

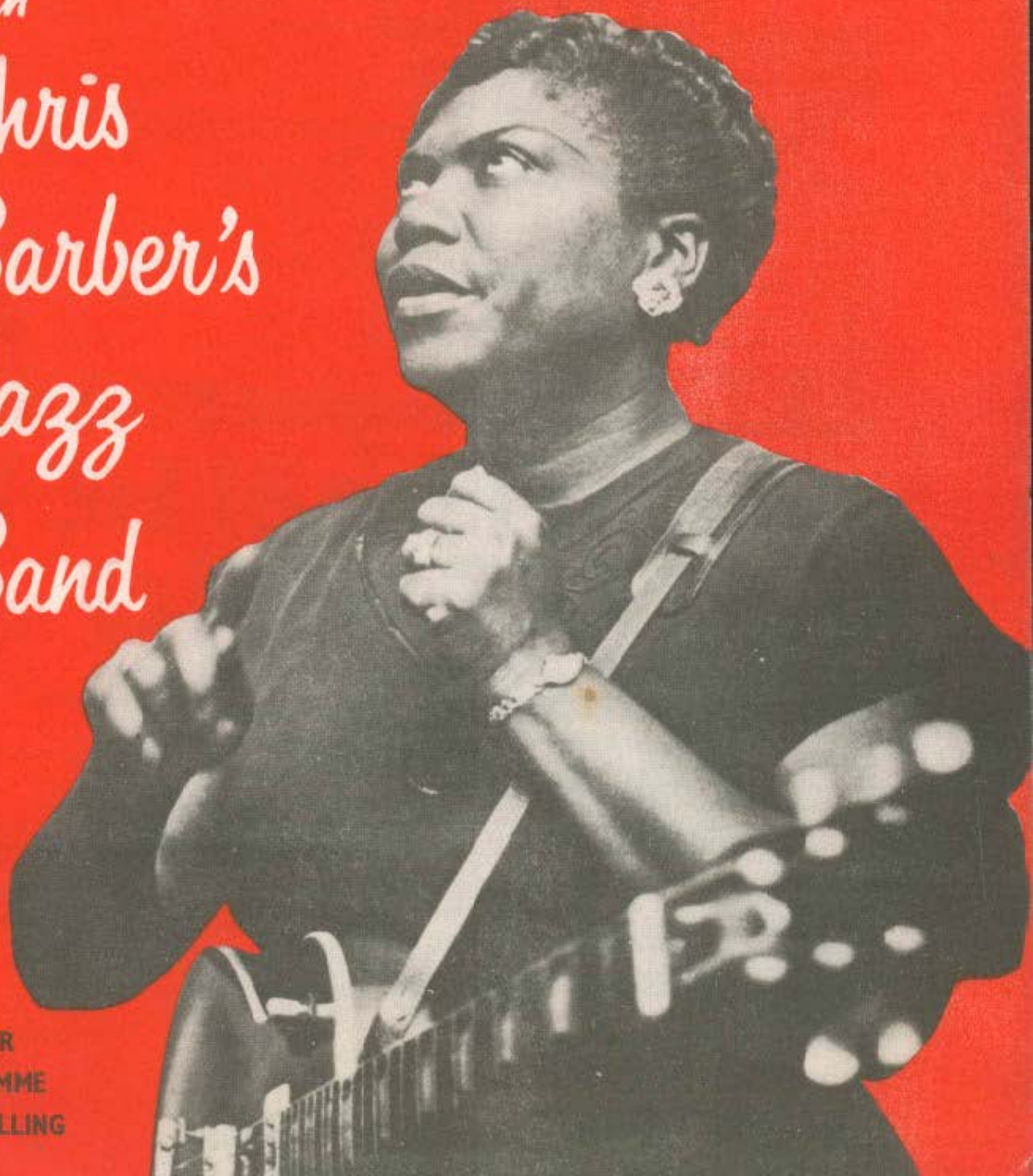
JAZZSHOWS PRESENT

AMERICA'S SENSATIONAL GOSPEL SINGING FAVOURITE

Sister Rosetta Tharpe

with

Chris
Barber's
Jazz
Band



SOUVENIR
PROGRAMME
ONE SHILLING

Sister rosetta tharpe

on Mercury
records



Her Latest L.P. *"Gospel Train"* 12" L.P.

