

JAZZ

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FAN

VOL. I NO. VIII

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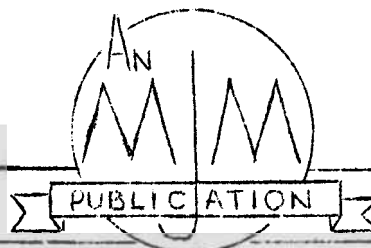
JAZZ DISCS

REVIEWED

etc.

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The next issue contains:
AN APPRECIATION OF PAUL
OLIVER: FOLK MUSIC (USA)
REVIEWS. BOOK REVIEWS.
AND MORE LETTERS - WHO
KNOWS WHAT'LL TURN UP.



JAZZ

AN IRREGULAR COLUMN BY
MIKE J. MOORCOCK

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As I rarely buy new releases, when they are still new anyway, I'm afraid that if you are looking for news of the latest Jazz releases - you won't find it here. This is a column about some of the discs in my collection that I can recommend.

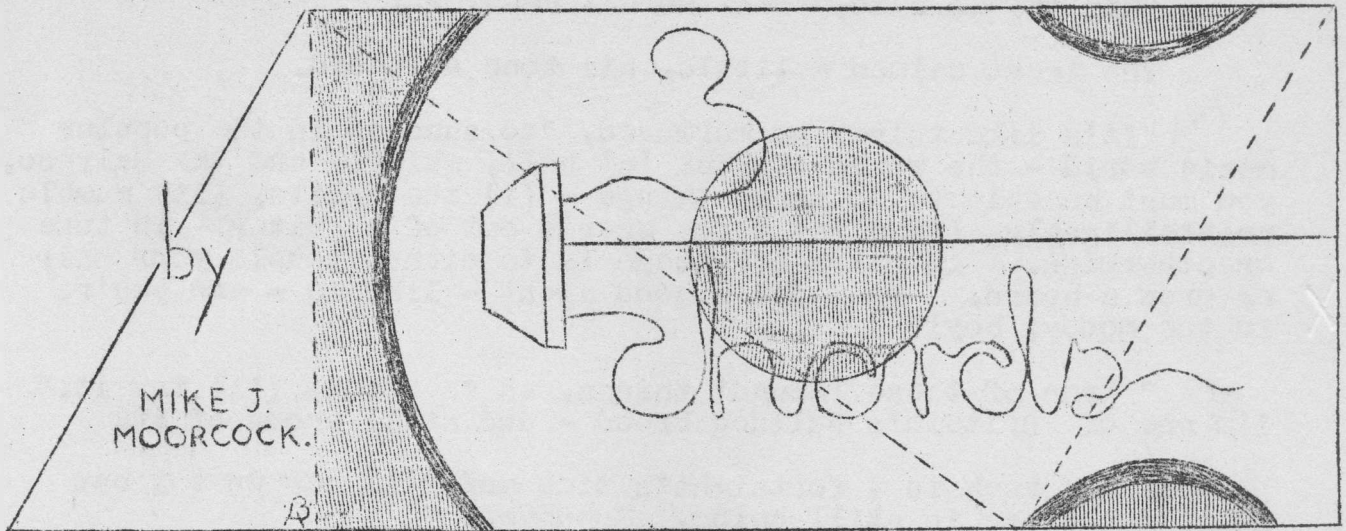
Recently I heard (and bought) the first record I've ever heard by THE FIREHOUSE FIVE plus TWO - what a group! Friends, please note that this is what I call Jazz, man oh, Man! Recorded on Vogue's GOOD TIME JAZZ label, this record sent me the farthest I've ever been sent! Their EP, which I have neither heard nor bought, is supposed to be crazy, well the jazz recorded here is free of any gimmick and is only crazy in the jazz sense. YES SIR, THAT'S MY BABY and PAGAN LOVE SONG is fine authentic 1920 jazz here which takes some beating - in fact it's put the 5+2 way on top of my list. These fugitives from the Walt Disney studios comprise: Ward Kimball (trombone) Danny Alguire (cornet) Clarke Mallery (clarinet) Frank Thomas (piano) Harper Goff (banjo) Ed Penner (tuba) and Monte Mountjoy (drums). The tuba playing is very dominant, but this does not spoil the record as in some of (say) Lu Watter's sides while Frank Thomas's piano playing is worthy of not. Another record I heard but have not yet bought is JINGLE BELLS and THERE'S A TAVERN IN THE TOWN on the same label as the above mentioned record. The 78s are 6/3 a piece. If you are looking for a band who play for the pure kicks they get out of playing you needn't look further than the 5+2.

