

# JAZZ FAN

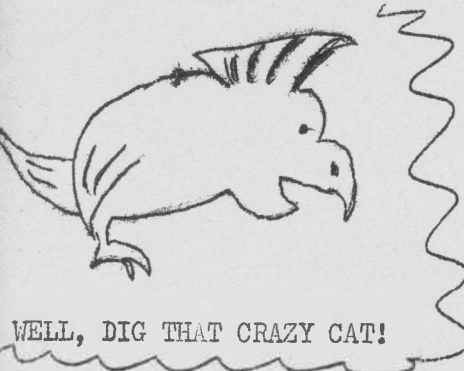
NO. 9.

Thought I might ramble for a bit - as I didn't say much in the editorial.....

Listening at the moment to Jack Elliott singing Woody Guthrie's Blues on a Topic LP.

Never heard Woody sing but if he's anything like Jack Elliott - then my money's on him.

Alastair Grahm tells me that he'll be over (Woody) with Pete Seeger some time this year - I must certainly go and watch him. But back to the Guthrie disc. Elliott has an unaffected style - if it's assumed, I'd rather not be disillusioned.



WELL, DIG THAT CRAZY CAT!

WROTE 26 SONGS IN THIRTY DAYS - ONLY GONNA SING 'BOUT 24 OF 'EM TONITE

He reminds me of Will Rodgers - same sort of hillbilly-type philosophy.

DON'T LIKE DICTATORS NOTHIN' MUCH M'SELF - BUT I THINK THE WHOLE COUNTRY OUGHTA BE RUN BY - E-LEC'-TRICI-TY.....

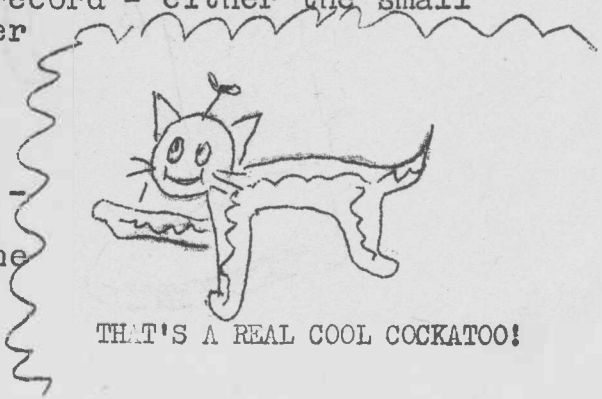
Although there's a lot of real humour in Woody's songs - the main thing you notice is when he's talking about massacres of one kind or another - 1913 Massacre - Ludlow Massacre - makes you want to get up and shoot the rotten bastards. 'Yep! Woody's blues move me more than any negro blues has ever done - and that's really saying something.

RECKON IF THAT STEW HAD BEEN A MITE THINNER - SOME O' THEM POLITICIANS COULDA SEEN THROUGH IT.....

The record I have of Elliott is T. 5 - an 8 inch 33 $\frac{1}{2}$  rpm.

Especially like THE LUDLOW MASSACRE - the larger LP, so I'm told includes more - including Old Blue - altho' I don't know whether it's called that.

S'pose I could have made a better job of the above review - but I'm content to leave it to you to buy the record - either the small LP (at app. 16/4 for 6 tracks) or the larger LP which I don't own. It can be got at Collet's - whose address is in Number Eight. This, I suppose, is the folk-music discs reviewed column - hope you haven't minded me rambling - wasting space - but I haven't rambled for some time in a zine and it's a change. Thanks to everyone who've sent in heart-warming comments re. JAZZ FAN - everyone likes it - and I'm glad. See you next ish - Number Ten already! Man! *Mike*



THAT'S A REAL COOL COCKATOO!

## APPRECIATION OF AN ARTIST

One of the main things which helps to sell an extended-play or long-playing disc is the sleeve-design. To the jazz fan, this sleeve is an extra incentive to buy the record if it is a good one and the ability of the artist to capture the mood of the jazz played is duly criticised or appreciated by him.