Jericho, When They Ring The Golden Bell, Two Little Fishes, Five Loaves of Bread, Beams of Heaven, Cain't No Grave Hold My Body Down, All Alone Up Above My Head I Hear Music In The Air, I Shall Know Him, Fly Away, How About You, Precious Memories, 99, Won't Do

MPL 6529

and on 78 r.p.m.

When The Saints Go Marching In, Cain't No Grave Hold My Body Down MT 126
Up Above My Head I Hear Music In the Air, Jericho MT 105

the Chris barber JAZZ band

on Nixa records

MONTY SUNSHINE QUARTET. Vocal: OTTILIE PATTERSON
"Chris Barber Plays-Vol IV" 10" L.P. NJT 508

When The Saints Go Marching In, Olga, Old Rugged Cross, Bye and Bye Pound of Blues, When You and I Were Young, Maggie, Just A Closer Walk With Thee

Ottilie Patterson
"Kay-Cee Rider"/"I Love my baby" 78 r.p.m. N 15109

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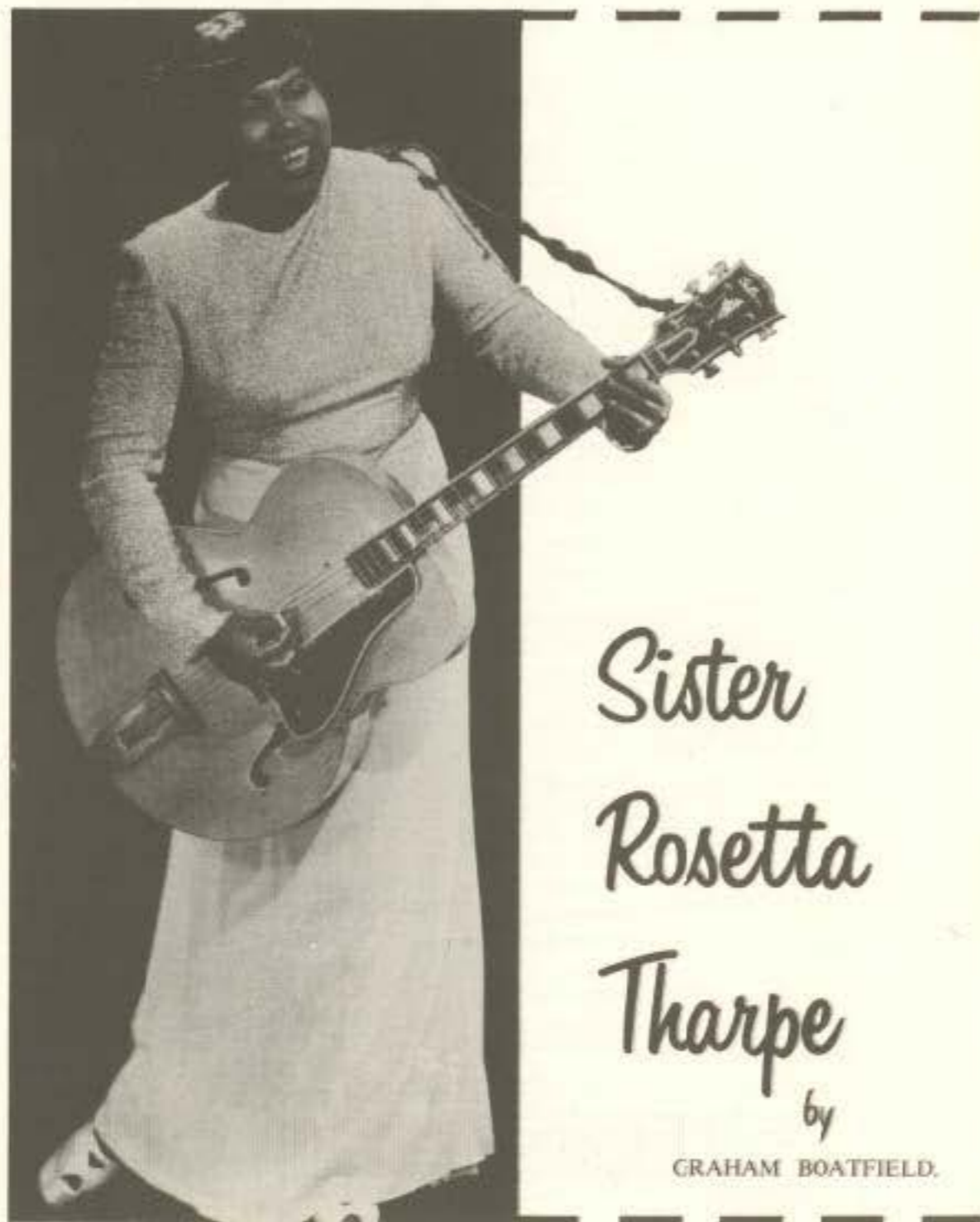
WITH OTTILIE PATTERSON