While on the subject of Lu Watters - a very good 78 which isn't available (in this country anyway) on LP or EP is FRANKIE AND JOHNY backed by MUSKRAT RAMBLE on Vogue. This is Lu and his Jazz Band - the line-up is Lu on trumpet, Don Noakes (tmb) Bob Helm (clt.) Wally Rose (pno.) Pat Patton (bnjo) Dick Lammi (tuba) and Bill Dart (drums) - the vocal of Frankie and Johny is by Clancy Hayes. The F&J is a fairly short version, well sung with no background 'hogging' by Lu and the boys, the whole number is well put over and should be appreciated by both traditional-jazz fans and blues fans.

For an LP - I have no LPs in my collection which could really be called 'jazz' - but JOSH WHITE SINGS on Mercury is the best I have. This a fairly old disc, now. If you can get hold of it, I recommend you to do so for the blues and folk songs here should be part of every blues fan's collection. Two of the best are RISING SUN and JOHN HENRY. This is a 10" LP.

Good Listening, *Mike*

DISCS



"Yes," said the Agent, "you have good material, good appearance as a group, good instruments and good vocalists - but I'm sorry, I can't get you any bookings."

I was astounded. "Why ever not?" I gasped, "If we're so good, what's wrong?"

"Well," he hesitated, "well, guitarists are supposed to play their guitars!"

"But I do - I strum those six strings all the time - on the beat, too - and everything - you must have heard me!"

"Oh, I've heard you all right. That's the reason I can't help you."

"But I can't see your point."

"Ever heard of the word 'chord'?"

"Vaguely, yes."

"Hold the guitar with it - what else could I do?"

The Agent sat down, heavily, "What else," he repeated, "What else - omygod!"

The Agent gasped and took one of his large green pills and two glasses of the cheap sherry he saved for clients before resuming the conversation.

"Nobody - NOBODY! - could be that dumb," he said.

"Dumb?"

"Those four little fingers on your left hand are supposed to go

= Collet's Opened! =
MIKE J. MOORCOCK

A few months ago a New Oxford Street shop, standing empty, was changed from a lifeless building into something which has been and will be a boon to jazz and in particular folk-music collectors - COLLET'S RECORD SHOP.

Stocking not only records and catalogues but comprehensive books on jazz and folk-music and also second-hand records of all kinds - 12" LPs, 10" LPs, EPs and 10 and 12" 78s, this shop exudes an atmosphere which must attract collectors. It is not large, but the proprietors have managed to pack a large stock of discs and literature into the space - also a couple those noo-fangled sound-proof booths.

Drama is also dealt with, the shop stocks many books on drama in its book section.

This must really be a great help for folk-music specialists more than anyone - there are many shops which stock jazz records and who specialise in stocking jazz but few who stock a good selection of blues and all kinds of other folk-songs which are easily referred to when necessary.

Even without the records, this shop would be worth visiting regularly for here are all the Lomax's' books, most of Burl Ives's books, the Folklore books by Botkin, including TREASURY OF MISSISSIPPI FOLKLORE, TREASURY OF AMERICAN FOLKLORE and TREASURY OF RAILROAD FOLKLORE at an extremely reasonable price of 40 bob a piece - which is reasonable considering the amount of folklore packed into these thick, small-printed books. I must review them sometime.

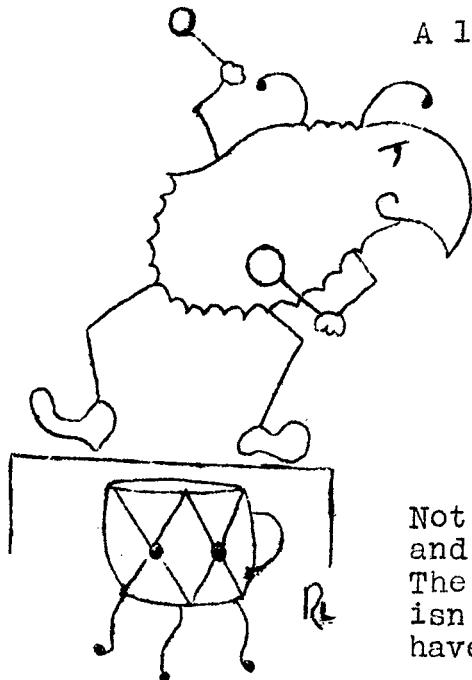
Not only does this shop deal in English and American folklore and folk-music of all periods but there is a lot of stuff on European and Eastern folk-music including Scandinavian, Russian, French, Celtic, etc. folk-songs and dances.

