

# Mickey Jupp

## *the legend of Legend*

by RON BIJNEN

Boot, England, August 2009.

“Mr. Mickey Jupp?”

“No, I’m not. Not any more”

Well, there you are. But it’s really him. And I really didn’t want to travel for hours and hours in an airplane and a train to visit him, for nothing.

But after giving him a present for his 65<sup>th</sup> birthday and having thanked him for all the wonderful music he made through the years, he melts, and we talk almost an hour about music, the past and his current life as a gallery owner in the English Lake District. On parting I even get a homemade CD with his own compositions, 16 pearls not to be found on his regular albums. So my day has been made, all the same. The man, whom John Lennon once characterized as “the best British rocker of all times” did not yet distance himself from that in which he’s best.

Mickey Jupp was born March 6<sup>th</sup> 1944 in Worthing, West-Sussex, west of the mundane seaside resort of Brighton. In 1951 the family moved to Southend-on-Sea in Essex. Although Southend is not even 50 kilometres from London and one can consider it almost as a suburb of that metropolis, it was a world on its own for a long time, also in a musical sense. That’s because Southend had to provide entertainment for the seaside visitors, so it had – even in the 50’s – several clubs that offered live music.

At first Mickey doesn’t occupy himself with it. He’s not nagging his parents to get a guitar, he’s getting piano lessons with some reluctance when he is nine and he’s not trying to find radio-broadcasts that are into “new music”. He doesn’t learn how to play the guitar before he’s fourteen. Meanwhile he goes to school reluctantly and leaves it as soon as he gets the opportunity. When he is sixteen he moves to  art academy: Southend Art College. Within two years, in April 1962, his commitment fades. He marries, leaves Art College and starts selling musical instruments.

In the meantime his interest in music has been growing enormously, in particular American rock ‘n’ roll and rhythm & blues. He says himself that he once happened to hear “Poison Ivy” by The Coasters and then all of a sudden was touched by the feeling in that music. He starts buying more and more music, Leiber & Stoller compositions and other stuff which is in fact already a little out of date. He begins to attract attention in the only record shop in Southend that sells such music. Finally he’s allowed to rummage and browse through the new purchases before the shop puts them into the cases for sale. His respect for the real classics from the 50’s grows and grows and he decides to try to write such music himself. According to Mickey he didn’t learn many new things, regarding musical styles, after that. But he realizes more and more why classics are being called classics and that there’s no use trying to improve or change them. That’s why he never wanted to record music that wasn’t his own. The result: 370 or so compositions since 1968, of which unfortunately not even half has been released on LPs or CDs.

## THE ORIOLES

In 1963 Mickey joins The Black Diamonds, the band of Tony “Diamond” Arthurs. The first song he sings with this band is Money, a Barrett Strong cover. Later that year he forms his own rhythm & blues band The Orioles. The name is thought up by Gary Brooker, singer of the competing Southend band The Paramounts (later Procol Harum).

The original Orioles consist of Mickey Jupp (vocals and piano), Dave Gilman (guitar) Adrian “Ada” Baggerley (bass guitar) and Tony “Diamond” Arthurs (drums), come along from The Black Diamonds. Soon Dave Gilman is being replaced by Dougie Sheldrake. This combination succeeds to take over Paramounts’ home club The Shades in Southend. Next they switch to The Cricketers, where they perform three nights a week.

In 1964 Tony Arthurs leaves for the band Sunstroke. He’s replaced by Bob Clouter (ex-Klimax). The sound’s getting a bit heavier with more influence of the bass player, while Mickey makes more use of the lower registers of the piano. The band plays till autumn 1965 in this combination and obtains an enormous status in Southend and environment. But they don’t succeed in getting a national breakthrough, nor when John Bobin (son of a local book seller) replaces bass player Ada Baggerley, and no less than two guitar players ( Barry Scanling and Mo Witham) replace Dougie Sheldrake. Mo was already a valued guitarist for some time and did play in several other bands, sometimes together with John Bobin. Just before joining The Orioles he got an offer to play with Lulu & The Luvvers, but he refused to have his tattoos removed. This new line-up of The Orioles only exists for a few weeks. Then John Bobin leaves and Barry Scanling changes to bass guitar. This quartet doesn’t exist much longer and before the end of 1965 The Orioles are disbanded. An important cause is the impossibility to get a recording contract.