Being a collector of folk-music, the advent of the skiffle-boom in this country was, of course, a god-send and some of the best EPs featuring skiffle and similar groups were featured on the Decca label.

I own the first Lonnie Donegan EP - it was the sleeve picture which attracted me to that. The design shows a sketch of a burly negro (John Henry) wielding a hammer and it fits the mood of the blues admirably. Another EP record which, if it had not been for the sleeve illustration, I would never have bought, was Bunk Johnson and his New Orleans Band playing ALEXANDER'S RAG TIME BAND, TISHOMINGO BLUES, YOU ALWAYS HURT THE ONE YOU LOVE and MARYLAND. The artist's idea of Bunk matches my own.

Sister Rosetta Tharpe's GOSPEL SONGS was recommended to me but the sleeve-design here again captured the atmosphere of a Negro Revival Meeting.

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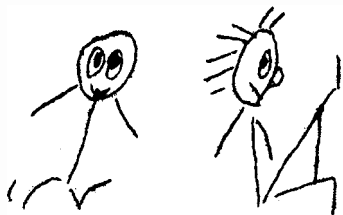


BUNK JOHNSON

PAUL  
OLIVER

Alan Lomax and the Ramblers record of DIRTY OLD TOWN I had wanted for a long time and when at last I got it on an EP, the jacket immediately attracted my attention.

"Where have I seen that artist before," I thought.



L.H. who is Lars Helander

When I got home, I looked through my small collection of EPs and sorted out the ones I thought were by the same artist - and they were.

That artist has contributed articles and drawings to MUSIC MIRROR for years and has designed many record sleeves - his name is Paul Oliver.

At once I got the idea for an article and after a whole afternoon (literally) on the telephone I got his address - and wrote to him asking for full details - and full details they were. With very little editing on my part it was practically an article in itself - so I don't need to change it much.

Paul Oliver is an artist who justly deserves tribute - he has the feeling for jazz and folk-music in his drawings which other men put into their blues and their music. He is an extremely able artist - no other can excel him in his field. He has imagination, good ideas - a very distinctive style and can design a record-sleeve better than most. These are gifts which an artist should be proud of - and a record sleeve by Oliver is something which anyone should be proud to own - whatever their music tastes.

Paul Oliver's interests have always been centred on the field of folk music of various kinds and of course, in particular American folk song and music, both White and Negro. He is especially interested in Blues, but is also a jazz enthusiast and has always been so. In that field he is primarily interested in music up to the early thirties. The music of the early recording New Orleans bands, Wanderers, King Oliver and Clarence Williams appeal to him greatly but he has a weakness, also, for the hot bands such as Henderson's, Luis Russell's etc.

Nevertheless he prefers small folk bands, washboard and jug groups etc. above all else. For historical reasons he is familiar with the work of white groups and likes the O.M.5 and NORK, but Revival groups and modern jazz moves him little.

The first magazine to publish Oliver's work was "SCOUTER" but the first jazzine was JAZZ JOURNAL in 1949. After this came a number of articles for JT illustrated and a number of thumbnail sketches also, acting as tailpieces.

First record sleeves came in 1954 and the first design was for GEORGE LEWIS JAM SESSION on Vogue. About the same time - May of that year - he did a



couple for Esquire and continued his connection with them for a couple of years. He did about a dozen EP sleeves for that company, which have been used as General Purpose covers, and some are still used for new releases. He did very little for Vogue but the first MUDDY WATERS EP was the next one for them.

