

# IT'S TIME TO MEET...THE MOVE

Mod gangsters or lightweight teenyboppers? We have the truth!



## INTRODUCTION

CARL Wayne begins the story thus: 'When we first got The Move together we went down the five part harmony route and did things like The Impressions and the West Coast harmony stuff. Five part harmonies with a rock'n'roll base. We all could sing well, so we had that perfect blend. The black soul songs we were doing in the early days were very much from the influence of Trevor and Ace. You must never forget that although people talk about Roy Wood as the key influence on The Move, it's complete and utter gibberish.'

Roy also cited the impressive record collection of Danny King as a major source of material. Soon, more contemporary covers such as The Beach Boys' "California Girls" and Tim Rose's "Morning Dew" appeared in the set alongside vintage Eddie Cochran and Jerry Lee Lewis rockers. This combination of influences attracted both mods and rockers to their gigs, a potentially dangerous situation. 'We certainly had a problem with the mods who'd come and have a go at us because they thought we were rockers', laughs Carl. 'We looked mod and were into soul but we also liked Eddie Cochran.'

It was a uniquely eclectic repertoire which set The Move apart from the rest of the herd – but they knew that to be a successful pop group in Britain in 1966 you needed original material.

Carl: 'I said to Roy, "I can't write – I know my limits – you've got to write." As he had been writing already in The Nightriders, I encouraged him to write for The Move. I gave birth to an extraordinary talent. A talent who rose through what he wanted to do. Roy wanted to write stories for children so when I said to him, "You've got to write a song," that's what he did. People ask me why I never wrote. Well frankly because I can't. We had Roy and he was brilliant. It's as simple as that.'

The group took their white-hot live show, which now included Roy's songs "Night Of Fear", "Kilroy Was Here" and "I Can Hear The Grass Grow", around the Midlands for several months before a figure entered their lives who would change the course of the band forever..

## ... VIOLENCE, VIOLENCE, VIOLENCE

THE television-smashing was Tony Secunda's idea. Usually while Ace was taking the lead on Bobby Parker's "Watch Your Step", the song would degenerate into a mass of feedback and drum rolls before Carl emerged clutching an axe and proceeded to lay into a bank of TV sets placed around the stage. Even now, his face visibly lights up as he recalls this period of on-stage destruction. 'I loved it. It's a miracle that nobody was ever hurt badly, because when you put an axe through a TV set it implodes. Bev was very often covered in blood from flying glass. You'd never get away with it now!'

However, he denies any claims that the band were attempting to out-do The Who. 'Our act was nothing to do with The Who. We thought The Who were good, The Stones, Beatles, etc, but we were never really influenced by other bands. We were influenced by American five part harmony more than anything else. We didn't consider The Who to be violent compared to us! We thought smashing guitars up was funny, but we were seriously violent.'

## STRIPPERS 'N' CADILLACS

WITHOUT doubt the most extreme acts of destruction happened when they chopped up a Cadillac on-stage at the Roundhouse. 'Four strippers drove an American car into the gig, parked it at the front of the stage and then got up on stage and took their clothes off. (Carl chuckles loudly as he recalls the event.) Secunda wanted to prove that people reacted more to violence than they did to sex. While they got their kit off onstage we were playing the old Bobby Parker song "Watch Your Step", which Ace sung as I chopped up a television on top of the car. I then chopped up the car! It amply demonstrated that what Secunda was trying to show was true. I have this picture of Robin Gibb looking at this bird on stage with her tits hanging out, but the other 5,000 people were staring at me as I dismantled the car. Then they all joined in, pulling the doors off. Eventually it was turned over. But the stripper – they didn't look at her. It was only some old tart on stage. They looked at the car!'