By the end of 1966 Mickey Jupp tries to start a new band, The Jam, with guitarist Robin Trower (from 1967 in Procol Harum, afterwards with Jude and The Robin Trower Band) and drummer Tommy Berry. They’re rehearsing for some time but don’t get as far as a gig, let alone a recording contract. That would have been difficult anyway, because in the meantime Mickey has been sent to jail. He’s been divorced from his first wife (to whom he was married when he was 19) and didn’t pay the alimony in time.

## LEGEND

In 1968 he returns to Southend and at once starts his new band Legend, consisting of Mickey Jupp (vocals, piano, guitar), Nigel Dunbar (drums), Steve Geere (vocals and bass guitar) and Mickey’s old school friend Chris East (vocals, 12-string guitar and harmonica). The band does only one gig (during a private party at a boat in Staines) but does make an LP, not very originally titled Legend.

The album is recorded at the Regent Sound Studios in Denmark Street in London and is released by Bell Records, a new American label, that’s engaged Legend as it’s first English act. The band has to pay for all expenses itself though, so that’s why the whole LP is recorded, mixed and dubbed in less than 9 hours. Two singles are taken from the album but then the band falls apart again.

The tracks on this first Legend album are very melodious and differ from blues through sixties pop songs to pure rock ‘n’ roll in a Chuck Berry style (Jupp himself calls it acoustic country rock ‘n’ roll). It contains some real jewels like National Gas (released on single) and Tombstone. The song Twenty Carat Rocker could have been tailor-made for Jerry Lee Lewis. One of the songs written for this album (Function T<sup>h</sup>unction) is held back and will be recorded later by Chris Farlowe. Eventually it appears on the CD Never Too Old To Rock under Legend’s name. The song Wouldn’t You on this LP yields Mickey a contract for

his second album. So in April 1969 he gathers his old mates Mo Witham and John Bobin of The Orioles and with them and drummer Bill Fifield the second line-up of Legend comes into being and exists for two years.

January 1971 the second LP is released, somewhat confusingly also called Legend, but soon known as the Flaming Red Boot Album, due to the striking sleeve with a burning red ankle-boot. The album is more varied than the first one, with influences of Fats Domino, Beatles, Stones, Chuck Berry (of course) and even Boris Karloff (on My Typewriter). Yet "Red Boot" sounds somewhat more outdated than its predecessor. Nevertheless producer Tony Visconti (later famous for his work with Marc Bolan and David Bowie) stills considers it as one of his favourites.

Just like the first LP the second one sells poorly, and Bill Fifield leaves for T. Rex where he starts drumming as Bill Legend. You can hear him for instance on the gigantic hit Hot Love. An old acquaintance takes his place: Orioles drummer Bob Clouter. This way Moonshine is recorded, produced by the band itself. Moonshine is less varied than the previous album, or to put it in a different way: more connected. One could describe the music maybe best as forerunner pub rock. The song Just Because is a great example of that style and can compete with Brinsley Schwarz's best work. There's no commercial progress though because the album sells as bad as its predecessors.

Then something strange happens. One of the – according to me – weakest songs that Legend ever made, Life, has been released as a single and surprisingly becomes a hit in Italy. Not too strange when you listen to it, it has something of an Italian tear-jerker. The band hurries to Italy and lands in a nightmare. Everywhere they play they're cheated and swindled. Frustrated they travel back to England. Meanwhile drummer Bob Clouter is replaced by Barney James (later with Rick Wakeman). With him they're touring through England for a while, but one evening in 1972, at the end of a gig in The Pheasantry in London, Mickey and guitarist Mo Witham look at each other, and without a word they know it's over.

Mo Witham becomes a session guitarist and ends up in Suzi Quatro's band in the 80's. Mickey's offered a job in a music shop and starts selling guitars and drum kits. For a while he packs it in to make music himself. Exit Legend.

Looking back that's a pity, because if Legend would have carried on for half a year they might have been able to go along with the pub rock wave that was about to arrive. But Mickey Jupp is fed up with the music business for some time. Not before 1975 he takes a serious try again.