I shall unashamedly plug this shop whenever I get the opportunity so get used to the name and address:

COLLET'S RECORD SHOP - 70, New Oxford St., W.C.1.

From Victoria station a number 25 or 38 will take you there in 15 or 20 minutes. Quite a lot of 'buses from London Bridge, Holborn and the other stations go down N. Oxford St. - so go there man, go there. Not to Faans - it's fairly near the Con Hotel, can get there by 'bus from Marble Arch. Mike.

A letter column, in which both editor and readers
indulge in.....



.....GETTING

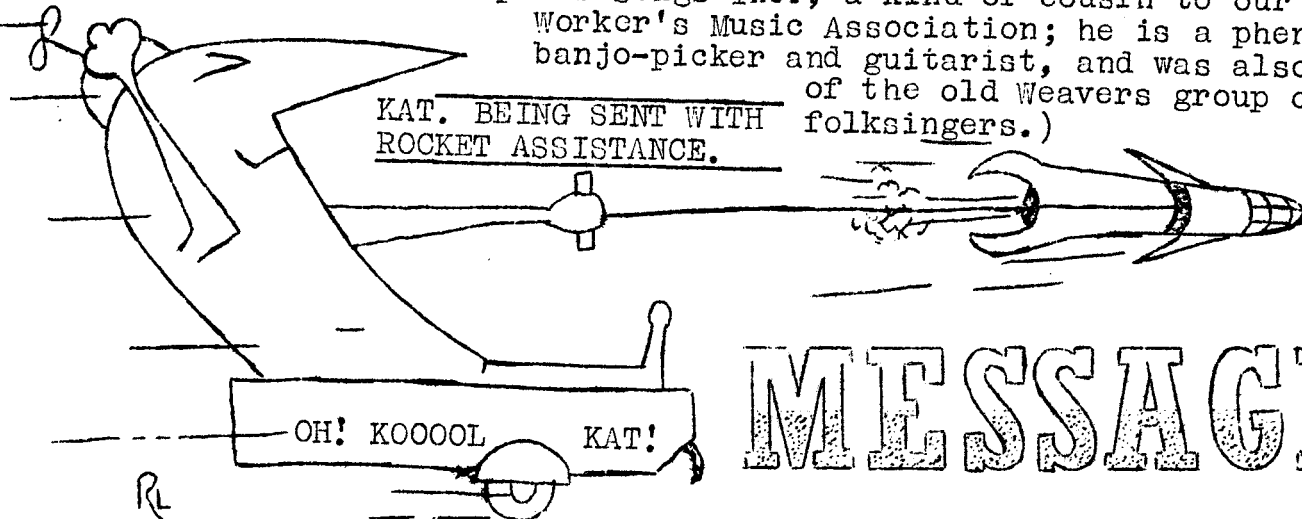
THE

Not so many letters this issue - but the length and quality make up for the lack of quantity. The first to arrive was from John Brunner - there isn't room to print it all here, although I would have liked to have done so.

JOHN BRUNNER

This character Lumley has not been investigating very thoroughly, I regret to say. He will find FREIGHT TRAIN BLUES on a Vocalion record - almost certainly still available. Max Alix with the Jimmy Noone outfit. Date about 1926. It is, as he says, a distinctly different number, and the opening verse is substantially similar to the recorded version. FREIGHT TRAIN tout court, on the other hand (the one Nancy Whiskey recorded) is - at a guess - a white number, not strictly a blues or anything like it. To start with, the habit of having a Chestnut Street, as referred to in the lyric, is a Northern Tradition based on the original system adopted in Philadelphia for the naming of streets. This indicates either a white origin or complete white assimilation. As far as I know, it was Peggy Seeger who first brought it to this country; she was over here last summer/autumn (she's the sister of Pete Seeger, the guy in New York who runs - or ran - People's Songs Inc., a kind of cousin to our own Worker's Music Association; he is a phenomenal banjo-picker and guitarist, and was also one of the old Weavers group of folksingers.)