ON A NATION-WIDE TOUR

Friday	22nd Nov.	Town Hall, BIRMINGHAM
Sunday	24th Nov.	Empire Theatre, CHISWICK
Tuesday	26th Nov.	Civic Hall, WOLVERHAMPTON
Wednesday	27th Nov.	Brangwyn Hall, SWANSEA
Thursday	28th Nov.	Sophia Gardens, CARDIFF
Friday	29th Nov.	Victoria Hall, HANLEY
Saturday	30th Nov.	City Hall, SHEFFIELD
Sunday	1st Dec.	Town Hall, LEEDS
Tuesday	3rd Dec.	Town Hall, MIDDLESBROUGH
Wednesday	4th Dec.	Royal Hall, HARROGATE
Thursday	5th Dec.	St. George's Hall, BRADFORD
Friday	6th Dec.	Philharmonic Hall, LIVERPOOL
Saturday	7th Dec.	Floral Hall, SCARBOROUGH
Sunday	8th Dec.	Empire Theatre, NOTTINGHAM
Monday	9th Dec.	Free Trade Hall, MANCHESTER
Wednesday	11th Dec.	Assembly Hall, WALTHAMSTOW
Thursday	12th Dec.	Town Hall, OXFORD
Friday	13th Dec.	De Montfort Hall, LEICESTER
Saturday	14th Dec.	Dome, BRIGHTON
Sunday	15th Dec.	Coliseum, LONDON

In accordance with the requirements of the London County Council:-

- 1.—The public may leave at the end of the performance by all exit doors and such doors must at that time be open.
- 2.—All gangways, corridors, staircases and external passageways intended for exit shall be kept entirely free from obstruction, whether permanent or temporary.
- 3.—Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or to sit so close to the other gangways. If standing be permitted in the gangways at the sides and rear of the seating, it shall be limited to the numbers indicated in the notices exhibited in those positions.



Sister
Rosetta
Tharpe
by

GRAHAM BOATFIELD.

GOSPEL music is hardly known to most British people. In the United States it is huge and growing—it takes up a sizeable part of the record lists and countless radio programmes are devoted to it. Gospel music is vital, sincere, enjoyable. It combines good melody, tunes that people love and remember, with the driving rhythm and shouting fervour of the Negro peoples. The present influence of gospel music is enormous, and can easily be seen in many vocal groups that top the hit parade.

