THE SOUTHEND SOUND?

The Paramounts are regarded as the second Southend wave, after the Barracudas and the Rockerfellers, who were going at the turn of the decade and were both a heavy influence on the scene. (Trower named the Rockerfellers as his favourite group). While most national groups of the time were Cliff Richard & The Shadows imitators, they both played raunchy rock'n'roll à-la-Johnny Kidd. The Barracudas were a trio - with both the guitarists playing double-necked guitars!

The Paramounts had a Sunday residency at the Shades Club (and were replaced by the Orioles when they left Southend for the big time). Line-up number two recorded 5 singles for Parlophone: 'Poison Ivy'/'I feel good all over' R 5093 Dec 1963; 'Little Billy Pretty One'/'A certain Girl' R 5107 March 1964; 'It won't be long'/'I'm the one who loves you' R 5155 June 1964; 'Blue ribbons'/'Cut in' R 5272 April 1965; 'You never had it so good'/'Don't you like my kite' R 5351 Dec 1965. A sixth single, the jazz styled 'Freedom', was recorded but never released, and the striped shirted Paramounts faded into oblivion ..... but only for a few months, while Brooker planned the next step.

PARAMOUNTS #1 1962 - 1963

Played more obscure R&B by James Brown, Ray Charles, Bobby Bland. Got a great deal and tried to make it nationally. The Stones named them the best R&B group in England

GARY BROOKER (piano/voc), BARRIE WILSON (drums), ROBIN TROWER (guitar), CHRIS COPPING (bass) — went to university

PARAMOUNTS #2 1963 - 1966

Got plenty of gigs and 'Little Billy Pretty One' was a minor hit, but they couldn't sustain in their own right and ended up backing Sandie Shaw and Chris Andrews on the Continent.

DIZ DERRICK (bass), GARY BROOKER (piano/voc), BARRIE WILSON (drums), ROBIN TROWER (guitar) — left professional music; Played with George Bean & the Runners; Helped to run a club at the London Hotel

PROCOL HARUM #1 April - July 1967

Formed from MM Small ads (to play Songs Brooker and Reid had written. Original mentor was Guy Stevens, but they later met with Denny Cordell. Their first single sold millions.

BOBBY HARRISON (drums), RAY ROYER (guitar), DAVE KNIGHTS (bass), MATTHEW FISHER (organ), KEITH REID (lyrics), GARY BROOKER (piano/vocals)

Thrown out. Formed their own group called Freedom.

Dave Knights left the Boards to get into management. On Robin Trower's advice, he looked up Mickey Jupp and together they assembled Legend #2. Got a deal with super greeny new Underground label Vertigo, who were seeking new talent.

PROCOL HARUM #2 July 1967 - May 1969

Recorded 3 albums: 'PROCOL HARUM' (SLRZ 1001 - Oct 67), 'SHINE ON BRIGHTLY' (SLRZ 1004 - Nov 68) and 'A SALTY DOG' (SLRZ 1009 - April 1969). Unable to get suitable work and acclaim in Britain, they did most business in USA. 'Homburg' followed 'Whiter Shade of Pale' into Top Ten

DAVE KNIGHTS (bass), MATTHEW FISHER (organ), KEITH REID (lyrics), GARY BROOKER (piano/vocals), BARRIE WILSON (drums), ROBIN TROWER (guitar)

Matthew Fisher left to become a session man and producer

Robin Trower left in July 1971 and formed Jude, which split up nine months later. Formed his own group in Dec 1972 and has enjoyed huge international success as a result.

PROCOL HARUM #3 March 1969 - July 1971

2 albums: 'HOME' (SLRZ 1014 - Aug 70) and 'BROKEN BARRICADES' (ILPS 9158 - Aug 71). A doldrums period where they tried to re-establish themselves as a pop group.

ROBIN TROWER (guit.or), KEITH REID (lyrics), GARY BROOKER (piano/vocals), BARRIE WILSON (drums), CHRIS COPPING (bass/organ) — Back with his mates after completing his studies

PROCOL HARUM #4 August 1971 - September 1972

One album: 'LIVE IN CONCERT' (CHR 1004 - April 1972). Began to regain their old reputation.

DAVE BALL (guitar), ALAN CARTWRIGHT (ex Kazoo) (sax), KEITH REID (lyrics), GARY BROOKER (piano/vocals/drums), BARRIE WILSON (drums), CHRIS COPPING (organ)

Dave Ball left in Sept 1972 to join Long John Baldry and then formed Bedlam with Cozy Powell

PROCOL HARUM #5 Sept 1972 to now.

3 albums: 'GRAND HOTEL' (CHR 1037 - Mar 1973), 'EXOTIC BIRDS AND FRUIT' (CHR 1058 - Apr 74) and 'PROCOL'S NINTH' (CHR 1080 - August 1975)

ALAN CARTWRIGHT (bass), KEITH REID (lyrics), GARY BROOKER (piano/vocals), BARRIE WILSON (drums), CHRIS COPPING (organ), MICK GRABHAM (guitar (ex Cochise))

As I hasten to get this chart finished before I lose more stories, I'm here back in the charts again with 'Pandora's Box' ... good on ya, lads!

