

JAZZ

No. 6 from Mike J. Moorcock,
36, Senley Rd., Norbury,
S.W.16. It don't cost a
dime so you're OK, etc.

FAN



T The steady increase of artistes who
 A depend on cheap gimmicks to put their
 L acts over has been remarkable. Gimmicks
 E have pushed musicians, real musicians I
 N mean, and good singers back while an
 T untalented mob of oversexed and overpaid
 amateurs crowd them out. Every new music
 form since the second World War seems to
 have been used as a Band-wagon upon which
 VERSUS these people climb, and they climb high.

The latest thing, of course, is Rock and Roll. Bands, especially in the States, who would normally be touring fifth-rate dives for pittances are at the top, getting top-rate money which they have not earned. One has just to visit a cinema where a Rock 'n' Roll film is being screened to appreciate just how bigtime these cheap perpetrators of cacaphony-with-a-beat have become.

But not only bands are responsible. So-called singers complete with badly-tuned guitars from which they thrash their three-chord repertoires, have become more and more popular until their discs top the Hit Parade and force better artistes practically on the breadline, where they should be.

"Good luck to them!" you may say "If they can get away with it." And they do get away with it. These bandits of Show-business are elevated to top variety engagements partly by the efforts of their managers and the devices of the gimmick-creators but mostly by musically illiterate teen-agers who make heroes of them and forget them in a few months. But during those months many talented artistes are forced to sink to third-rate music-hall billings while the Tommy Steeles and Elvis Presleys rake in fortunes.

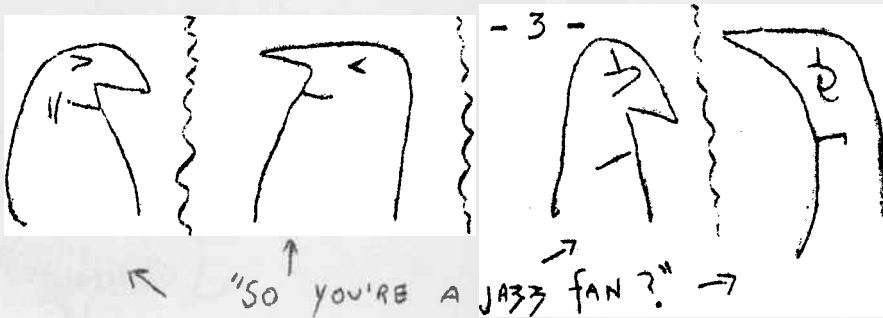
Good musicians must sink, or try and swim to the tune of the current gimmick.

Is it fair that men who spend hours every day learning and rehearsing should be forced down; is it fair that ship's boys and lorry-drivers should be pushed up while they give the public nothing decent for compensation. There's nothing wrong with ship's boys and lorry-drivers in ships and lorries and at amateur nights at the local Palais but booking people of this calibre at places like the Cafe de Paris is ridiculous.

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Mike Moorcock.



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Like a girl's, which is unusual in the current run of blues and skiffle singers (the female ones I mean). She also looks like a girl (period). I can recommend the disc to anyone and will even go as far as saying that it is one of the very best skiffle discs I've heard and better than any of the current batch of skiffle recordings. THE COTTON SONG/FREIGHT TRAIN (with Nancy) is on Oriole CB 1352 on 78 only (no 45 version) and is obtainable in most record shops. Norbury fans will be able to obtain it from Better Electrics which has recently enlarged its stock. See a mention probably somewhere else in this issue. I'll try and root out some more skiffle news and reviews in time for the next issue. Until then - Bob.

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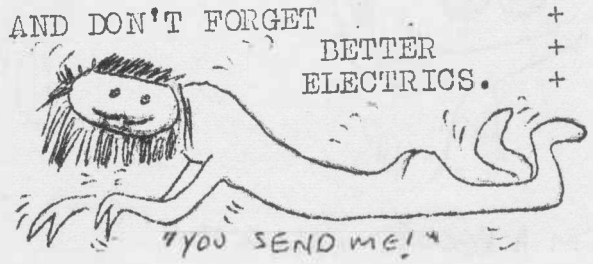
ADVERTISEMENTS

JAZZINES

Dave Vendelmans's jazzine JAZZ PARADE is now out (2) and is obtainable (if copies last) from Ron Bennett in England (7, Southway, Arthur's Avenue, Harrogate, Yorks.) or Dave, c/o Art Hayes, % Dom. Catering, Bicroft, Bancroft, Ontario, Canada. Or if you write before April 10th Strydhof Ave. 130, Bercham, Antwerp, Belgium. Contributions on many aspects of the jazz scene by Dave, John Brunner + Ron Bennett, Vernon MC'CAIN and an interesting lettercol. All for 9d. 28 pages.