KAT. BEING SENT WITH
ROCKET ASSISTANCE.



MESSAGE

((I know there is a People's Artists Inc still running - I thought Pete was connected with that - with the other Seegers, Charles and Rosetta - maybe I'm wrong.))

Nancy, so I gather, liked it and picked it up from Peggy; I used to hear her running over it occasionally at the Breadbasket when she was playing there on Tuesday nights. This was before her association with Chas McDevitt. Chas, you probably heard, broke up his group a few days back. The non-professional members of the combo found their careers interfered with by their success as skiffers, and - perhaps rightly - decided not to risk jumping on that rather rickety bandwagon. ((I've also noticed his new Electric guitarist - playing distinctive R&R at times - oh well, they all come to it some time.)). Incidentally, there's one aspect of the skiffle movement I haven't seen mentioned in JF. That is that now more people than ever before are having a bash at it. In an age of passively watching telly and crowds of thousands at football matches, it's a damned good sign that some folk are finally doing instead of watching - creating some kind of music for themselves. But of course, that's what folk music is, isn't it? Burl Ives defined folk songs as the kind that we sing - instead of having them sung at us.

((There was another page or so of John's letter not published here, that will most likely be published later, meanwhile the second letter I got was from Sid Birchby with a report of the George Lewis concert.))

SID BIRCHBY. A tight squeeze if I want to get you on to one page....

JAZZ FAN No. 7 received and enjoyed. I went to the Manchester concert in the George Lewis tour, and it was well-attended and well-received by all except the critics in the press who seemed to think his relaxed style was too relaxed and also that he relied too much on standards instead of busting out with new stuff. To some extent I agree, but then Lewis's strong point is teamwork, and I think it's asking too much of him to come over without his own band, and mesh in 100 percent with Ken Colyer's band after maybe a week rehearsing. He is known for playing the True Dixieland Style - well, then, the critics seemed to want him to play in some style...maybe Chicago?... that would give him a chance to show himself off as a clarinettist, and to play long solos. He did so fairly well, as a matter of fact. Indeed he did several pieces with only a rhythm section backing him. And very nice too. But I wonder if he was entirely happy doing so? It wasn't True Dixieland Style no matter how good it was.

I have a couple of private discs taken from sessions with his own band in the States - Bill Robinson, Slow Drag Pavageau etc. Here again there isn't a lot of George as a soloist. It's the overall affect of the band that he is putting over and this is what the listener gets. The solo spots go to his blues singer Lizzie Miles and she puts ample personality into them: such numbers as 'Bill Bailey' with choruses in Creole make one want to board the next boat to New Orleans.

Best Lewis showpiece at Manchester's Free Trade Hall: "Burgundy Street Blues". This had us all applauding like mad, even the gent with the bald head, beard, lemon sweater and corduroy pants. You know him. He's at every jazz show.....

Sid.

((The next came from Archie Mercer - as usual topical and interesting))

ARCHIE MERCER

You know, JAZZ FAN'S turning into far more of a live magazine than ever BANANA is/was - is, I hope. Pity - they ALL want to turn into live zines, you deserve that. But anyway, this one HAS done. May it set the trend.

Yes, it's bloody good, isn't it. The soprano-sax player, I mean. Dunno who it is, quite - can't be Bechet. Shouldn't think Bill'd stoop to illoing Frank Weir, somehow. But it's still GOOD. Really swings. Strikes me that every Billo I see's better than the last. Lumley's improving too.

I don't feel quite so impelled to tear this ish to pieces - no wonder, when you see what it seems largely to consist of. But I do have a few odd points I'd like to mention. For instance - this "Yerba Buena" 'mystery' - surely it's obvious to anyone but an EXTREMELY low-grade moron that "Yerba Buena" is simply the feminine form of "Yerbo Bueno" ??? ((So, I'm a moron....))