Most of his sleeves have been for the Decca Group - Decca, London, Brunswick, International, Felstead and Ducretet-Thompson. The first covers for the Decca company included the Clarence Williams/Jimmy Blythe/Spanier Backwoods blues issues. There's not room to list all of his designs here - but they included JIMMY BLYTHE'S STATE STREET RAMBLERS: SOUTHSIDE BLUES PIANO - JIMMY BLYTHE: CLARENCE WILLIAMS: BIX BEIDERBECKE AND THE WOLVERINES (a rather Ronald Searleish design): COLLECTOR'S ITEMS VOL. 2: (No he didn't, sorry - - it looks similar): JELLY ROLL MORTON Volume 1: BERNARD PEIFFER TRIO: GENE MAYL'S DIXIELAND RHYTHM KINGS JAZZ AT ST. GERMAIN DES PRES: GIN MILL JAZZ - WILL EZELL. RED NICHOLS AND MIFF MOLE: TRADITIONAL JAZZ JOSH WHITE SINGS: GEORGE BRUNIS - which I don't like: MODERN JAZZ etc. etc. etc.

Also done some folk music discs outside the jazz category - e.g. Schnockerlock (Alsace) and Carnival in Martinique.

Other magazines in which to look for Paul Oliver's art are JAZZ MONTHLY and MUSIC MIRROR - the Feb. 57 ish of JM had an article by Paul Oliver on the function of the artist in relation to jazz.

Also done work for RADIO TIMES (including a couple of broadcasts on Blues and W'board bands). Illustrations for BIG BILL BLUES by Cassell (publishers). Covers of JAZZBOOK 55, DICTIONARY OF JAZZ, KING JOE OLIVER by Brian Rust which hasn't appeared yet and a cover of the Decca Jazz Supplement - etc. etc.

By profession he is a Lecturer and Teacher of Art and for two years until 1956 was an official lecturer for both the National and Tate Galleries - highbrow stuff man oh man! - and consequently wrote on aspects of contemporary art for ART NEWS and REVIEW etc. He also lectured in England and on the Continent on both art and jazz but has recently been forced to give this work up as he is engaged in writing a comprehensive book on Blues and has little free time.

Yes, indeed, Paul Oliver, is worthy of an article - tho' I wish it may one day written by a better ~~pen~~ typer than mine.

There is little more I can say - except that Paul Oliver has made the collecting of records even more pleasure by his skillfull sleeves, the feeling and the expression of the musician is portrayed in a tangible form by his work.

Long may he continue to enduce me to buy records.

*Mike* +



A shorter column <sup>6-</sup> than usual - owing to few letters received to date, owing mainly to no copies of the other JB being sent out (or not many anyway).....

# Getting the Messages!

BUT DON'T YOU FEEL THAT THE INFLUENCE OF JAZZ MUSIC ON THE TEENAGE MENTALITY IS CAUSING WIDESPREAD VICE AND CORRUPTION - DON'T YOU, HILL??

SANDY SANFIELD WRITES: (actually he types).

....be very much obliged if you would pub my reasons for differing from the dictionary of Spanish and John Brunner re the Yerba Buena Band (which was a lousy band) ((Wasn't)).

My data source was the Americal music zine DOWNBEAT, the article I read was written during the early forties when the YB was new. This article stated that the name Yerba Buena meant Good Earth so this was the Good Earth Jazz Band. The language the title was taken from was Mexican Spanish which bears the same sort of relationship to Castilian as American English does to English. Mexican Spanish is very widely spoken along the West coast where the band made its name.

I don't know Spanish, but I do know some of the rules that govern the Latin tongues, and although I may be wrong it seems to me that 'buena' is the feminine form of 'Bueno' which means "good" ((Sandy hasn't seen no. 8 yet, ha!)) It might be interesting to translate the two words separately and see what comes out.

ALAN DODD (both these letter arrived this morning, by the way - co-incidence)....

.....The Firehouse Five Plus Two? Yes, I know them quite well. They used to be a Hollywood nightclub combo who played in a weird assortment of firemen's outfits, helmets choppers etc. A real Spike Jones ensemble to look at, though of course their music was a great deal different. I, too, have a red label Good Time Jazz record of theirs but it is neither of the numbers you mentioned. One side is WHEN YOU WORE A TULIP (and I wore a red rose) and the other side CHINATOWN. The latter side is one of their finest examples of the crazy, Spike Jones type of set-up, i.e. starting in complete seriousness and then tearing the place up after a few bars of the serious music. A Chinese voice steps in front of the microphone ((with Chinaman attached or not?)) and makes the opening announcement.