Miscellaneous other Southenders we ought to mention: Geoff Stephens, the man who discovered Dave Dee and the New Vaudeville Band - he's still seen around Southend in his Rolls Royce. Peter Eden, producer and publisher of G.T. Moore and the Reggae Guitars, etc. Andy Cheesman, road manager for String Driven Thing, Pete Thompson, drummer with Jeff and formerly with Silverhead. Viv Stanshall of Bonzo Dog notoriety. Nigel Benjamin, who was once in the local Billion Dollar Band and is now leading the new Mott. Also interesting: a local promoter called Barry Collins owns the names of Cupids Inspiration, the Love Affair, and The Nashville Teens - and sends out bands under their names. The Figure drumed for Cupids Inspiration for a while, and Wilko almost joined them! Will Birch was asked to join the Love Affair a couple of years ago too!

The early Sixties Southend club scene revolved around The Night Life (short lived, but featured great groups like the Animals), the Studio (which featured Screaming Lord Sutch), the Club Club (where Lee Hedges, Cousin Mooney, etc), The Shades (a mod club on the Sea Front), the London Hotel, and the Cricketers pub on the London Road. The Cricketers was promoted by the Vingoes, Dennis Knott, local window cleaning mogul who also owned the Jacoban and the Capri Coffee bars and co-promoted the London Hotel with Trower. Birch says he often saw unwilling road crews who had to lug Jaguar. "When the Orioles played at the Cricketers, it was useless to arrive after 8 pm because the place would be packed solid; 300 people, 3 nights a week. And you've got to remember that in 1961 the major pre-occupations were Sunday clothes, girls and pills ..... only the cranks put music at the top of their lists".

Dedications: The Kursaals (especially Will Birch for all the information - but not Shuttleworth, because his name is too bloody long), Paul Conroy, The Feelgoods, Chris Fenwick, Jake, Mick Jupp, Keith Smith, Spiderloving Lesley, Mike Flood-Page, Maxie Bell, Jefferson Brown, Penny Valentine, ... and farewell to the Wheatfield Lady, prime of all.

Not drawn to any time scale. See also Zigzag 27. Beware of cheap imitations and crude replicas.

"I must learn to live without her now ....."

Other early groups included the Whirlwinds (later called 'Force Five') and the Monotones - both of whom recorded during the beat boom. There was also a pop group called The Avengers, formed in 1961 and still going today with a virtually unchanged line-up. Hatfield group Cops & Robbers (cohorts of Donovan) were pretty big in Southend, being managed by the promoter of The Studio Club, Terry Saxon, and connected with Geoff Stephens of songwriting/publishing fame.

The ORIOLES #1 1963 - 1964

Took over the Paramounts' Sunday residency at the Shades club, then moved to a three nights a week session at the Cricketers.

ADA BAGGERLY (bass), MICK JUPP (piano/vocals), BOUGIE SHELDRAKE (guitar), TONY DIANDA (drums (from Basildon))

The ORIOLES #2 1964 - 1965

"They had a real bassy sound; strong bass guitar, the lower register of the piano prominent, and the drums very heavy ..... they really pounded it out ..... just the most amazing sound"

ADA BAGGERLY (bass) — to a commercial artiste; MICK JUPP (piano/vocals), BOB CLOUTER (drums (ex Klimax)), BOUGIE SHELDRAKE (guitar) — now Sunstroke

The ORIOLES #3

This line-up lasted only a few weeks in Autumn 1965. Jupp was a big local figure by this time, but was unable to break out of the local scene.

BARRY SCANLING (guitar), MICK JUPP (piano/vocals), MO WHITHAM (guitar), BOB CLOUTER (drums), JOHN BOBIN (bass (after owned a bookshop in Southend))

Mo Whitham had previously been offered a gig with Lulu & the Luvvers, but he refused to accede to their request that he have his tattoos removed. Was briefly in various pop bands with Bobin.

The ORIOLES #4 1965

Again lasted only a few weeks, after which Jupp disappeared from Southend for almost three years.

BARRY SCANLING (bass), MICK JUPP (piano/vocals), MO WHITHAM (guitar), BOB CLOUTER (drums)

The Figure played in various Canvey/Southend groups including the Essex Five, which started off doing Beatles/Shadows/pop and subsequently got into soul. Follow this line

The Figure then joined THE GLASS MENAGERIE, based in Rayleigh, then THE EXPLODING MONOCULE (after The Fix # 2 in terms of chronology) which played Cream/Hendrix/pop stuff. Wilko played with them during his Summer 1967 vacation, after which they changed their name to HYDE PARK. Figure then joined TRAMPUS; they got in with a local agent who got them a lot of work, so they got into Beach Boys/Four Seasons harmonies and went fully pro, working in Jersey. He then formed FINIANS RAINBOW, which split up, leaving him to join an existing group (variously known as The Sun and the Moon, The Cask), replacing their drummer and changing their name to FINIANS RAINBOW too. He then fell in with his good old mate, Wilko Johnson.