That Alexander's Ragtime Band query of Ron's - I told him what I thought at Kettering - we played my copy over together - but I've forgotten what I decided since then. But it seems to be the fact that Bunk's lip was all right once he'd got some practice in - that it was just some of the early sessions for the "American Music" label, where he was starting from scratch after umpteen years without a horn, that his lip wasn't up to it and Lewis had to help out.

Sandy Sandfield's letter's a Good Thing - I haven't a clue as to the points he mentions, but his experience of these things is vast, and they seem well worth mentioning. Donegan though - I've never seen him on TV. In the flesh, with Barber, several times, before he assumed his present status. But what Sandy says about hand-movements is quite possible I suppose - even though he didn't seem to move his hand on the rhythm-banjo either, but maybe the same thing applies there too. Sandy knows these things and I don't. I hope you get many more interesting letters - and contribs - from him.

Ever heard him play DEEP BLUE SEA ? I heard him at Kettering - and I can hear it yet.

By the way, I did intend to write up George Lewis for you - but I never got round to it with Kettering coming so hard on its heels, and now I've put the gist of what I wanted to say into ARCHIVE (out Next Month) ((Plug, plug)) Sorry. Try Ron though - he saw it later than me, saw the 'odd concert out' too - the one with Barber instead of Colyer.

((Well, Ron, it's up to you)) ((And speaking of Ron Bennett....))

JAZZ FAN: Excellent Billo on editorial page. But why an oboe ? ((look, let's call it a clarinet, shall we ?)). Also what kind of note is the guy ploying with his left thumb away from the undersude hole, which I'm sure must have a better name.

So Sid Birchby has read Harris, and now has Buena Jazz records! See what happens when I visit people ?

Yerba: nf: herb; grass; weed; thatch - buena: peppermint.

Earth: tierra - mundo.

First time I've ever had to use that Spanish dictionary.

Skifflers who are fugitives from trad lineups ? I only know of Donegan, Bishop and Duncan myself. McDevitt I don't know. ((Then read JF No. 5 or 6 for full details of Chas.)).

((I think enough has been written about Yerba Buena - you can blame Alan Dodd - he started it))

((And lastly, a letter received recently from Southern Rhodesia -))

DON HARLEY (Again I wish I had room to publish his whole letter)

I must say that from here, Skiffle seems very remote. It just isn't heard of, apart from a couple of Donegans and a Colyer that a couple of people have at College. R&R is the thing. Jazz out here is in a bad way. F'rinstance The College Club which I helped found has practically given up after 2 meetings owing to lack of support. We can't get an audience to sit and listen. If we ran R&R sessions, which we won't, we'd get a good crowd. On the other hand, there's a pretty good selection of discs to be had tho' Vogue is a couple of years behind with regard to British releases. Esquire and Tempo are non-existent. There's a band in Salisbury which sounds as if it might be following a Sid Phillips or Pieces of Eight style. It actually had the audacity to include an African tenor man last week, I read in the paper. This is one hell of a big step because there's very little fraternisation here I can tell you - a typical attitude is SHOOT THE BLOODY KAFFIRS. We had a photo taken at college of a gang of us blowing horns, recorders, mouth organs etc. and it showed a couple of Africans with 5 whites (not one of whom is Rhodesian incidentally) and it caused protests. A girl who was shoved in for 'colour' had a poison pen letter as a result of this photo.

((This is only a fragment of Don't interesting letter (almost an article) on S. African jazz scene which may be printed as an article later on. I printed the bit about segregation at the risk of being sent a shoal of angry letters - but I thought it ought to be featured - it's a bloody awful situation isn't it ?))

JIM LINWOOD'S

KOLUMN

FOR

MODERNS

A WRITE-UP OF THE GERRY MULLIGAN CONCERT IN LEICESTER

On the seventh of May I went to the De Montfort Hall to hear Gerry Mulligan and his quartet give a meagre audience of 500 a few minutes of musical exhilaration. I won't pick sparring partners with Messrs. Bennett and Mercer and other trad fans by comparing Bop with Trad, but I feel a report on this memorable concert should reach the ears of the ancients.

The first 40 or so minutes of the programme proved one thing - the inferiority of British Jazz, for the so-called British "Jazz Today" Unit gave a few sounds from their instruments. Handicapped by the fact that their star tenorist Jimmy Skidmore was ill, the unit began. Now the rhythm section was pretty good, and when they provided backing for a soloist it was excellent. But when all nine of them were on the stage the thing flopped, they seemed to be treading on each other's toes, musically that is. This was only a filler, thank Ghod, for what was to follow.

