incidental. I'd also watch out for them at gigs, because sometimes the crowds got loaded and rowdy.

GERI: My brother, Tom Lombardo, did so much to help us. He lugged our equipment, helped us set up and break down after jobs, drove us to and from jobs, got us auditions and was pretty much our bouncer too. We could never thank him enough for all he did. Tom had arranged for us to have a Philadelphia-based manager, Fred Cohen, who we affectionately referred to as "Fat Freddy." While he helped to get us a few jobs at other schools and events, our relationship with him didn't last very long. Freddy really wanted us to do more Motown songs, but we wanted to rock, so we parted ways.

DODIE: I think our first gig in Philly was at Temple University. Once we did one gig, word was out and Tom used it to network. Since we were the only girl band around, and most of the time the only one anyone had ever heard of, we were a novelty and a curiosity, so it was easy for the word to spread. Our only job was to make sure that we were good and people wouldn't laugh at us. As for New York City, I remember playing the Electric Circus on St Marks Place a number of times. And I think we opened for some pretty big bands.

GERI: It was exciting to play several times at the Electric Circus with other bands on the bill like the Grateful Dead, Pink Floyd and Deep Purple. I remember feeling like a rock star

when we played there. We had guy "groupies" following us around and trying to get to us. If I remember right, the dressing room was across the dance floor opposite to the stage so it was a walk to get there. It became a bit of a struggle to get past all the guys trying to stop us!

MOLLY: The most unusual place for me to play was Fort Dix, playing for the wounded troops in the large room in the hospital. It was around 1966. They had just returned from the Vietnam War. That night we were the first women that they saw outside of Vietnam other than medical personnel. So many soldiers were amputees and in wheelchairs and they were so young, many just a few years older than us. It was very sobering and completely influenced my views of the war after that.

Another fun memory was playing for a private party in the summer of 1966 in Manhattan. Geri and I were invited to a junior and senior prom at St George's boarding school in Newport, Rhode Island. It was an all-male school back then. I had met and became quite friendly with a nice girl from New York City who also attended that weekend. We exchanged phone numbers and the following week she called me to say that her parents were giving a party and would we come to New York to play and we would get paid. Her father, it turned out, was the editor of *Time* magazine! They lived in a gorgeous brownstone on the Upper East Side in the 70s. We played out on their private terrace which could not be seen from the street. Everyone was really enjoying themselves, but then we found ourselves being hit with rocks that were flying over their fences with notes of paper attached to them asking who we were, wanting our phone numbers and photo, requesting songs to sing.

KATHY: When we performed at the Steel Pier in Atlantic City we were on the same bill with Lou Christie. I could not get over how high his voice was. I thought it was a woman, because I remember thinking, how could a guy sing that high!

The Untouchable also got some television work. They performed on Aquarama, a Philadelphia-based TV show which, according to the band, "was in some aquarium." They also performed several times on Disc-O-Teen, hosted by John Zacherle.

KATHY: From my perspective, I remember someone kept telling me not to drum so loud. I think our sound needed help, but everyone said we looked good!



GERI: I remember that John Zacherle was kind of goofy but very polite. I can't remember what songs we performed, but I do remember we couldn't play with our amplifiers very loud because it was a TV show, so our sound was "off" so to speak.

DODIE: It was a big show and opportunity. Back then, they didn't have the sound facilities in local TV studios to do justice to rock bands. I'm not sure if they even let us use our amps. If they did, they made us turn them down almost to zero, and we couldn't get our sound. The vocals were fed into another room so we didn't hear them coming back at us. We were miserable with those conditions, but there was nothing we could do. I remember afterwards Tom came in the dressing room and said with a wry smile, "Well girls, the visual was great!"

MOLLY: I loved being on TV. I remember that I became really good at following the little red light on the cameras showing which cameras were filming us and looking into that camera. I remember that after the TV appearances there was usually a small crowd of teenagers waiting outside of the studios wanting our autographs, which was always fun.

GERI: Ed Hurst [of Aquarama] was far less solicitous of us. At that time, Ed Hurst was also more well-known, and used to working with much more famous bands than us.