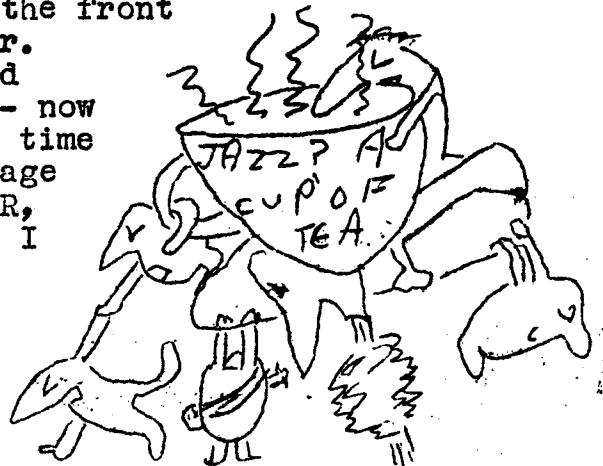


From what I can gather from it, it sounds like "Hay chon sequera etc. etc. et banjo number." A banjo plays a few bars of the oriental back-still completely serious, as if you had actually picked up an oriental record and then suddenly the trombone, cornet, clarinet etc. blast in. And throughout the rest of the record it is possible to hear each individual instrument quite separately devoid from the others, yet all playing the same tune and ending up together. I love that tuba myself, about the only other time I've heard it to advantage was in the Ferko String Band. ((A tuba in a string band!!))

THREE CHORDS struck me as being particularly funny. But you are joking of course, aren't you. I mean you don't really have to keep moving up and down with the fingers of your left hand as well do you? No, of course not. Why, do you realise if this was true, every time Elvis Presley sang he'd had to do four things at once. He'd have to (a) Sing with his voice ((you're sure it is his voice, you sure ??)) (b) twang with his right hand, (c) fiddle with his left hand picking out chords and (d) wriggle the Pelvis. And whereas I can imagine a man concentrating on one, or perhaps two of these things at once - but to do all four of them simultaneously. Nevah, sah, nevah! I have examined Ron's letter on the subject of his translation of 'yerba buena' and I must reluctantly come to the conclusion that 'Yerba Buena' means Peppermint Thatched Tea. Which might be all right for some people I suppose. Therefore in future jazz records I trust we shall see the full version of this name in print. I refer of course to Lu Watters and his Peppermint Thatched Tea Jazz Band. Actually though there is an Argentinian drink called Yerba Mate which is sort of green week tea. Sounds thoroughly oughish. .... you might be interested in THE RADIO REVIEW RECORD SHIP, 34, Grafton St., Dublin, Eire - often has a lot of folk music discs in stock and American discs which, for some regulation or other, can't be got over here.

((THANKS ALAN)) Now, when this page was first typed I made a silly mistake of putting the illo too far down on the page and consequently it didn't come out on the front but came out on the back of the paper.

Well, it was larger than this one and so Alan's letter just fitted nicely - now I have a little space. Today (some time after I typed the original of this page I have had letters from ARCHIE MERCER, RON BENNETT and LARS HELENDAR and if I can find them for the next issue I shall, of course publish them, it's a pity I misjudged the number of pages as I could have stretched the letter col - but now the mags. all runnoff and waiting for this page to be rolled so that I can get it together. Ho hum, that's life I suppose. Bye.....



Well, well, would you believe it ? I've gone and misjudged the number of pages in JAZZ FAN - thought I'd prepared ten for this . A rushed job owing to all the zines I've got to get out before I leave. Most of this issue is ramblings of one sort or another so let's stick to that shall we... hmm ?

ALASTAIR GRAHAM WROTE - and I had meant to put his letter in the lettercol and forgot (Alastair's the boy who edit's TARZADVENTURES at the moment and from whom I shall be taking over soon , er, oh ~~yes~~ ALASTAIR GRAHAM WROTE:

((Now where did I file that letter, under T or G - or maybe A - or J for Jazz or P for printing or.... ah! here it is on the floor.....)))