Bobby Clouter played in a number of groups, including Sean Webb's - but he's now back with the new Jupp band

Phil Mitchell joined The RED RIVER BAND and also worked in a music shop. Later played in THE HOT JETS (see over →) and is also back with Jupp.

Mo Whitham, who is currently learning pedal steel guitar, joined a C&W band, and is now in a weekend dance trio.

The 'Moonshine' album sold even fewer than the 'red boot album', but contained two classics: 'Mother of my child' and 'The Writer of Songs' ..... if you see a copy, grab it - it's worth money. Self produced, arranged by Matthew Fisher and directed by Del Newman.

Legend # 4 did "some great songs - especially 'S-P-Y' and 'Daisy Mayes', which the Kursaals were going to record at one time".

The MICKY JUPP BAND July 1975 to now.

Have just started out on the London pub/club circuit, and also played the Roundhouse recently. Is beginning to attract publicity as a result of the Kursaals and the Feelgoods putting his name about, and Max Bell's excellent NME article. The band plays a mixture of R&B classics, old rockers, pop hits and Mick Jupp originals.

COLIN MAXWELL (vocals), JOY SADKIEV (vocals), BOB FISH (vocals), PETE THE HAT (vocals), JOHN PUSH MEAD (sax), FRANK JUPP (sax/harp), MICK JUPP (ger/voc), PETE ZEAR (guitar), PHIL MITCHELL (bass), BOB CLOUTER (drums)

The ORIOLES #5 1966 - June 1967

Resident at Robin Trower's London Hotel club. Still playing rhythm & blues, but will was wanting to make them like the Move.

WILKO JOHNSON (guitar), JOHN POTTER (piano/vocals), GRAHAME FOX (bass/voc), JOHN SMITH (then NEIL THUMPSTON bass), WILL BIRCH (drums) — see below

Will Birch fell in with Wilko from old days of playing at Hector Sylvester Ballroom above the Odeon cinema

The FLOWERPOTS #6

Played at Pinner Golf Club on New Years Eve 1967 as a jazz trio! Also made a demo record.

TOMMY BERRY (drums) — to Robin Trower's Jam; WILKO JOHNSON (guitar), JOHN POTTER (piano/vocals) — Was briefly in Dr. Feelgood. Now a painter

The FLOWER POTS #7 Johnny Kidd & the Pirates impersonator

WILKO JOHNSON (guitar/vocals), GEOFF MATTHEWS (drums), NEIL THUMPSTON (bass (see Backwards (reformed Birch in late 90s))

The FIX #2 1966

Tomb/Gout. Wilko joined to play before going up to university. Already going when Already going when

WILKO JOHNSON (guitar), RICHIE COOMBES (bass), LAWRENCE BULLDOFF (guitar/vocals), DAVE HIGGS (guitar/vocals) — To Pig Iron (see over there ←)

Robin Trower asked him to join the Jam, but being on the point of going to university, he declined (despite having spent most of his grant on an amp). Went to University and then to India. Returned in Spring 1971

PIGBOY CHARLIE BAND 1970

Legendary Canvey Band - played hosting Elvis, Presley classics and rock staples. Band's de-facto leader

Now a lawyer's clerk. PIGBOY (electric piano and vocals), BILL CHARLIE (guitar), GOLEAN HARDING (drums), TREVOR SPARKO (bass), LEE BRILLEAUX (vocals/harp)

Dr FEELGOOD #1 Spring 1971 to Spring 1972

Played mainly local gigs, like a sunday residency at the Railway Hotel in Pitsea, then Chris Fenwick came onto the scene, took over as manager and got some gigs in Holland

TERRY HOWARTH (drums) — went; WILKO JOHNSON (guitar), SPARKO (bass), LEE BRILLEAUX (vocals/harp)

Dr FEELGOOD #2 (in transition)

1972. Continued doing their own gigs and also worked as backing band for Heinz, who was enjoying a re-birth as a semi-pro rock'n' roll novelty gigger. See Zigzag 51 for more info on the fab Feelgoods

WILL BIRCH (drums), JOHN POTTER (piano), HEINZ (vocals (ex Tornados and solo star), WILKO JOHNSON (guitar), SPARKO (bass), LEE BRILLEAUX (vocals), THE FIGURE (drums)

Dr FEELGOOD #2 (permanent) 1973 to now

Began to work up reputation on the London pub circuit and did a Brinsley Schwarz tour. Hit of the early '75 Naughty Knuckles tour, and won a huge international success. One album: 'DOWN BY THE JETTY' (UAS 29727 - Feb 1975).