One day in the summer of 1967, while hanging out in lower Manhattan, Dodie and Geri met some scruffy dudes from Detroit who said they had a band.

GERI: We were near the Orange Julius on 8th Street. We saw these cute guys together, and we got talking to them. Dodie claims that it was probably me that started the conversation with them since I was the outgoing one (and still am).

DODIE: They called themselves the Chosen Few. Of course there was Iggy; who could forget him? Adorable, pixie-like with long, very blonde hair cut in a long bowl cut right to the tips of his eyelashes and those piercing electric blue eyes ... outgoing, funny, charismatic. He grinned like he had a secret. I was also intrigued with the Asheton brothers, particularly Scott, who said he was the drummer. He had very long straight dark hair and also beautiful blue eyes, reminded me of an Indian. But he didn't talk much; in fact hardly at all. I was very shy, so I guess I just stared at him and hope he would talk. Naturally we told them we had a band, too, and started regaling them with where we were playing and stuff. It was not long before we were all pretty taken with one another. And for their part, I'm sure they were wondering if we were bullshitting them. And we kept taunting them, like a dare, "YES, we can play. You wanna come hear us?" And as dares go, they took us up on it. Before we knew it, we were on a subway going somewhere in Flushing, I believe, to pick up their van, which they told us they had driven from Michigan.

GERI: They told us they had driven to NYC to check out the scene. We got in their van and all rode to my family home in Lawrenceville, where our band practiced in the basement. I'm not sure they realized it would be over an hour drive to get to where we lived! Almost as soon as we got to the house we were ready to prove to these guys that we could play.

DODIE: As I remember, the van was open in the back with no seats, as it was obvious it was their equipment van. But we didn't care being bounced around in the back. As fate would have it, Geri's parents were away for the weekend, which meant that we had free rein of her house. Our band equipment was all set up in the basement because that is where we were practicing a couple times a week between gigs.

GERI: Our only concern, and none of us really thought about it anyway, was that Geri's

"[The Stooges] stared straight at us, kind of wowed. Then they looked at each other in disbelief that we were as good as we were and such a tight band."

big brother was meant to keep an eye out for us and the house, while the parents were away, and we hoped he wouldn't show up! But as he lived elsewhere, we hoped he might not be around. I don't remember much about the ride except that it was hippie, musician, giggling, flirting heaven. I was sitting near Scott, hoping he would talk. Iggy was the more entertaining one, he was the cutest thing. I think we may have picked up Kathy along the way, because she didn't go to New York that day.

KATHY: I got to Geri's house after they all were back from New York. All I remember is that we played a few songs for them, but they wouldn't play for us. I know we must have sounded pretty good because we practiced all the time and had already played many jobs by then.

DODIE: They all sat on this old sofa that was down there and we gave them a mini concert. The songs I remember are "Three Fifths of a Mile in 10 Seconds" by Jefferson Airplane, which was always a good opener for us. Possibly "Strange Brew," perhaps "Heat Wave" or "Dancing in the Street." We played quite a long time; about a set's worth. I will never forget singing "White Rabbit," because that was my number. The song seemed to go on forever, and I remember there was this silence, and then we all laughed our heads off and kinda went, "Wow, did that happen?"

GERI: They stared straight at us, kind of wowed. Then they looked at each other in dis-



The Untouchable, April '67.
 Clockwise from top: *Dodie Pettit, Kathy Pettit, Sheri Oman, Geri Lombardo, Molly York.*



belief that we were as good as we were and such a tight band. After we had played, we asked them to play for us, but they wouldn't. We kept asking, but they wouldn't play. It wasn't until decades later in a published interview that we learned they were too ashamed to play for us that night!

DODIE: I do remember clearly that they wouldn't play, and we really wanted them to. But we didn't push it; after all, they didn't have their stuff. And we couldn't jam together because we didn't have more instruments. I don't think we would have anyway; we weren't into jamming with others because, honestly, we only knew how to play with each other! But what a hoot that would have been. I don't remember the rest of the day or night but I know they stayed over. Who slept where I will leave to others to recount. I can't remember where I slept. I know it wasn't with Scott—pretty sure I was alone or shared a bed with one of the girls.