....JF was well received amongst the skiffle and jazz-mad household here. We have a folk-song group in formation (high-brow skiffle) called "The Vagabonds". Our leader likes all this Josh White, Leadbelly and Woody Guthrie stuff, while I'm trying to get the emphasis more on British folk-songs (Ewan MacColl stuff). My younger brother is Chris Barber mad. Incidentally I hear Pete Seeger and Woodie Guthrie might be visiting this country.

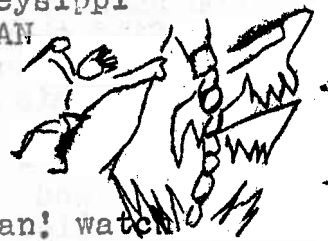
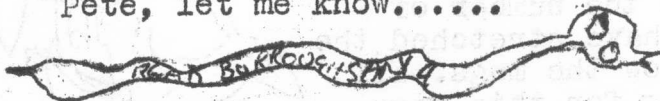
....however, I have the wandering spirit, and the three of us who form the Vagabonds folk-song group are going to work our way round the continent for about nine months or a year (taking our instruments of course).....

((Thanks Alastair, wish I was going with you. The picture on the back page is a self-portrait..... don't forget - any cartoons you do connected with pop, jazz or folk-music will be appreciated - Bill Harry type poster satires (from Bill Harry if possible) will also be welcome - howsabout one satirising the poster for the TOMMY STEELE STORY - the above is to ALL readers - not just to Alastair, who has promised to do some more cartoons if he finds time. Which reminds me.... ))

B I P E D I S N O W R E A D Y

and is a very Good Thing to buy.

There's a good Jazz column in it by John Arkwright while the latest PLOY has a column by Pete 'Dad' Daniels the Merseysippi Trumpeter. Which again reminds me - I must send JAZZ FAN to PETE - if you don't get this Pete, let me know.....