## MICKEY JUPP BAND

In 1975 pub rock is in its final stage. Several bands recorded Mickey Jupp songs, like Ducks Deluxe (Theque Book) and Dr. Feelgood (Down At The Doctor's). Almost everyone in this little world knows and respects Mickey Jupp and mentions him as an important musical example. Dr. Feelgood's singer Lee Brilleaux convinces Mickey to start playing again.

The Mickey Jupp Band starts in 1975 with no less than ten men; among them an old acquaintance (Bob Clouter) on drums, and Pete Zear on guitar, Phil Mitchell on bass, Frank Mead and John Pugg on saxophones, and four background singers (Joy Sarney, Colin Maxwell, Bob Fish and Pete the Hat). Mickey himself sings and plays guitar. Their repertoire consists of a mixture of rhythm & blues, rock 'n' roll, own (Jupp) songs and pop hits.

In 1976 the band is reduced considerably to a simple quartet with Jupp (vocals, piano, guitar), John Bobin (ex-Legend, bass), Dave Barnes (guitar) and Mick Brownlee (drums). In 1978 the band gets a total different cast (with Mick Grabham on guitar, John "Guinness" Gordon on bass and Ron Telemacque on drums), and in March and April tours as support act

in the Roundhouse Tour of Elvis Costello. None of the three combinations makes any records, however.

That's going to change when the new label Stiff gets interested. First of all it issues, in May 1978, a compilation (Mickey Jupp's Legend) with a selection of songs of the three Legend LPs, completed with three singles from the Bell, Vertigo and Arista eras (Georgia George, Don't You Never and Nature's Radio, respectively).

The album's released in England, Germany, Australia and Belgium at the same time, in a limited edition of 1500 (on black, blue, green, light pink and dark pink vinyl) and is a collector's item now. The review in music magazine Sounds of May 1978 is lyrical, despite the fact that it is all old music. *"If a new band would make it's debut with such strong songs it couldn't do any harm"* David Brown writes. *"This tasty mix of blues, country and rock, original and yet with a traditional touch, is the missing link in British rock tradition, even if some of my colleagues didn't ever hear of Mickey Jupp"*.

Almost at the same time Stiff releases a single with My Typewriter (from the Flaming Red Boot album) and Nature's Radio as flip side. My Typewriter opens with a peculiar spoken intro that arose when Mickey Jupp was imitating Bobby Boris Picket's Monster Mash in the studio. The other musicians thought it to be so funny that they decided to keep it in the song. The flip side of the single came from the compilation album and actually the single was only meant as promotional material for the LP. There are only made 500 of it and most of them were sent to DJs. So also rare.

## JUPPANESE

Shortly after it Mickey Jupp gets into the Stiff studio for a real new LP: Juppanese. Many people consider it Mickey Jupp's best album. The seven songs of the A-side are recorded with Rockpile (Dave Edmunds and Billy Bremner guitars, Nick Lowe bass and Terry Williams drums) and are produced by Nick Lowe. Side B has 5 songs where Jupp is accompanied by Procol Harum's Gary Brooker (piano and organ), Chris Spedding (guitar), Bruce Lynch (bass) and Fairport Convention drummer Dave Mattacks (the last two also appear on Gary Brooker's LP No More Fear Of Flying). The production of this side is in the hands of Gary Brooker.

There are quite a few problems with the recordings. The original intention is to record the whole LP with the accompanists of the B-side and to have Gary Brooker produce the entire album, but Dave Robinson, Stiff Records' director, starts to interfere. He isn't satisfied with the sound and proposes to hire Rockpile. Mickey jumps at the offer because Dave Edmunds and Nick Lowe are being held in quite some respect in that period. After three weeks of toiling in the studio however, it becomes clear that there's no chemistry and Rockpile resigns. Only seven songs are ready (the A-side of the album) and for the remaining part Mickey has to return to Gary Brooker who's in a foul mood that he's considered second choice. Eventually the album's released in England, the Netherlands, Belgium, Germany, France, Spain, Portugal, Japan, Australia and New Zealand. The lively Old Rock 'n' Roller is released as a single in many countries.

Next, in October and November, the Mickey Jupp Band, then with Pete Gosling (guitar), Vic Young (bass) and Mac Poole (drums), together also known as The Cable Layers, is sent with the Be Stiff Route 78 Tour, together with Wreckless Eric, Jona Lewie, Rachel Sweet and Lene Lovich. With his 34 years Mickey feels ill at ease with those people in their twenties with whom he has to tour. The only reasonable contact is with Rachel Sweet, a kind of father-daughter relationship, but the rest ... *"Jona Lewie is weird, Wreckless Eric was constantly drunk and Lene Lovich talks too much"*. When the complete tour is flown to America in December Mickey decides to stay at home "to do Christmas shopping".