GERI: The next day I have a memory of us joking around outside, and I started a water fight with the garden hose. One of the guys ran back into the house to escape getting squirted, so I followed him into the den and sprayed him. We offered to take them into Princeton for a little tour, and after doing that, they got on the road. I returned home to restore the house back to normal before my parents got home, hoping they wouldn't notice. Later, my parents did ask why some of the den furniture was wet, and I don't remember what excuse I gave to them. While I did get in a little trouble for that, they never did find out about our band's basement performance for these strangers from out of town, or I would have been grounded forever!

DODIE: I remember getting postcards from them sometime later telling us about their recent gigs and how well it was going for them. And that was a big deal, because people didn't text or call much back then. They said they had been doing some really big concerts and changed their name to the Stooges, and I remember thinking, *what the hell? Why would anybody want to call themselves the Stooges?* All we knew was the Three Stooges slapstick comedy from TV. We didn't understand where they were coming from ... I guess it was their sense of humor. They had just gotten started

and there was no recording of them at that point, so we had no idea what they sounded like or what their show was like. And we had no idea that they were going to be big, really big, and we were going to go into rock & roll trivia. But it's nice to know that Iggy remembers us enough to mention us. It was a good time.

Though they wrote originals, the Untouchable's live set consisted primarily of cover songs. Along with many of the hits of the day—Beatles, Motown, Herman's Hermits, "These Boots Are Made for Walkin'"—their set list included some interesting detours. They knew the Zombies' "You Make Me Feel Good" and a bunch of lesser-known Rolling Stones songs including "The Spider and the Fly," "Play With Fire" and even "Sing This All Together" from Their Satanic Majesties Request. They could go from "Purple Haze" to "The Girl from Ipanema," or from garage-rock to acid rock. At various times their set included the Marvelettes' "Too Many Fish in the Sea," the Monkees' "Last Train to Clarksville," Cream's "I Feel Free," the Lovin' Spoonful's "Do You Believe In Magic?" (with Geri on autoharp), the Blues Project's "Wake Me, Shake Me" and the Moody Blues' "Ride My Seesaw."

At some point—no one really remembers when or how—the Untouchable appeared on some NYC shows presented by the Helena Rubinstein Foundation. These included a date at the Palace Theater, and outdoor shows in Central Park and Bryant Park.

GERI: I can't remember who got us the job. I only know we performed for them several times and one of the times was at the Palace Theater for their "Lightworks" line, and that one of the sponsors was *Ingénue* magazine.

MOLLY: I don't remember exactly but besides her kick-off press party for "Lightworks," we performed in Bryant Park for some fashion show for her and were on the New York news that night. It was hyped as a "be-in" event.

GERI: Because it was a fashion and makeup event for Helena Rubinstein sponsored by *Ingénue* magazine, we were fussed over quite a bit by the hair and makeup people. They wanted our hair to look a certain way, but we ended up putting it back the way we liked it. I remember that we sounded great that day, and based on the article that was written about the event, others agreed.

DODIE: I remember they insisted on doing our hair and makeup, and I *hated* what they did to my hair! They pinned it to one side and sprayed the hell out of it. I think I pulled it out before we went onstage. My hair was long and hippie straight and I never like anyone touching it!

KATHY: Playing in Central Park was great. I did have a drum solo on the song "Wipeout" and many people cheered for me afterwards. I also remember playing for a function for Oneida silverware, and I remember they paid us with sets of silverware. I think Geri's mother bought some of the girls' sets so they would get some money, but I ended up keeping mine.

The Untouchable did not release any recordings during their career. In 1967, they recorded covers of "Creeque Alley" and "Ain't Gonna Eat Out My Heart Anymore" at Hagens Studio in Princeton, even pressing the songs on a seven-inch. However, they never pressed more than a few dozen as a way to get shows.