IS ANYONE IN THE NORBURY AREA PREPARED TO HELP IN FORMING A PERMANENT SKIFFLE GROUP TO UNDERTAKE SEMI-PRO ENGAGEMENTS IN NEAR FUTURE. THE GREENHORNS SKIFFLE GROUP HAS RECENTLY BECOME A BIT BROKEN UP OWING TO MEMBERS BEING UNABLE TO ATTEND REHEARSALS. Contact Mike. W'board, bass and one more guitar wanted. W'board and bass supplied. Also someone who can actually make music on a horn kazoo would be an asset.

WATCH FUTURE ISSUES FOR MORE DETAILS OF BETTER ELECTRICS.



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Unfortunately not many letters have been received at
time of typing, so this issue's lettercol has to be
very short, sorry, but just lately I haven't been

GETTING



"GIVE ME THE
MESSAGE MAN!"

FROM ARCHIE MERCER

"I liked this JAZZ FAN thing. Lumley's artwork's rather
better than Moorcock's, but ATOM originals of course are best of all.

"Bunk and his Brass Band - which unfortunately I DON'T know inside out. The only
Bunk Brass Band recording I have - which is more than is obtainable in Britain in any
case - is about a third of a side of a 10" LP which otherwise includes Bunk's ordinary
band, Knocky Parker and Bertha Gonsoulin piano-playing, and Bunk playing solo cornet,
talking, whistling and playing piano himself. The brass-band bit (nearly all as background
to a talk on NO Marching Bands in general) is a chorus and verse of The Saints, a s-l-o-w
chorus of 'Nearer My Ghod', and the full version (wonderful) of Just a Little While to Stay
Here. I've got six 78 sides of the Original Zenith Brass Band thought - on Esquire - which
is more-or-less the same combo without Bunk, George Lewis leading. I've also got the
'Eureka' LP, again with G.L. leading. Eureka BrassBand, on Melodisc.

"IS Donegan essentially a good guitarist? I've watched him, and he never seems
to move his left hand on the strings at all - merely strums with his right. Banjo ditto.

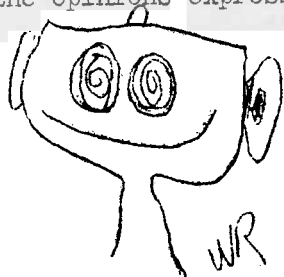
"No - not the same piano-roll as Alan's. There's at least half a dozen of them out
n. v. I've got precisely two and Alan a third. Leadbelly's Ain't You Glad was made before
the Vipers, obviously - for one thing, Leadbelly's dead whilst the Vipers are still alive,
even if only on sufferance. But it's possible that Leadbelly's words may have been origi-
nally some sort of parody of an original hymn. I wouldn't know."
Archie.

And that's all for this issue. I've watched Donegan pretty closely on TV and have
come to the conclusion that he can play his instrument. Maybe someone in the know
can tell me what they think?

Letters of all kinds, commenting on
the contents of the issue and also on
the opinions expressed here, are very
very, welcome.

TWE

MESSAGE



"I'M A RECORD COLLECTOR!"

PRO-ZINES REVIEWED



This column is designed to help people still learning about jazz to get hold of some reading matter on the subject which is not as expensive as books hard-cover books.....

For Jazz Fans Only

JAZZ NEWS

Pubbed by the National Jazz Federation. 3 issues published to date. January, February, March, 1957. Obtainable when you join the NJF or through jazz dealers, latest issue 4d. Lithod with photos. Jan &

Feb issues, 4 pages, March issue 8 pages for 4d. Membership as an 'A' member to the NJF is 5/- yearly.

I've just looked at my copies and find that they are dated January and December but I'm sure the third issue is for March..... This little newspaper is run, I believe, on a non-commercial basis and has a professional format and contents. My only complaint is that most of the news it prints is out of date by the time it appears, being published by the weekly trade papers. Its ideas and opinions about the news make better reading. Another small point is that the headlines on the front page tend to take up too much room and push other items inside or on the back. This latest issue, for instance, has a huge headline spashed across it and also a large picture of Gerry Mulligan, together taking up a good 2 3rds of the page and consequently forcing the print into smaller and smaller size until it practically disappears. Well-worth getting. Really recommended.

Mainly for Jazz Fans

MELODY MAKER Pubbed weekly by Odhams. Edited by Pat Brand. Obtainable from most W.H. Smith and Son booksellers and other newsagents. Price 6d. per week. Issue reviewed has 16 pages of small type and economical headings. Photographs of many jazz men and other recording stars.