"It had to happen!" Says Andy Childs

THE FIGURE (drums), WILKO JOHNSON (ger/vocals), SPARKO (bass), LEE BRILLEAUX (cals/slide/harp)

New album out soon

The FLOWERPOTS #1 1964

Inspired, in turn, by the Orioles. Their one major claim to local fame seems to have been an Animals support gig at the Palace

JIM COTTER (guitar), RAY BURGOYNE (drums), MICK SMITH (piano/vocals), GRAHAME FOX (bass/voc), DEL KILNORTH (guitar - killed in a road accident on Christmas Eve 1964 outside Cricketers)

The FLOWERPOTS #2 1965

Played R&B, but raunchier than any local predecessors ..... Howling Wolf and Chicago stuff. Their concert halls were local Youth Clubs

JIM COTTER (guitar), RAY BURGOYNE (drums), JOHN POTTER (piano/voc), GRAHAME FOX (bass/voc), MICK SMITH (harp/voc) — also doing odd Flowerpot gig; now a fashion photographer

The FLOWERPOTS #3 1965-6

Supported The Who at The Rhodes Centre in Oct 65. Backing Bo Diddley stuff

THE FIGURE (drums), IAN SOUTHEY (rhythm guitar/vocals), LARRY FREEMAN (vocals), TERRY HOUNSOM (bass), WILKO JOHNSON (guitar), JOHN POTTER (piano/vocals), GRAHAME FOX (bass/vocals), COLIN PINCOTT (guitar) — to Tyla Pickwicks, WILL BIRCH (drums) — will be to start his own group - The Urg - a mod group which never got off the ground, and he also tried to start a blues band - Lather - failure

NORTH AVENUE JUG BAND 1965-6.

Part time amateur. Activities confined to busking in street.

STEVADORE TALLI (mandolin), MALCO JOHNSON (guitar), TERRY HOUNSOM (bass) — replaced by Tony McGUIRE (tea chest bass)

FLOWERPOTS #4 1966.

Made new - fatal tour of Germany, then resident at re-opened Shades club.

WILKO JOHNSON (comb and paper, violin, guit), JOHN POTTER (piano/voc), GRAHAME FOX (bass/voc), GEORGE LOWE (drums) — kicked out

The FLOWERPOTS #5 1966 - June 1967

Resident at Robin Trower's London Hotel club. Still playing rhythm & blues, but will was wanting to make them like the Move.

WILKO JOHNSON (guitar), JOHN POTTER (piano/vocs), GRAHAME FOX (bass), JOHN SMITH (then NEIL THUMPSTON bass), WILL BIRCH (drums) — see below

Around this time, Will was an avid Marquee habitué, sometimes (as on July 11th 1967) queuing all day to see the Move or Cream. He went to see the Who on 31 consecutive Monday nights (it's all documented in The Rock Marketplace, Alan Betrock's magnificent but defunct magazine ..... what was their English Correspondent) and he was trying to get the Flowerpots to adopt a more happening stage act & style. Disillusioned by the limitations of local group work, he quit the Flowerpots - and apart from a brief (and vain) attempt to start a blues band in February 1968, he didn't play again for 2 years. ("My bike is getting rusty"). He became a weekend hippie, wore flowers and bells, went to UFO, Middle Earth, and Legalise Pot rallies in Hyde Park. (Can you imagine Birch with flowers in his hair?) And it was at this point that he fell in with Paul Shuttleworth and his shady cohorts: Stuart Cook got a saxophone and learned how to play in 5 easy lessons, Dave Murdock bought and learnt how to play a bass, and several lead guitarists were tried before Graeme Douglas came in as a permanent member. That was the start of Surly Bird!

The TRADEWINDS #1 1964-5

Supported Orioles #2 at the Cricketers pub. Main gig was 3 nights a week at Southend Youth club where BBC-TV spotted them!

WILL BIRCH (drums), DON JACKSON (bass), OWEN KNIGHT (guitar), DAVE LUDLOW (vocals) asked to leave, DENNIS JACKSON (guitar) — got married

The TRADEWINDS #2 1965

Still playing standard group fare: R&B Standards. Sprinkled with a few current pop hits. Played youth clubs and weddings

WILL BIRCH (drums), DON JACKSON (bass), OWEN KNIGHT (guitar) — became a police man; DEREK PIGGOTT (vocals) — to Cabaret; RON SCORAH (guitar) — got married

The Tradewinds had previously been known as The Geezenstacks, and Paul Shuttleworth had unquestionably auditioned to become their vocalist.

Had a brush with fame when BBC Television, making a documentary on Sex and teenagers (called 'The Young Adults' - screened in June 65) co-opted kids from Southend Youth club to aid the visual presentation of the statistics they'd assembled. The Tradewinds, regulars at the club, were asked to do two Songs - 'The In Crowd' and a Will Birch original "about being part of the young generation ..... it was even worse than you'd imagine". They recorded them at Portland Place studios, and mimed to them for the programme. "We were really under the impression that we had made it ..... even had cards printed saying as seen on TV ..... and we had this manager who bought us matching jackets from his wife's mail order catalogue".