They also continued writing originals, including "Pike's Peak or Bust," "On My Way to Fly," "You're Mistaken," and "I'm Sorry." However, the only original they recorded was "Tollbooth." Produced by John Boylan, "Tollbooth" was an impressive slice of girl-group psychedelia. By this point, the band had signed to Koppelman & Rubin Associates.

MOLLY: I had left the band shortly before the signing. My parents made me quite the band the summer before my senior year in high school because my grades had become terrible. I was devastated.

GERI: It was in the summer or fall of 1968. The five of us, Dodie, Sheri, Kathy, Jeanette Huber (the girl that replaced Molly), and I went right into Charlie Koppelman's office with just one acoustic guitar. We sang "Dancin' in the Street" basically acapella with four-part harmony, with Dodie just playing softly on her acoustic guitar and Kathy keeping time with her sticks for us. He wanted to sign us right away.

DODIE: I'm sure we must have sung one of our originals too, for that was what they were really interested in. But I remember right away that they were excited and thrilled, no question. They offered to sign us right away and paired us up with John Boylan, their recording producer, who at the time I think had recorded the Lovin' Spoonful and the Turtles' hits. So John's job was to come down to my parents' house once a week and prepare us to record a song or two. "Tollbooth" was one of them.

GERI: The plan was to produce two original songs that would be released later that year, and kick off a nationwide tour to promote it.

SHERI: We started writing more songs after that and I started commuting to New York by bus. The way I remember it, most of the time I walked all the way from Port Authority. Once in a while they would send a limousine to pick us up.

GERI: I recalled having the idea while we were waiting at a tollbooth on the way back from New York. All I could think of was how futile life seemed with everyone rushing everywhere, but really going nowhere. We decided to make it a group effort, with the individual writers singing the part they wrote, and all would have had writing credits on the actual released recording.

The inspiration for the song is pretty obvious from the opening lyrics which I wrote and sang along with the end of the song which Sheri and I sung together:

*"People come and go each day,
through the tollbooth on their way,
to places they have never been.
Get their tickets, pay their pay,
through the tollbooth on their way,
to places they have never been."*

*Why they go they never know,
going here, going there, going nowhere.
Where they go they never know,
Going here, going there, going everywhere..."*

MOLLY: We thought that it would be cool for each of us to write our own section of the song and to try to put it all together and sound good. I remember writing the fast part section: "Psychedelic music coming out of the mufflers, cars packing up at the height of the rush hour, someone doesn't pay, the alarm goes off to say, the fuzz are on their way..."

GERI: It was very exciting to learn the professional way to record a song—with a producer—and one track at a time. We loved the idea that we could correct any mistakes and repeat a riff or track until we were happy with the result. Also, someone else was paying for it! This was quite a contrast to our experience recording at Hagens Recording Studio. At that session, we had to get it right the first time as we only could afford enough studio time to record it live one time—no retakes or multi-tracking!

DODIE: I think we recorded two songs at that session. The other, I think, was called "On My Way to Fly" which was heavily harmonized.

One of Koppelman & Rubin's suggestions: change the name of the band to the Calliope.

KATHY: None of us liked it.

GERI: They felt because we were all girls and we had four-part harmonies that the Calliope would fit us better than the Untouchable, which we all had come to like. We may have begun to use that name professionally for some jobs before we broke up.

DODIE: We were reticent, because we had grown fond of our name and had earned a reputation with it, and knew we'd be starting over with a new name. I never liked it too much, but in retrospect I can understand why. Perhaps if we'd had a hit record with that name, it would have stuck and rendered all that came before moot.

GERI: I did notice that Koppelman & Rubin gave the name Calliope to a boy band after that. Somebody must have really liked that name!

Unfortunately, "Tollbooth" was also the moment when the band began falling apart.

SHERI: I think it started with parent problems and went downhill from there. We worked so well together. It just wasn't the same if we had to replace anyone.