The items which will help new jazz fans are the record reviews, the Jazz Club Calendar and the two-odd pages of assorted advertisements. The regular feature Collector's Corner is aimed at real enthusiasts. Big names in the jazz world are always featured. This is the best weekly trade paper for jazz fans. Again it is recommended.

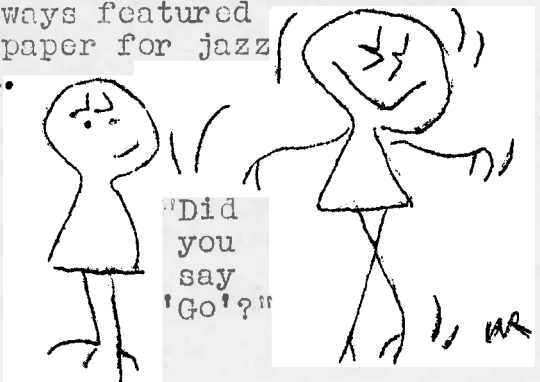
Also worth getting

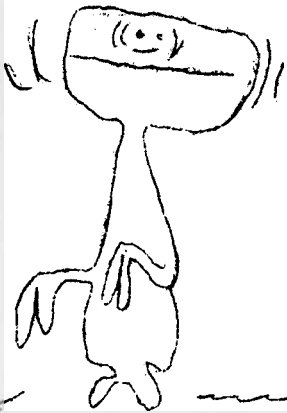
JAZZ JOURNAL 2/- monthly.

For pop fans RECORD MIRROR 6d. weekly.



"If you want my opinion...."





STOP PRESS ON SKIFFLE

Bob Lumley

"They're playing my song!"

After Bob's original piece of skiffle news had been received, I got this extra material for publication in JF, I think it's best to publish it this ish as it concerns the article on P.2 by

Bob about the McDevitt group and was intended for inclusion in the same article. Take it Bob!

Chas McDevitt has made another disc. I have been disappointed when an artiste panders to the taste of the multitude but never quite so much as when I heard this record. I had great hopes of the Group keeping to their original style of 'casual and relaxed' singing. For one thing, they have decided to cut Nancy Whiskey from the limelight as they are afraid of her taking all their glory. Many people contend that Nancy 'made' their earlier record. Their second disc, which I have heard but not bought, is a very bad recording, the songs are noisy and almost intelligible - a direct Contrast to COTTON SONG and FREIGHT TRAIN which are very pleasant listening. THE RISING SUN/IT TAKES A WORRIED MAN are on Oriole. My advise - ignore them! Bob Lumley.

Bob also sent in some material about the Beryl Bryden group and the Vipers but I'll hold this over until the next issue as there is already too much skiffle.

ABOUT CHAS McDEVITT

Chas was playing banjo and doing vocals with the High Curly Stompers led by Alan Roe, in Easter 54 the band broke up and the musicians went their various ways. He had an offer to form a group of his own. Became resident with the Crane River Jazz Band until roughly 6 months ago. Then he branched out on his own and his first commercial disc was for Embassy under a pseudonym. It was a badly reproduced recording. For 2 or 3 months he has been resident in the Nacny Whiskey Club. Nancy is well-known as a singer of Scottish folk-ballads. According to the source of this information, the group has been forced to do more or less commercial discs, leaving the other side for their own choice i.e. IT TAKES A WORRIED MAN as the commercial side and RISING SUN as the non-commercial personal choice. Nancy will sing with the group in the Festival of British Dance Music on Tuesday, April 30th. I am given to understand that it will not be televised but that tickets are available from The Albert Hall at 3/-, 10/6, 7/6, 6/-, 5/- and 12/6. Mike.

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"They're playing our song!"



BACK CHAT

Why waste a decent title?

Jhim having apparently gone quite Gafia, I've decided to use the title of his column in TYPO for my column in JF. It's just as appropriate. For those who only read JF, TYPO is the zine edited by me with Jhim as sleeping editor. Now, it appears, Jhim has decided to slip away from fandom altogether so it's only my name which will appear in the editorial of the next issue.

"M-M-M-M-M-M-M-M"

At time of typing there has been absolutely no reaction to JF but I'm not worried as JF no. 5 hasn't been out long. I'd have had this issue on stencil some time before you get it as I can't afford the paper to print it on, yet. If this zine grows with the same rapidity of B'ania, then I'll have to start charging, only about 2d. when we get to 10 pages.