Surrealistic space filler: Will Birch: "After the Tradewinds, broke up and went into other scenes, I didnt see Ron Scorah for about a year ... till one day I was walking past this hotel in Southend and I heard some one yelling out "what ho, Will!". I looked up, and it was Ron, leaning over the balcony ..... it was his wedding reception apparently".

One of Paul Shuttleworth's groups which I couldn't squeeze in, was Sol Davis and the Planets. "I was still at school, but calling myself Sol Davis for the group. I used to practise signing Sol Davis in my exercise books - in case I got asked for my autograph ..... but I never did".

On yes, plenty of obscure info!

The JAM Late 1966

- early 1967. Jupp renamed with them but never played at their live dates.

ROBIN TROWER (guitar), DAVE JOHNSTON (bass (ex Buddies and C)), TOMMY BERRY (drums (by The Flowerpots #6 - see over there))

LEGEND #1 1968

Album: 'LEGEND' (Bell SBLL 115 - March 1969). Never digged, but cut album and folded up.

NIGEL STEVE DUNBAR (drums), GEERE (bass/vocals), CHRIS EAST (guitar/vocals), MICK JUPP (guitar/vocals) — had been doing Jupp, playing in a pub in Shenfield; Now a Song Writer

LEGEND #2 April 1969 - June 1971

Cut 'LEGEND' (Vertigo 6360-009). Played the Cricketers again, and The Palace Bars, up on Pier Hill.

BILL FIFIELD (drums), MICK JUPP (guitar/piano/vocals), MO WHITHAM (guitar), JOHN BOBIN (bass) — ex Local pop group The Epics

LEGEND #3 1971

Cut 'Moonshine' (Cgk 6063). "All ex-Orioles, a brilliant band - but the end of Legend".

MICK JUPP (guitar/piano/vocals), MO WHITHAM (guitar), JOHN BOBIN (bass) — formed another pop band, BOB CLOUTER (drums)

LEGEND #4 1972

Big this time, a heavy rock band but, following the Italian fiasco, devoid of any real spirit

BARNEY JAMES (drums), MICK JUPP (guitar/vocals), MO WHITHAM (ger/vocals), PHIL MITCHELL (bass) — To Warhorse and Mad Fast with Rick Wakeman

Legend played their last gigs at a club in a sea front pub called the Esplanade - run by Will Birch and Paul Shuttleworth - after which, they broke up. Mick Jupp bummed about a bit, met his wife, went to work in Chris Stevens's music shop in Southend, but apart from rehearsing for 9 weeks with an abortive band called Kilroy in 1972, he didn't think about returning to the spotlight until he formed a new band last month.

The FLOWER POTS #7 Johnny Kidd & the Pirates impersonator

WILKO JOHNSON (guitar/vocals), GEOFF MATTHEWS (drums), NEIL THUMPSON (bass (see Backwards (reformed Birch in late 90s))

The FIX #2 1966.

Tomb/Gout. Wilko joined to play before going up to university. Already going when Already going when

WILKO JOHNSON (guitar), RICHIE COOMBES (bass), LAWRENCE BULLDOFF (guitar/vocals), DAVE HIGGS (guitar/vocals) — To Pig Iron (see over there ←)

Robin Trower asked him to join the Jam, but being on the point of going to university, he declined (despite having spent most of his grant on an amp). Went to University and then to India. Returned in Spring 1971

The FIX #3 1969.

Rehearsed like crazy but only managed to do a dozen gigs - heavy reliance on Cream/Chicago blues material

CHRIS STEVENS (drums (not the music shop owner)), SPARKO (bass), LEE BRILLEAUX (vocals, slide guitar), LEW DAVIS (harp), DAVE HIGGS (ger/vocals) — Played with Central Heating Big Band and the Thomas Rees Blues Band between Fix 2 & 3

PIGBOY CHARLIE BAND

1970. Legendary Canvey Band - played hosting Elvis, Presley classics and rock staples. Band's de-facto leader

Now a lawyer's clerk. PIGBOY (electric piano and vocals), BILL CHARLIE (guitar), GOLEAN HARDING (drums), TREVOR SPARKO (bass), LEE BRILLEAUX (vocals/harp)

Between Fix #3 and Hot Rods #2 Lew Davis was a street busker (like the North Jug Band had been - playing outside pubs and binge halls).

EDDIE & the HOT RODS #1

Kids pop band of several line-ups. Pulled into shape by Dave Higgs, in 1973. Rhythm & Blues.