GERI: While in the middle of recording "Tollbooth," our drummer Kathy for personal

Ugly Things

Tracy Newman

The Untouchable

Your Father's Mustache Banjo Band

The Trude Heller Dancers

New-And-Now Discoveries

Meet Ingenue's new-and-now discoveries—a bevy of bright new performers who played the palace (playing the Palace is a top status very few young performers achieve) at Ingenue's 1967 Back-To-School Fashion Show:

THE UNTOUCHABLE Who's new on the pop scene? Girl groups! Singing, playing, pounding out sounds as big and driving as anything the boys have turned out. One of the best of the all-girl bands is The Untouchable—five high schoolers from Princeton, New Jersey.

"The Beatles brought us together," says Sheri Oman [16, lead singer and tambourine player]. "Indirectly, Dodie [Pettit, lead guitar, 16] and Molly [York, bass guitar, 17] were talking about The Beatles at a party. Geri [Lombardo, rhythm guitar, 17] came over to join the discussion and they decided to form a band. They had a drummer in the family [Dodie's sister Kathi, 18] and a friend who liked to sing—me! A boy who's a friend of us all supplied the name The Untouchable—and here we are!

"Our friends are wonderful about the band. The boys seem to love the idea of a girls' band and the other girls don't mind our success. They want to join the band, too."

In between playing, practicing and writing songs (the girls have written seven, which they hope to record soon), Dodie finds time to dance with the Princeton Regional Ballet, Molly designs sets for a Princeton theater, Geri con-

centrates on drama, and Sheri and Kathi dabble in "everything around from art to school."

TRACY NEWMAN "Europe is for everybody!" says pretty actress/singer Tracy Newman, who traveled through Europe with no more than two friends and one guitar. "I think everyone should go there. I learned more and had more fun there than at any other time of my life."

Coming from a girl who was one of the original members of The New Christy Minstrels, who has been a "resident folk-singer" in a famous Greenwich Village cafe, and has written and performed her own series television show ("What's New?" NET-TV), that's quite a recommendation for travel to Europe.

"I never decided to be a singer," says Tracy. "I just fell into it. I think most singers do. I got my first guitar at fourteen. Then, when I went to college, I met a boy who helped me really learn to play it. I performed at school, then played at local college clubs for the fun of it. If you're good, somebody will notice you. Gradually, you start being paid for singing and then you're a pro!"

Folk has been Tracy's bag till now, but her interests are expanding. "Anything Anthony Newley writes, I'll sing," she laughs. "But seriously, I'm interested in what's happening on Broadway. I've done one play—"The Coffee Lovers," but it closed out of town. Way, way out of town, in Algonquin, Maine. Still it was quite an experience."

THE TRUDE HELLER DANCERS Where do professional dancers go when they want to relax? "We go dancing—mostly at



Sheri, Jeanette, Dodie, Geri, circa 1968.

reasons left the band. We advertised for a female drummer in both the New York City and Philadelphia papers but could not find one. As you can imagine, female drummers were very rare. I remember that one girl answered the ad, but she was horrible. One male drummer I knew offered to dress up as a girl to tour with us, but we knew that wouldn't work. After a while it became obvious to all of us that without Kathy, the band was over.

DODIE: Our parents weren't so keen on all this anymore as we got pulled into the real record business and management contracts.

GERI: They wanted to take 70 percent of all of our earnings and give us 30 percent. It caused a rift with some of the girls' parents. My view was 100 percent of nothing is still nothing; I'll take the 30 percent! They actually sent lawyers to Princeton to talk to a few of the parents about it. In the end, everyone signed.

DODIE: Our parents didn't like the hippie trend, and suspected us of smoking pot. Then we hooked up with boyfriends who, suffice it to say, meddled too much. Geri's brother Tom had to go to Vietnam, which took our stability of leader away. So our high school years were over, our routine was broken, our parents were upset with the way they thought things were headed, and it became so difficult, eventually it was unsustainable. I think all of our hearts were broken.

MOLLY: A couple years later, we all got back together and we had a different manager, a woman, who got us jobs. It did not last that long. I think our time had come and gone, as we had grown up from our teenage years. It was sad, realizing that it was over.