## LONG DISTANCE ROMANCER

Early '79 Mickey Jupp sends some demos to Kevin Godley and Lol Creme (10CC). They are enthusiastic and offer to produce an LP with Mickey. They succeed to get Chrysalis interested and 28.000 pounds are being set aside to make Long Distance Romancer. Godley and Creme play along themselves, respectively on drums and guitar, Gary Tibbs plays bass and Roxy Music's Andy Mackay is engaged with his saxophone. Background vocals are attended to by the Loran sisters Petrina and Erin.

This LP Long Distance Romancer is totally different from Juppanese. The influence of Godley and Creme is distinctly present and Andy Mackay also leaves his mark on the album. It contains a number of great tracks but nevertheless the LP sells poorly. Chrysalis loses 28.000 pounds and Mickey Jupp's dumped as soon as possible. Then Nick Lowe records one of the prettiest songs (Switchboard Susan) for his new album Labour Of Lust and releases it on single as well.

Meanwhile Mickey Jupp continues to write new songs as usual. He's not very worried to be without record company for a while. As he says: *"I'm writing songs for myself in the first place. I'm getting a kick when I've finished a new song that satisfies me. And then it doesn't bother me what someone else thinks of it. It won't make me rich anyway. And being famous doesn't even appeal to me. When I'm out of money I will play gigs for a while again"*. So that's why a new Mickey Jupp Band is founded in 1979. Ian "Chuck" Duck is recruited as guitar player, Dave Bronze as bass player while Bob Clouter returns as drummer. There's considerable touring and in 1980 this combination records an LP: Oxford.

*To be continued*

# *Mickey Jupp*

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## Part 2: 1980 – present

### OXFORD

A new Mickey Jupp Band, founded in 1979, does a lot of touring and records an LP: Oxford. Oxford is produced by Gavin and Iain Sutherland, well-known from The Sutherland Brothers and Quiver. Personally I think this is one of Mickey's best albums. It has catchy Chuck Berry-like rockers like Poison Girls, wonderful blues ballads like Even For You I (in my view the best song of this album) and Soon Enough For Me. On top of that more and more songs have very funny lyrics, like Monty Bronte And The Sisters and Blues On Their Own. The album's only issued in Germany (Line Records) and Sweden (Smash Records) but Line does its best and the LP is regularly for sale in most Dutch record shops.

Next comes a period of some years with much touring. The Netherlands are also called at several times. One of the most memorable concerts – which also sticks into Mickey Jupp's memory – is on the Callantsoog beach where at August 3 1982, in connexion with a series of concerts for the radio programme Vara's Line 3, a beautiful summer day is closed by a great performance (with Powerplay as support act). Ian Duck is still the regular guitarist at that time, but Dave Bronze has been replaced by Terry "Tex" Comer and Bob Clouter by Paul Atkinson.

### SOME PEOPLE CAN'T DANCE

Early 1982 Jupp enters the studio again. With old hand Mo Witham (Orioles, Legend) as guitar player, bass player Tex Comer and drummer Steve Holly he records ten first-rate songs that attract extra attention because of the powerful and humoristic lyrics, especially in tracks as Superman, Virginia Weed and Joggin'. The production is in the hands of Mike Vernon. This LP, called Some People Can't Dance, is released in England, The Netherlands, Canada, Australia and New Zealand, by A&M Records. Line succeeds to keep the publishing rights for Germany. Joggin' is drawn as the first single from this LP and almost becomes a hit in England when it's chosen to be the "tune" for the London Marathon.

Before the release of Some People Can't Dance two other songs of this LP have been issued as singles: Modern Music and Taxi Driver. Later that same year another single is drawn from the LP, especially for the Dutch market: Some People Can't Dance / Virginia Weed. They both disappear in anonymity, but then again: Mickey Jupp isn't a single-musician.