DAVE HIGGS (guitar), BARRY MASTERS (vocals), STEVE NICHOLS (drums), THE HUSTLER (bass)

Returning from India, Wilko almost formed a group with Dave Higgs, but didn't. Played one gig with Surly Bird, then met up with Lee again to form Dr Feelgood

Dr FEELGOOD #1 Spring 1971 to Spring 1972

Played mainly local gigs, like a sunday residency at the Railway Hotel in Pitsea, then Chris Fenwick came onto the scene, took over as manager and got some gigs in Holland

TERRY HOWARTH (drums) — went; WILKO JOHNSON (guitar), SPARKO (bass), LEE BRILLEAUX (vocals/harp)

Dr FEELGOOD #2 (in transition)

1972. Continued doing their own gigs and also worked as backing band for Heinz, who was enjoying a re-birth as a semi-pro rock'n' roll novelty gigger. See Zigzag 51 for more info on the fab Feelgoods

WILL BIRCH (drums), JOHN POTTER (piano), HEINZ (vocals (ex Tornados and solo star), WILKO JOHNSON (guitar), SPARKO (bass), LEE BRILLEAUX (vocals), THE FIGURE (drums)

Dr FEELGOOD #2 (permanent) 1973 to now

Began to work up reputation on the London pub circuit and did a Brinsley Schwarz tour. Hit of the early '75 Naughty Knuckles tour, and won a huge international success. One album: 'DOWN BY THE JETTY' (UAS 29727 - Feb 1975).

"It had to happen!" Says Andy Childs

THE FIGURE (drums), WILKO JOHNSON (ger/vocals), SPARKO (bass), LEE BRILLEAUX (cals/slide/harp)

New album out soon

SOUTHSIDE JUG BAND #1

Summer 1967 - 1969. Inspired by the North Avenue Jug Band who they saw at a Carnival Talent Contest in July 1967. Played over 200 gigs

JODY SHAW (12 string guitar/vocs), SPARKO (bass), LEE BRILLEAUX (banjo/kazoo, vocals/harp), WHITE (washboard), RICO BURT (washboard - worked in a hospital)

SOUTHSIDE JUG BAND #2

1969. Ex member Jody Shaw is now Feelgoods sound engineer, and Rico Burt is recently retired from a career circus up the Amazon (ex Tarzan).

Surly Bird answered a small ad in the Melody Maker in October 1970 - put on by a production/management company - and they auditioned at The Fishmongers Arms in Wood Green for a fellow called Peter Meaden (previously associated with The Who and Captain Beefheart). He introduced the band to Tony Hall, who signed them in Feb 1971. Apart from a few gigs and a few demos, however, nothing much came of it ..... "but that's not surprising, because we weren't really any good". Glory, by the end, had evolved into a country rock group from the King Crimson style roots of the early Surly Bird, and were playing Buffalo Springfield style. The classic kursaals song, 'Speedway' (which is nothing to do with speedway), was written at this time.

After Vic Collins left Thomahawk to concentrate on CowPie, Hot Jets, etc they replaced him with a guitar player called Keith Shilcock - and they've just completed an album, though for which label isn't clear. Collins had previously been in a Beefleet/Thunderclap pop group, the Cardboard Orchestra, who cut a single for CBS in 1969.

Banjo wizzard Richie Bull had been in The City County Travellers from 1966 - '70, Natchez Trace (3 albums), Mr Fox, Golbey's Trilogy, Malcolm Price group, and had done innumerable solo gigs, accompanying gigs and session dates before joining the Hillbillies ..... he even had a solo album!

EDDIE & the HOT RODS #2

1974. Still restricted to local gigs and playing frantic R&B. Decided to try and scope out.

LEW DAVIS (harp), DAVE HIGGS (guitar), BARRY MASTERS (vocals), STEVE NICHOLS (drums) — retired from R&B; THE HUSTLER (bass)

EDDIE & the HOT RODS #3

Started doing gigs in London - playing the Nashville and Kensington and other pub/club venues.

LEW DAVIS (harp), DAVE HIGGS (guitar), BARRY MASTERS (vocals), STEVE NICHOLS (drums), PAUL GRAY (bass)

The landlord of the Blue Boar originally agreed to pay them a nominal sum if, after 4 weeks, they had improved significantly as a result of their popularity. They began to pack the place solid and the happy landlord was more than pleased to bung them 20 quid a night. But they didn't have a name at this stage ..... so, after much concerted effort spent trying to dream up a suitable one, Dave Hatfield came up with 'The Kursaal Flyers'. (The Kursaal Flyer was a truck, modified and decorated to resemble an early American train, and was seen around the streets of Southend advertising the Kursaal fun fair). They began to play London pub gigs as the Kursaal Flyers in mid 74.

Didn't want to go fully pro and left to run his various business ventures.

The KURSAAL FLYERS #1

October 1973 to Dec 1974. Playing bluegrass, country rock and pop classics. Graduated from local Southend scene and attracted national attention

DAVE HATFIELD (bass/vocals), RICHIE BULL (banjo/ger), VIC COLLINS (steel/vocals), PAUL SHUTTLEWORTH (vocals), WILL BIRCH (drums), GRAEME DOUGLAS (ger/vocals)

The KURSAAL FLYERS #2

January 1975 to the present. Went fully pro, attracted a record deal with UK Records, and cut first album: 'CHOCS AWAY' (June 1975 - UK 2330-101). They're great!