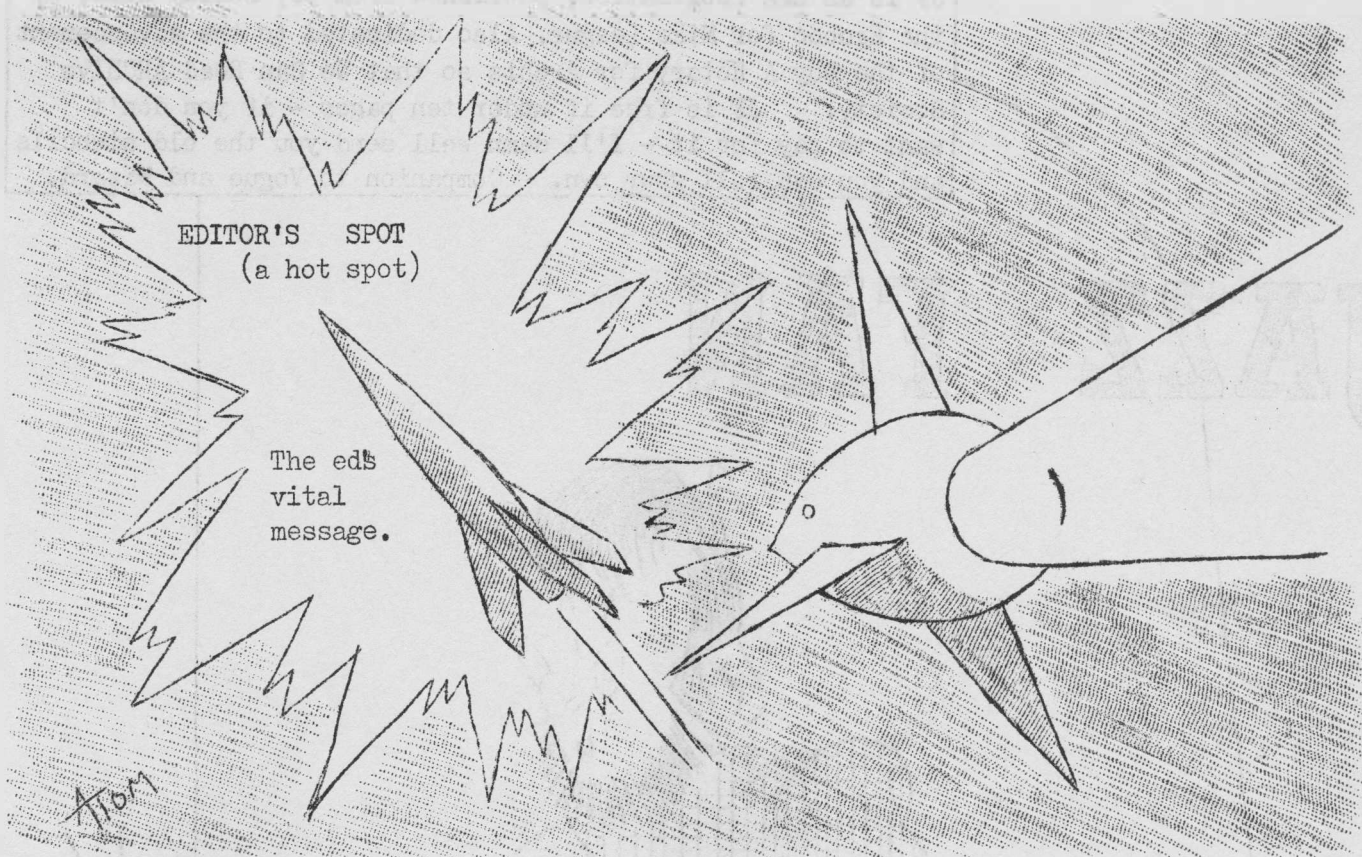
"No you can't have my autograph...."

YOU RECOGNISE, LARS. ? ?

Man! watch that boy swigg!

captions by Mike who has no sense of shame, none whatever.....





Don't tell me - spaceships are out of place in a jazzine - so they are, so what ?

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Published from 36, Semley Road, Norbury, London, S.W.16 and typed on a small typer so that I can make up for all this really unnecessary waste of time and space by rambling on and on and on like what I am now. There will be an index, I hope in this - so I needn't waste any more time and space by saying that the front cover is by Bill Harry and is of Gerry Mulligan and the backcover by Alastair Graham.

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You will probably be seeing a big change in MJMzines soon - like f'rinstance a combined TYPO and JAZZ FAN and a combined B'ANIA and FANTASIANA owing to the loss of one good duper by leaving my present firm - I just won't have the facilities. But who cares MJM will go on and on supplying you with his crud and Bill Harry will make up for MJM by doing his magnificent job of editing all four MJMzines. And as I mailed the first six or so JF No. 8s this morning it's not very likely that any new letters will arrive in time for GETTING THE MESSAGE. I should have said Bill Harry ART-editing all four. Notice the big difference in layout etc. recently since Bill took over - nice neat headings - no crud scrawlings from me with a blunt stylus. And with the three bestest, brightest, mostest artists in fandom (Bill, ATOM and Jim Cawthorn) filling the zines with Good Things, I wouldn't have the nerve to fold. I suppose I should've talked about Jazz in this Editorial - but to tell you the truth I haven't had the chance to listen to Jazz for months - I've got to spend all available time WRITING about it - and of course not having listened to any, my inspiration has gone - now I shall sign off - See you around.....*Mike*

JF is an EFM Publication, published from 36, Semley Road, by the Egoboo for Mike League. Also dedicated to the advancement of the Buy A Rotary for Archie so that We Can Read ARCHIVE Society. JF is free if under ten pages - if you don't want to pay for it - I'll damn well send you the old stencils and you can roll your own. Companion to Vogue and Wizard.

# JAZZ FAN



A.G.