### SHAMPOO HAIRCUT AND SHAVE

In 1983 Shampoo Haircut And Shave is released by A&M Records. The LP has been produced by Francis Rossi and Bernie Frost and appears only in The Netherlands and France. Because of legal problems this is the only album that will never be published on CD in later years. The humoristic song Stormy Sunday Lunchtime (with Reading Glasses as B-side) has been released before as a single but doesn't sell, no more than Boxes And Tins (again with Reading Glasses on the flipside) although they are pleasant sounding songs. The album tracks Orlando FLA and Little Miss America are dedicated to Mickey's new wife Dina. The atmosphere on several songs of the LP is a little more modest and introvert than before. Mickey Jupp is pushing forty ... But A&M loses interest and finishes the contract.

In 1982 the Mickey Jupp Band got a new drummer: Paul "the youth" Atkinson who plays on Shampoo and tours a lot with the band in 1982 and 1983. But for some gigs in

Sweden former drummer Bob Clouter is brought in and by the end of 1983 Paul Atkinson leaves for good to make room for Lester Gordon.

In America Ry Cooder is so much impressed by one of Shampoo's songs (Modern Music) that he invites Mickey to come to Santa Monica to write songs together. However, Cooder's record company is not anxious for another cult LP and wants Ry to deliver an album full of hits, for once, hence the cooperation doesn't lead to anything concrete.

December 1983 the busy musician's life is slowed down. Mickey Jupp has already been fed up with all the travelling for some time, and earlier that same year he moved from Southend to the Lake District in north-western England. The song Catstye Cam on Shampoo Haircut And Shave relates to that area and its restful beauty. But at least his publisher wants him to go to Nashville for a couple of times between 1985 and 1988, to work with American country songwriters. This is the effect of the major country hit The Judds scored with his Tears For You in 1985.

“X”

By 1988 Mickey has written a considerable number of new songs, some with his old friend Chris East, who played guitar in the first Legend line-up. They decide to release a part of this. Together with Barry Vernon (bass) and some extra musicians on some of the songs (Mick Brownlee on drums, Tex Comer on bass, Mo Witham on guitar and Lee Brilleaux of Dr. Feelgood on harmonica) this produces the remarkable LP “X”. The album sounds more American than its predecessor. That may be the influence of Chris East who's partly responsible for country coloured songs like Claggin' On, Crazy Cowboy Christmas and Nashville. Besides the album has some wonderful sad songs such as the Fats Domino-like Blues For The Blues, A Man Always Cries On His Own and the beautiful song Songwriter's Lament, of which the intro serves as my cell phone's ringtone since several years.

This time Mickey Jupp has acted as his own producer and engineer, together with his Legend friends Chris East and Mo Witham, and this way keeps the costs down for his new record company Waterfront Records. Nevertheless the album doesn't generate much of a profit because –as usual – it doesn't sell very well. This is also the case with the only single that's taken from it: Claggin' On / Driving On Your Lights. It is the last time that Mickey Jupp puts a single on the music market. Afterwards he keeps to LPs and CDs.

For the promotion of “X” there has to be toured so another Mickey Jupp Band is set up. Tex Comer (bass) is already known from the Some People Can't Dance period, Ed Deane (guitar) and The Big Figure (drums) complete the quartet, that exists until 1991 and also visits The Netherlands a couple of times.

## AS THE YEAHS GO BY

The year 1991 sees the last issue of an LP by Mickey Jupp: As The Yeahs Go By. The next albums are only released on CD. The quartet mentioned before, completed with Frank Mead (saxophone and harmonica) records thirteen songs in the A.O. Studios in Millam in the Lake District (where the previous album was recorded as well). Again Mickey takes the production in his own hands, assisted by Mo Witham who lives nearby. The musical influence of Chris East has disappeared; all compositions are exclusively by Mickey Jupp again. It shows in the musical atmosphere too: the country like style has gone and there's more melancholy in most of the songs. You can here it for example in Nothing Happened Today, There's A Thing and especially in the magnificent Not Wanted Anymore, that reminds me strongly of Gary Moore's mega hit Still Got The Blues. The average tempo of this LP is a little slower than on

previous albums. This is nicely illustrated by the title and the sleeve of the LP. Mickey Jupp considers this album one of his best.