RICHIE BULL (bass/banjo), VIC COLLINS (steel/ger), PAUL SHUTTLEWORTH (vocals), WILL BIRCH (drums), GRAEME DOUGLAS (ger/vocs)

You may think it's easy getting a family tree like this together, making it all fit into place. Well ... it's not.

Drawn by Pete Frame/August 1975/for Goldilocks XXX.

SURLY BIRD #1 Summer 69 to May 1970

First gig was support to Sam Apple Pie at King's Head Romford on Aug 19th 1969. "Heavily arranged stuff ... like Family, King Crimson, Yes"

PAUL SHUTTLEWORTH (vocals), WILL BIRCH (drums), GRAEME DOUGLAS (guitar), DAVE MURDOCK (bass), STUART COOK (sax), FRED WHEELER (well known bassoon!)

SURLY BIRD #2 May 1970 to July 1970

By now the best known local group - line-up resembled Gentle Giant, and they play similar music. Heavily worked out time changes etc. Big locally.

PAUL SHUTTLEWORTH (vocals), WILL BIRCH (drums), GRAEME DOUGLAS (guitar), DAVE MURDOCK (bass), STUART COOK (sax), FRED WHEELER (violin)

SURLY BIRD #3 July 70 to Apr 71

(Also known as Glory from Jan 71, for the purpose of playing in London). Answered an mm small ad co-maker themselves stars!

WILL BIRCH (drums), DAVE MURDOCK (bass), STUART COOK (sax), FRED WHEELER (violin), GRAEME DOUGLAS (ger/vocals) — To the Kursaal Flyers via The Bread & Cheese Hillbillies (see details below)

* High Country/Cow Pie 'Glory' package show did just one gig - in Norwich, summer 1971

GLORY April 1971 - June 1971

"By this time, we were no good at all; I was writing all the material - all in the early Neil Young mould with obscure lyrics".

WILL BIRCH (drums), DAVE MURDOCK (bass/vocals acoustic gtr), FRED WHEELER (violin/ger), STUART COOK (sax/bass guitar)

COW PIE #1 August 1970 to Spring 1971

Shuttleworth, having discovered and fallen in love with country music, left Surly Bird and formed Cow Pie; a country rock band à la Burrito Bros

TREVOR MORRISS (guitar/mandolin), BARRY VERYARD (bass), JOHN FYFE (violin) — to get married and quit music, KELVIN BALDWIN (drums), DAVE HEAD (guitar), VIC COLLINS (guitar), PAUL SHUTTLEWORTH (vocals)

COW PIE #2 Jan 1972 to Apr 1972

A sort of local all stars country rock band. Had a sunday residency at the Grand Canyon club on the Esplanade. Played Burritos/Byrds/Trevor songs

THOM FRICKER (vocs/ger), GEOFF SAWYER (bass), PAT GREEN (drums), LES TITFORD (guitar), VIC COLLINS (pedal steel), PAUL SHUTTLEWORTH (vocals), WILL BIRCH (drums), DAVE MURDOCK (ger/vocs), FRED WHEELER (violin), COLIN UNDERHILL (bass/voc)

THOMAHAWK September 1972 to February 1974.

A country & western circuit Nashville - Southend band

THOM FRICKER (vocs/ger), GEOFF SAWYER (bass), PAT GREEN (drums), LES TITFORD (guitar), VIC COLLINS (pedal steel), PAUL SHUTTLEWORTH (vocals), WILL BIRCH (drums), DAVE MURDOCK (ger/vocs), FRED WHEELER (violin), COLIN UNDERHILL (bass/voc)

The HOT JETS June to July 1972.

"They were a pretty good band - Dd originals plus country rock classics. Very anxious to make it, but seemed fated and split up after only two sunday gigs at The Esplanade.

VIC COLLINS (pedal steel), PAUL SHUTTLEWORTH (vocals), WILL BIRCH (drums), GRAEME DOUGLAS (guitar), PHIL MITCHELL (bass) — ex Legend #4 - now in the new Jupp band

The BREAD & CHEESE HILLBILLIES

August to October 1973. C&W/Bluegrass band which only did a few gigs. Green and Titford, concurrently in Thomahawk left due to conflicting gig schedule

PAT GREEN (drums), LES TITFORD (guitar), DAVE HATFIELD (bass), RICHIE BULL (banjo/gtr), VIC COLLINS (steel), PAUL SHUTTLEWORTH (vocals) — Back to Thomahawk

Will Birch and Graeme Douglas came in to replace Green & Titford whereupon they came off the road, and spent the last months of 1973 rehearsing like mad at Dave Hatfield's house, then, in February 1974, they began a weekly gig at a southend pub called The Blue Boar.

Eddie & the BLIZZARDS

July 1973 to January 1974. Playing boogies, Allmans type of stuff. Got to finals of Melody Maker annual rock contest.