Rosetta Tharpe is a pioneer, a leader among gospel singers. Her recordings stretch in an unbroken line from 1938 to the present day—the earlier ones still enjoyed and admired, the latest looked for with pleasure. Her style is all her own, quite unmistakable. Vibrant, commanding, with assurance and perfect timing, her solo work is magnificent, and she can whip along any group with which she sings.

Although Rosetta Tharpe has sung and played with many jazzmen, including a number of sessions with the Sam Price Trio, she can herself provide plenty of musical support. The potent sound of the steel-bodied guitar she uses adds a strong second voice to her singing, and stands out in the occasional solo work. She plays guitar, as she sings, like a true jazz musician.

Rosetta Tharpe was born in Cotton Plant, Arkansas, in 1915. Her mother, Katie Bell Nubin, who in 1949 recorded a few songs with her famous daughter, was well known for her Pentecostal preaching. Rosetta was very much impressed by her mother's example, for at the age of six she was singing and playing before a thousand people in a Chicago church. Over the years she sang for many churches, and for a time was leader in a Holy Roller church chorus in Harlem. Since her short spell as featured performer with a couple of swing bands during the early 'forties, she has concentrated on gospel work, carrying her distinctive type of music to an ever-larger audience.

The boundaries of gospel music are very wide, and Rosetta Tharpe's repertoire is enormous, including favourites such as "Gospel Train", "God Don't Like It", "Mary, Don't You Weep", "When Was Jesus Born" and "Lonesome Road". British record collectors have been fortunate, as her Brunswick recordings were the first ones issued here of true gospel singing, and we have had the pleasure of hearing a few of the memorable duets made with Marie Knight.

There is no doubt that you who meet her now will want to hear much more of her songs, her fine guitar, and more of the great riches of gospel music in general.



Sister Rosetta Tharpe will select her programme from the following:

Five Loaves of Bread.
Strange Things Happen Every Day.
Don't Take Everybody To Be Your Friends.
That's All.
Look Down That Lonesome Road.
Aurora.
More Than You Know.
Everytime I Feel The Spirit.
When The Saints Go Marching In.

Down By The Riverside.
This Train Is A Clean Train.
My Journey To The Sky.
Up Above My Head, I Hear Music In The Air.
Rock Me.
I Looked Down The Line.
Cain't No Grave Hold My Body Down.
Ain't No Room In Church For Liars.
I've Done Wrong.
God Don't Like It.

Programme

Chris Barber will select his programme from the following:

Double Ckck Stomp.
Rockin' in Rythm.
Lord, you've sure been good to me.
Under the bamboo tree.
Bourbon St. Parade.
Pound of Blues.
Panama Rag.
Saturday Night Function.
Bucket's got a Hole in it.
Tho Martinique.
Big House Blues.
New Blues.
Rent Party Blues.
Eh La bus.
Just a closer walk with Thee.
High Society.
Sing on.
Yama Yama Man.
Ice Cream.
Steveore Stomp.
St. Georges Rag.
etc.



Monty Sunshine Trio

Old Rugged Cross
Hushabye.
When you and I were young Maggie.
St. Phillip St. Breakdown.
Burgundy St. Blues.
Won't you come home Bill Bailey.

Chris Barber.

Sweet Sue.
Sweet Georgia Brown.
Chinatown.

Pat Halcox.