The critics of Rock and Roll have had a great deal to say about the origins of this form of music. One thing I haven't seen in print, but it might have been in print, is that back in the late twenties there was a dance known as the Eagle Rock (or rather dance movements) and both 'rock' and 'roll' were mentioned in some rather, hem, indelicate lyrics which went something like this:

"My daddy rocks me with one steady roll,
"There's no slipping when he once takes hold,
"I looked at the clock and the clock struck one,
"I said 'Oh, daddy, ain't we got fun ?'
"An' he kept on rocking me with that steady roll."

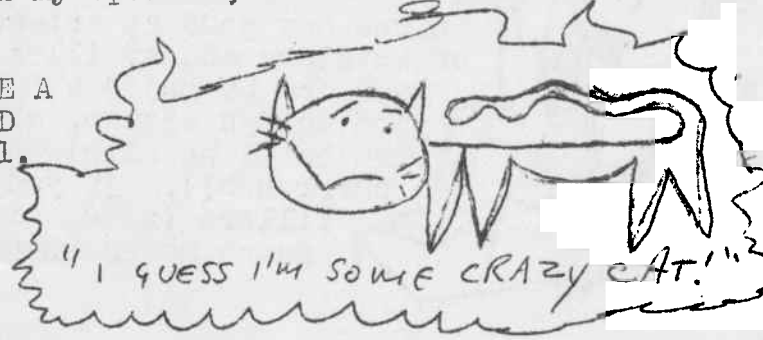
etc.

Shades of ROCK AROUND THE CLOCK. The song was MY DADDY ROCKS ME and is recorded by May Alix with the Jimmy Noone Apex Club Orchestra and is on Vocalion V1007 if you can still get it. On the other side is TIGHT LIKE THAT with a vocal by Noone.

JAZZ NEWS has now seen four issues, December was no. 1, January 2, March 3, April 4. There was no February issue, this has been confirmed by JN. It's still 8 pages for 4d. The April issue is on sale at most W.H. Smith and Sons and is, in my opinion, about the best one so far.

By Mike

CAN ANYONE LET ME HAVE A COPY OF "BLACK DIAMOND EXPRESS TO HELL", Sell, Lend, Hire ?



"I GUESS I'M SOME CRAZY CAT!"

The Greenhorns Skiffle Group, led by yours truly, has now re-formed with the inclusion of new faces and the exclusion of some of the original members who are now either outside the London area and find it impossible to attend rehearsals or who have been called up. Ensemble is as follows - Mike Moorcock, Gtr. Vocals (!), Jim (I can't remember his name) on Electric Guitar (probably) Ronnie Groom on Drums, Brian Alford on Bass and sometimes Witty Whitmarsh on Kazoo. We intend to start serious rehearsals as soon as possible. The problem to rehearse! Brian is in the forces at present but in London and manages to find a bit of time for Jim has completed his National Service, so we're all right there, Ronnie is soon to be called up and I've still got a year to go before I'm due in. So it looks as if we'll be needing a new drummer before the year's out! Our repertoire is still rather meagre altho' we're trying to get material together. I've written one or two numbers on the lines of old songs. (Synthetic Skiffle?). At the moment we're forced to pinch other people's songs and make our own arrangements, but we don't intend to make a practise of this form of plagiarism. Anyone interested in joining is still welcome to contact me. So don't ignore the add on page 2 (which was done a couple of weeks ago, by the way,).



WITTY ON KAZOO

is now where is stationed Skiffle,

Altho' I try to keep mention of L+nn++ D+nn+g+n out of these pages it appears that he has now entered the Calypso market. Perhaps he won't murder these the same way as he's recently murdered some of the songs he's waked. Upon arrival Stateside apparently there weren't any fans to greet him. He was heard to comment that the sooner he got back to England, where he tops the bills, the better. On behalf of my friends and myself, I should like Mr. Donegan to know that the longer he stays in the States, the better we shall like it.

Count Basie has started his tour, I hope I shall find the time and money to go along to the Davis and hear him. If I do, I'll write up my visit in the next ish. If I don't, perhaps someone who has gone will write up his visit for publication in No. 7. ?????

Advertisements, of any kind, concerned with Jazz are readily accepted by Jazz Fan, there's no charge but if you want a full page ad. I'd like you to pay for the stencil and amount of paper used. I'm going to do about a hundred copies of this issue, and if I get rid of these satisfactorarily I'll keep it to roughly a hundred until I get more people wanting it.

Anyone any good at art-work, I'm using up my little store of Rotolers and my illos aren't much good (these two on this page are by me) Bob Lumley doesn't consider his stuff good enough either, altho' with a bit of practice I'm sure he'll be allright (doesn't that sound patronising, sorry Bob!). If you could send me a sheet or two of fillers (to do with jazz) I'd be grateful. Yerba Buena means PEPPERMINT in Spansih. Thanx John!



BRIAN ON BASS.

Mike