After an interval, without any announcement or fanfare, Gerry walked casually onto the stage and the mike failed. Gerry shouted introductions and blue a few notes.

"That, in case you didn't know what it was, was "C-Jam Blues" he yelled.

Now, when stars like Mulligan come over from the States, you not only want to hear their music but to get an insite into their personalities. After all, one can collect all of Mulligan's discs without ever knowing what the man himself is like. A few pieces of ad-lib from Gerry gave away his character. His showmanship is superb.

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ADVERTISEMENTS AND SIMILAR
PLUGS

EDITOR'S RECOMMENDATIONS ++++++ WHICH ARE FREE.
ONLY WILL BE FEATURED FREE - VILE HUCKSTERS WILL P A Y!

RECORD SHOPS

local (to No. 36)

BETTER ELECTRICS of 1451 LONDON ROAD NORBURY, S.W.16. Has a wide range of jazz and pop (mostly current) music. They cater especially for overseas record collectors, so if you live abroad, drop 'em a line.

+ + + + +

Really THE SWING SHOP just around by St. Leonard's Church doesn't need any plugging - it is well-known all over London, but if you want to get jazz of any kind and any label - try the SWING SHOP at 1b, Mitcham Lane, Streatham, S.W.16. New and 2nd H.

+ + + + +

London

LES FLOOD (who is a Fan and a Good Man) has a very large stock of records - catering mainly for current trends but he will order or do his best to get any record (British) you want. Drop in and see him sometime at his shop in Sicilian Avenue, off S'hamton Row (No. 10) a No. 38 'bus will drop you right outside Sicilian Avenue. Les also has a large stock (and I mean large) of fantasy and s-f both British and USA - and his USA bound books are the cheapest you can get anywhere in England. If you want to write - 10, Sicilian Avenue, Southampton Row, London, W.C.1.

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COLLET'S (MUSEUM 3224) are specialists in Jazz, Folk-music and Foreign records. Second hand records bought and sold and part-exchanged. Also extensive literature on the above and a section dealing with Drama. (You gotta hand it to me - I keep my word.) P.S. And the people are nice, too.

+ + + + +

Oh my! What competition.

+ + + + +

MISCELLANEOUS

Wanted I want quite a lot of Woody Guthrie stuff - so if you have any, drop me a line. Also the following records: BALLAD OF JESSE JAMES, BILLY THE KID, JOHN HARDY, SKIP TO MY LOU, DRILL YE TARRIERS, DRILL. THE BOLL WEEVIL. CASEY JONES (not that Beryl Bryden thing). DARLING CORY. WAYFARING STRANGER. THE BLUE-TAIL FLY. CARELESS LOVE. The Burl Ives versions of what he has made of the above would be preferable.

+ + + + +

Oops! I forgot. I also want any book on American folklore and most books on American folk-music. If anyone can oblige me with a copy of SING OUT! I'd be very grateful and I'll pay a decent price within reason, of course. The name? Who else but Mike J. Moorcock, your happy-go-lucky, wise-cracking, handsome, brainy, hey..... Ain't I juvenile, it must be the cider. I'll regret this tomorrow.

EDITOR

Yeah! I know - what's a pic of a half-clad girl got to do with Jazz? Nothing to do with Jazz but it's pleasant to type this editorial and look at her at the same time - makes a change from horn-blowing BEMs anyway. You should have seen her before Bill put the bathing suit on....

You'll probably find one or two more like her (courtesy Rotsler Studios, California) in this. I've got an awful lot of Rotslers to use up, soooo..

This issue rather larger than most - it just grew. Unfortunately at a time when I can ill-afford any to grow - I go on holiday next week and have to get next week's work into this week-end. Otherwise you won't see MJM zines for sometime.

The lettering above probably will look messy - reason is it wasn't intended to be for an editorial pic and I had to change it - resultant mess blame on me - not Bill. Bill's addition to the MJM 'staff' is a great asset - he's done a great picture of Gerry Mulligan for No. 9 - which will appear not long after this.