## YOU SAY ROCK

March 1993 Jupp leaves for Sweden for a number of gigs; there a new Mickey Jupp Band has been formed with Tord Eriksson (guitar), Joakim Arnell (bass), Mats Forsberg (drums) and Mikael Finell (saxophone). At some of the concerts former Rockpile guitarist Billy Bremner joins in. The band calls itself Mickey Jupp and The Refreshments. There's another Swedish tour in 1994. In between those the new album *You Say Rock* is recorded in the Atlantis Studio in Stockholm. A large number of – mainly Swedish – musicians are playing on it among which a five men brass band. Producer Erik Frenström (also known with his artist's name Jerry Williams) sings along himself but all of this can't prevent this album to become one of Mickey's poorer ones. The nicest song is *I Thought I Heard Something*, but this one too doesn't reach the creative level of the top songs of previous albums.

## LIVE AT THE BBC

In 2004 finally a CD is released with recordings made for the BBC in four different sessions at the end of the seventies. The songs are partly from the Legend Period, partly from Juppanese, and the album also contains some covers that Mickey frequently does at concerts. The first three songs are from a John Peel session at June 29, 1978. One of them is the fluent song *Cheque Book*, often played at gigs and many times covered by others. These songs Mickey plays with Mick Grabham (guitar), John Gordon (bass) and Ron Telemacque (drums). Next come five songs of a session with Stuart Coleman at November 21, 1978. The best known of these five is *Switchboard Susan*, also covered a lot, for instance by Nick Lowe, Gary Brooker and The Searchers (in their new wave period about 1980). Two other songs of this set of five (*So Long* and *Down At The Doctor's*) have also been recorded by others (like Dr. Feelgood). The accompanists on these five songs are The Cable Layers, known from the *Be Stiff Route 78 Tour*.

The third set shows four songs of a Radio One "In Concert" session at December 22, 1979. Here Ian Duck (guitar), Pat Donaldson (bass), Dave Mattacks (drums) and Frank Mead (alto sax) are playing. One of the songs (*Shortlist*) has been used by Roger Chapman, not only to put on a record but also for the name of his band. Next Bobby "Blue" Bland (one of Mickey's important examples) is honoured with *St. James Infirmary*, and with *Bony Maronie / Sweet Little Rock 'n' Roller* credit's given to Larry Williams and Chuck Berry (another example). Remain six acoustic songs from a BBC "In Concert" session at April 3, 1978, so from just before the *Juppanese LP*. Here only Mickey Jupp and Mo Witham, on guitar, are playing together.

The recordings have prime quality like one might expect of the BBC.

## NEVER TOO OLD TO ROCK

Halfway through the 90's Mickey Jupp retires more and more from publicity. He only appears on stage sporadically, for the last time in the Riga Club in Southend, October 13, 2001. His band members change from gig to gig. Remarkable thing is that they're often ex-Legend members like Mo Witham, Bob Clouter and John Bobin.

In 1998 Mickey starts a gallery in Boot (Lake District): Fold End Gallery. There he sells “*arts and crafts and nice things*”. One of his products exists of his own painting art. Music he makes mainly for himself. But he still keeps writing new songs, partly together with former Legend partner Chris East who also started a gallery in the region. Chris thinks it’s a pity all this musical material stays “on the shelf” and he succeeds in convincing Mickey to record and release nine songs that have been written together. Guitarist Mo Witham lives close by and is available, and two other Legend mates (John Bobin and Bob Clouter, both still living in Southend) are drummed up as well. With rather simple means and after many setbacks finally *Never Too Old To Rock* is recorded and released under direct management. Because of the sleeve the CD soon gets nicknamed *The Red Brogue Album*, with a wink to *The Red Boot Album* from 1971. Legend is back!

You can hear that no regular recording studio was involved but nevertheless the album comprises some nice new songs, like the title song and especially *Good Enough For You*. But why *Claggin’ On* (from “X”) and *You Wear My Ring* (from the *You Say Rock* CD) needed a second publication I don’t understand, and with some songs I wonder if they should not have had some more attention regarding the production quality. Mickey absolutely agrees with this, for that matter. He thinks Chris East was too easily satisfied and “computerised” a number of songs too much, while Mickey rather would have used a real studio. “*But you see, that would become too expensive, and Chris East wants to make money. I’m really sick of that but they are also his songs, so he does as he likes. I never saw a penny of it, anyway*”. One can order this CD through [mickeyjupp.com](http://mickeyjupp.com), but according to Mickey he has nothing to do with that website. “*That is a hobby of Chris East; I don’t even know what is on it*”.