GRAEME DOUGLAS (guitar), ANDY FARRELL (bass), PHIL ALBRIDGE (drums), BARRY MARTIN (guitar)

In May 1974, Birch left the Kursaals to join Charlie Dore. The Wide Boys - this decision precipitated by the urgent desire to turn professional - turned out to be a bad one, and after 2 gigs, he hot-footed it home to the open arms of the Kursaals, who were still just doing thursdays at the Blue Boar. By this time, Dr Feelgood was fairly well established on the London pub circuit and through them, the Kursaals got 2 Sunday lunchtime gigs at The Kensington in July 1974. Pete Thomas - drummer from Chilli Willi (and now John Stewart) - lived around the corner, and saw the first gig ..... and he started a chain of events which led them to fame and wealth. He took Willi's manager Jake to see them, they got more gigs, and Jake took along Paul Conroy to see them. Paul took me to see them, I took Tobler to see them, Tobler took Jonathan King and Clive Selwood to see them (at the 100 Club) - and bob's your uncle ..... a fairy story. Let's hope they and all the bands on this chart make it really BIG!

SURLY BIRD #2 May 1970 to July 1970

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PAUL SHUTTLEWORTH (vocals), WILL BIRCH (drums), GRAEME DOUGLAS (guitar), DAVE MURDOCK (bass), STUART COOK (sax), FRED WHEELER (violin)

SURLY BIRD #3 July 70 to Apr 71

(Also known as Glory from Jan 71, for the purpose of playing in London). Answered an mm small ad co-maker themselves stars!

WILL BIRCH (drums), DAVE MURDOCK (bass), STUART COOK (sax), FRED WHEELER (violin), GRAEME DOUGLAS (ger/vocals) — To the Kursaal Flyers via The Bread & Cheese Hillbillies (see details below)

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"By this time, we were no good at all; I was writing all the material - all in the early Neil Young mould with obscure lyrics".

WILL BIRCH (drums), DAVE MURDOCK (bass/vocals acoustic gtr), FRED WHEELER (violin/ger), STUART COOK (sax/bass guitar)

The MORRISS BOYS 1966-70.

Were respected in the country bluegrass field. Cut records for Cecil Sharp House, often on the radio

FRED WHEELER (violin), GLYNN MORRISS (banjo), DAVE HATFIELD (double bass), DAVE MORRISS (guitar), TREVOR MORRISS (mandolin and guitar)

HIGH COUNTRY 1971

Country/bluegrass. Ran concurrently with CowPie & Glory with whom they formed a package show (only did one gig)*

PAUL SHUTTLEWORTH (vocals), WILL BIRCH (drums), GRAEME DOUGLAS (guitar), DAVE MURDOCK (bass), FRED WHEELER (violin), LYN LEWIS (banjo), JERRY ALSFORD (fiddle), DAVE HATFIELD (double bass), DAVE MORRISS (guitar), TREVOR MORRISS (mand/guitar) — Played in Cow Pie in the interim

I see Chris Fenwick and Paul Conroy as the new breed of super-dynamic young abrasive managers. Who'll eventually oust the Tin Pan Alley Smoothies. The Feelgoods, I'm convinced will be phenomenally huge - partly because old Fenwick is such a shrewd cookie - just wait and see.

When I first went to work for Charisma in Sept 1974, there were only 2 relentlessly energetic forces at work in the building: one was the fledgling stench of the laboratories below and public health officer would have condemned immediately, and the other was Paul Conroy, who never stopped working. And what did he get for his unbounded enthusiasm? Same as me ..... the bullet. Anyway, Conroy took the Kursaals under his wing, first as agent, then as manager. By Christmas, the group was doing 4 nights a week, as well as hoeing down day jobs ..... "we were absolutely shagged out, lost weight, were irritable" - but since they went pro 8 months ago, they have released an album, got a bigger p.a., a second truck, 2 more roadies, loads of press exposure, plenty of radio and some nice TV spots - and they got owed money to anybody. All they need now is a hit record, and the sky is the limit. Wait till you hear their second album - it's a classic. We're rootin' for ya!

After the Hot Jets, Will Birch (by this time having reached the ripe old age of 24, was very anxious to go pro - but he failed an audition with the local Roger Morris Band. He did a few gigs with Dr Feelgood & also attempted to start the aforementioned band Kilroy with Mick Jupp in late 1972

After Cow Pie # 2, Dave Murdock returned to being a full time art student and Colin Underhill went into a pop group. I think Fred Wheeler went off to Cornwall.

The Hot Jets were originally going to call themselves Lipstick Traces - but to avoid complicity with the looming glam-rock craze, they thought better of it.

Miscellaneous other Southenders we ought to mention: Geoff Stephens, the man who discovered Dave Dee and the New Vaudeville Band - he's still seen around Southend in his Rolls Royce. Peter Eden, producer and publisher of G.T. Moore and the Reggae Guitars, etc. Andy Cheesman, road manager for String Driven Thing, Pete Thompson, drummer with Jeff and formerly with Silverhead. Viv Stanshall of Bonzo Dog notoriety. Nigel Benjamin, who was once in the local Billion Dollar Band and is now leading the new Mott. Also interesting: a local promoter called Barry Collins owns the names of Cupids Insp