Of the former Untouchable members, Dodie Pettit has had the most longevity in the music business. After high school, she signed song publishing contracts with Screen Gems and Sudbury-Dunbar. She has recorded two solo albums and had a song, "Wonderland of Love," on Vicki Sue Robinson's ("Turn the Beat Around") breakout album, *Never Gonna Let You Go*. She has also pursued careers in

acting and dance: she was in the original Broadway companies of *Cats* and *Phantom of the Opera*, and helped start what eventually became the American Repertory Ballet Company.

DODIE: Shortly afterwards, I found and joined another all-girl band from Long Island, the Enchanted Forest, because I really wanted to keep playing. They were a good band and had a good agency, CMA, booking them. But I really missed my best pals and as funny as it sounds, I missed the songs from the Untouchable and the new band had a completely new repertoire. I think I also missed writing with my old girlfriends. As nice as the gals in the Forest were (and I still keep in touch with them), it couldn't replace my first beloved band. I stayed between six months to a year then went on to other bands mixed with guys and girls. I never did stop playing in bands pretty much all through my twenties until I got my first Broadway show, and that put pretty much a stop to it for many years, though I never stopped playing guitar and piano and writing songs.

KATHY: After the band ended, I didn't play again professionally. I did keep my drum set and just had fun playing them occasionally. In 1987, Geri asked me to perform with her and Dodie at her wedding. We practiced a few times and that was probably the first time I performed in public again since the band had broken up. A few years after they were married, all of us original girls from the band got together, practiced again in one of our original practice spaces—Geri's basement—and then went into a local recording studio in Hamilton to record two songs just for fun.

GERI: I continued to play my guitar every day, writing songs and practicing between odd jobs. I also kept busy with other things: I attended the Herbert Berghof Acting School for six months; my teacher was Bill Hickey. John Storyk and I were backstage at Woodstock in the recording trailer with Eddie Kramer for

the Sunday show. I helped with the auditions of the opening acts at the Fillmore East. I traveled to Los Angeles working briefly for Bill Graham's management company, Shady Management. Basically, I kept so busy that I literally burned myself out and became quite ill. By 1970, after seeing and experiencing firsthand how unhealthy and destructive the lifestyles of many in the music business could be, I made the decision to totally leave pursuing a musical career or playing professionally. In 1973 I had my first son; in 1977 I had my second son, both of which I would count as my most creative endeavors to date!

Through the years, because of my love of music, I continued to play the guitar, write songs, lyrics and poetry, but only for my own enjoyment. In the early 1980s I did sell a few radio commercial jingles in the Philadelphia market and I also performed for a brief period of time with a local guitarist. I indulged my passion for photography, selling a few photos to private buyers that I had taken of bands or stars. In 1984 I met Donald Vetick, who at the time was a DJ on a popular NJ/Philadelphia radio station, WPST. With Don's backstage access, I continued to photograph at concerts and events like Live Aid and Amnesty International. Soon thereafter, Don transitioned from radio into the film business, where he has been working ever since. We married in 1987, and have been together for over 30 years. I continued my photography along with us both volunteering our time to work on educational and documentary films for Watchtower, traveling together multiple times to Europe, Scandinavia, Asia & South America to do so. I also continue to care for my 97 year old mother and I do volunteer work in the Princeton area.

My life has been full and rewarding. At times I've missed the fun of playing music with my good friends. But I've never regretted leaving the music business behind...

MOLLY: I stayed in the business for several years in my early twenties playing acoustic 12-string guitar, composing and performing in coffee houses and restaurants like the Rusty Scupper but it was just for fun. I never wanted a career out of it and never actually cared about fame. I still play guitar every day and write music and have been studying formally Hawaiian slack key guitar for past 15 years. •



THANKS to Dodie, Kathy, Molly and Geri of the Untouchable for being so generous with their time and their archives.

The Untouchable, a.k.a. the Caliope, ca. 1968, at the Cloisters in New York City. L to R: Sheri Pettit, Dodie Pettit, Jeanette Huber, Geri Lombardo.