## COUNTRY & NORTHERN

If the story above applies to *Never Too Old To Rock* it is even more true for *Country & Northern*, released in 2009. This is supposed to be part 1 of a trio *Collector’s Editions*, of which the next parts did not yet appear. *Country & Northern* contains digitally rubbed up demos of songs which were written 20 years before by Mickey Jupp and Chris East together, except one: *American Dream*, a song of Chris East and Jonty Martindale. When I show Mickey the CD booklet, signed by Chris East, in August, he says that he sees it for the first time. He knows of its existence but nothing of the plan to add two sequel CDs to it. He doesn’t like the quality of the CD at all and his opinion about the money eagerness of Chris East has only been amplified by it. There are some nice songs on the CD, however. Particularly *Growing Up* is a touching song.

## FAVOURITES

Meanwhile Mickey Jupp started to record a number of songs, that he wrote in the past years, himself. With the working title *Favourites* he put demos of 15 new songs plus an alternate version of *Part Of Your Furniture* (of the *You Say Rock* CD) on a disc that circulates in a small circle and is considerably better than the two projects of Chris East of 2008 and 2009. It opens with the very strong *Got No God* and knows many other highlights like *The Difference*. With these two songs I have also mentioned Mickey Jupp’s personal pets. The lyrics of several songs are stylistic gems. But those have always been his strength. Recently he said that sometimes he puts even more attention to them than to the melody. Besides he started painting, mainly impressionistic landscapes of his environment. With this – and with the income of his shop – he tries to keep his head above water.

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My Typewriter / Nature's Radio (Stiff Records UPP1), 1978 (England)  
Down in Old New Orleans / Making Friends (Stiff Records K7444), 1978 (Australia)  
Old Rock 'n' Roller / S.P.Y (Stiff Records BUY36 / SRS 510.099-H / 612 390 / MO 1850),  
October 1978 (England / The Netherlands / Germany / Spain)  
You made a fool out of me / You know what I mean (Chrysalis CHS 2384 / 101.153 /  
100717-A) 1979 (England / The Netherlands / Spain)  
True Love / Do you know what I mean (Chrysalis CHS 6155 266) 1979 (Germany)  
Rooms in your Roof / Switchboard Susan (Chrysalis CHS 2388) 1980 (England, Australia)  
Don't talk to me / Junk in my Trunk (Good Foot Records GFR 001) 1980 (England)  
Don't talk to me / Poison Girls (Line Records 6.12939.01-1) 1980 (Germany)  
Modern Music / Taxi Driver (A&M AMS 8208 / 570 / K-8685) 1982 (England / Canada /  
Australia)  
Joggin' / Feel Free (A&M AMS 8222) 1982 (England)  
Joggin' / Daisy Mayes (Line Records LS 1074 AC) 1982 (Germany)  
Some People Can't Dance / Virginia Weed (A&M AMS 9209) 1982 (The Netherlands)  
Stormy Sunday Lunchtime / Reading Glasses (A&M AM 128 / 9733) July 1983 (England /  
Germany)  
Boxes and Tins / Reading Glasses (A&M AM 145) September 1983 (England)  
Claggin' On / Driving on your Lights (Waterfront WFS 40) March 1988 (England)

**LPs/ CDs of other Legend members:**

Chris East: Hotel In The Country, 1978  
Mo Witham: Background, Wild Birch Records, 2009

**Covers:**

At least 95 different artists from several countries (Great Britain, USA, The Netherlands, Belgium, France, Germany, Switzerland, Denmark, Sweden, Finland and Australia) covered one or more songs of Mickey Jupp.

Among them are well known names like Dave Edmunds, Nick Lowe, The Searchers, The Hamsters, Dr. Feelgood, Kursaal Flyers, Gary Brooker, Roger Chapman, Elkie Brooks, Chris Farlowe, Rick Nelson and The Judds. Particularly The Judds made a lot of money with it. Of their version of Tears For You more than 3½ million copies were sold.

**Website:**

The Mickey Jupp Home Page [www.mickeyjupp.se](http://www.mickeyjupp.se) offers very much information, extra links, demos (also of not yet released music) videos and lyrics. The Swedish webmaster, Lars Kärback, contributed to the selection of the right information, with thanks.