The story (ohh!) appearing on page 3 isn't very good I'm afraid - but I thought I'd introduce a bit of a change just for once. I've left out a line, too, I sea. Paragraph 8 - after this should read "What do you do with your left hand?" - the Agent speaking. Sorry, it was a silly slip - of a kind I've never made before.

If anyone wishes to advertise in **JAZZ FAN** - here's a few particulars: private advertisers - free. Shops and instrument makers must now pay a small fee for anything over six lines - just to help me buy more paper etc. If I know and recommend the shop - no charge.



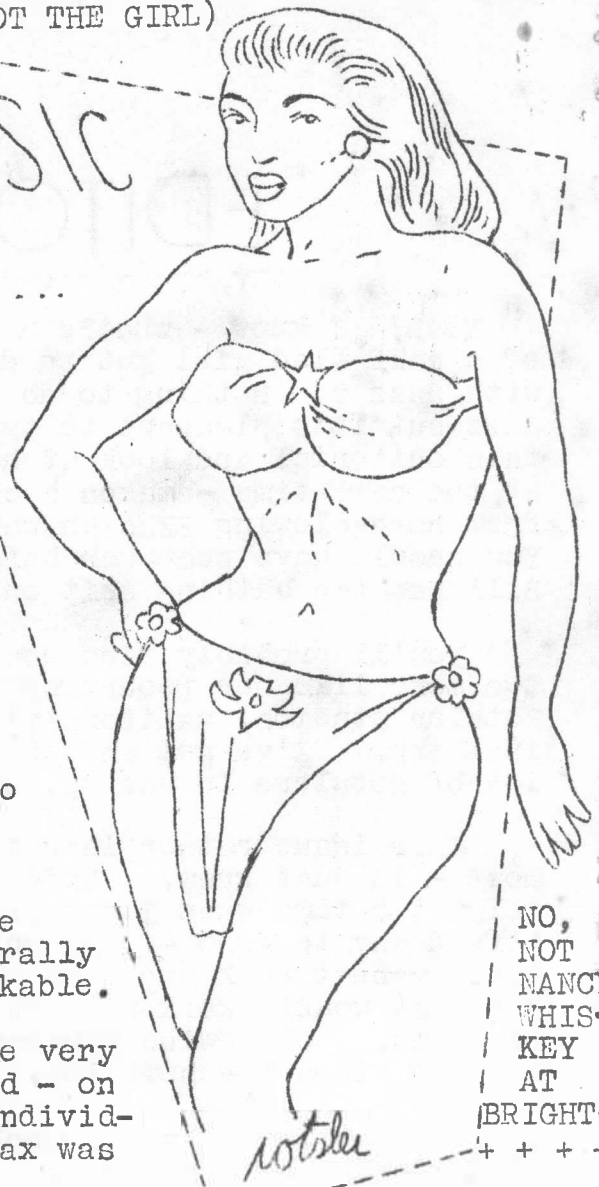
S
P
O
T

Half-way through June already
Sorry about messy page.

MJM

WHAT IS THIS GIRL DOING ON A FOLK-MUSIC COLUMN ??
SUGGESTIONS WELCOME. (FROM YOU TO
ME - NOT THE GIRL)

FOLK MUSIC DISCS



NO,
NOT
NANCY
WHIS-
KEY
AT
BRIGHTON
+ + + +

This column was originally intended to feature folk music discs but it will have to wait until next month because I want to tell you all about:

THE COTTONPICKERS PLAY ON BBC'S SKIFFLE CLUB

The most authentic interpretation of American folk-songs ever to appear under the name of SKIFFLE was given by a bunch of two guitarists (I think), a banjo picker and a bassist who go under the collective title of THE COTTONPICKERS.

Watch for discs of these boys. The feeling they put into their numbers (generally negro work-songs and spirituals) is remarkable.

I can honestly say that they are the very best group of folk-singers I've ever heard - on both sides of the Atlantic. There are individuals who are better - but not much. Lomax was never as good as these.

Slightly influenced by Chas Mcdevitt's breathy style in Cotton Picking Song they are better than the McDevitt group, especially since it's become commercial.

A solo by the leader - Bob someone - in the Bill Broonzy style (guitar worth listening to) was excellent. He should do more.

They must record - a wealth of stuff will be lost if they don't.

And if they don't - I will do my best to get a company to record them. And buy every record they make.

Mike