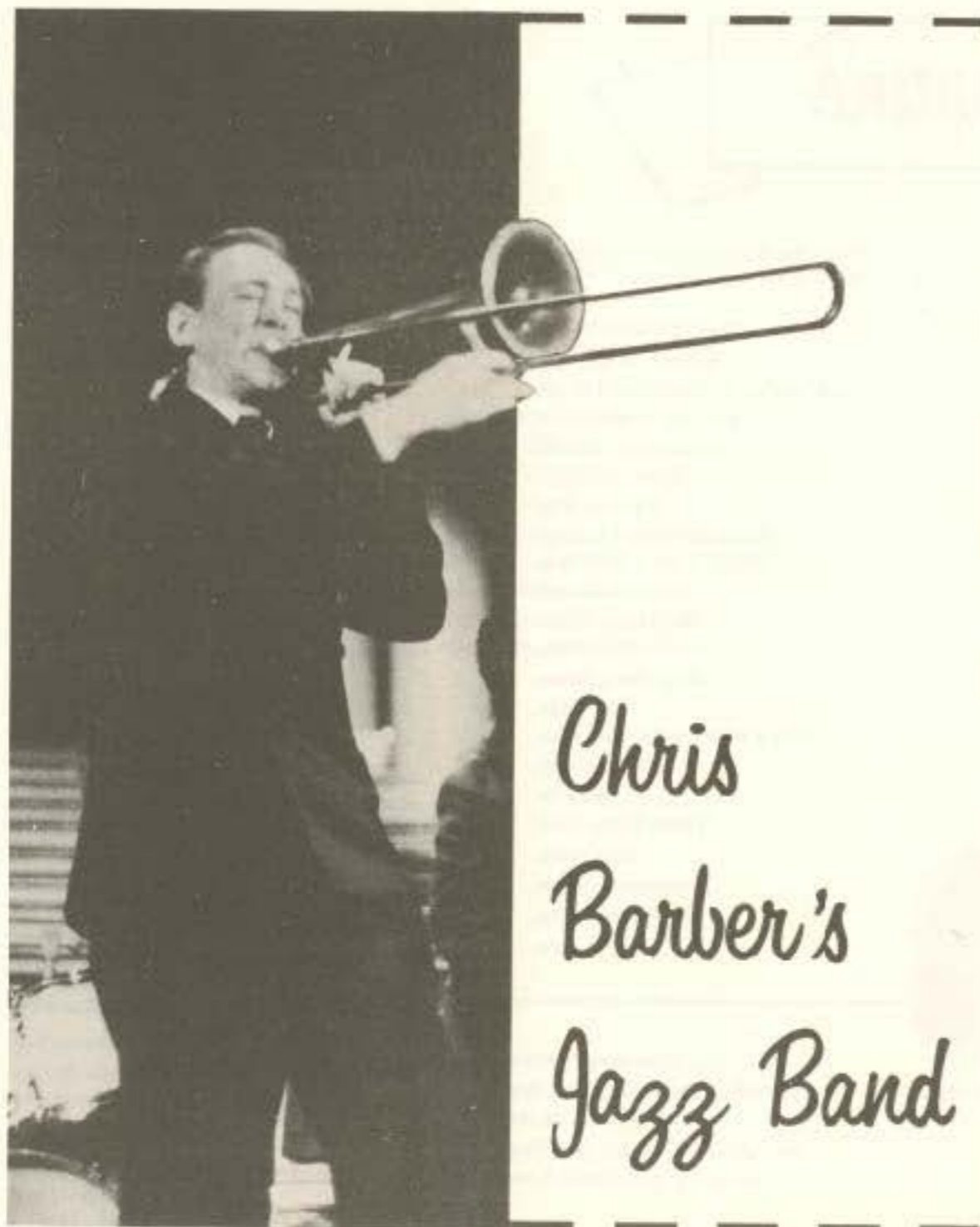
Sunnyside of the street.
You took advantage of me.
Glory of love.



Otille Patterson.

Too Many drivers.
Beale St. Blues.
Trouble in Mind.
Stop now it's Praying time.
When things go wrong.

Tronbone Charlie.
Strange things happening every day.
Tain't no sin.
He's got me going.
Sister Kate.



Chris
Barber's
Jazz Band

THE rapid upsurge of the traditional jazz revival is surely one of the surprises of our time. In a few short years it has swept from jazz cellars and back rooms to the concert stage and the biggest dance halls. From decrepit upright pianos, disintegrating drum kits, and string-bound clarinets to the present uniformed and successful bands, swinging hard and abounding with talent.

Since its formation three years ago, the Chris Barber band has been near the top in the field of revival jazz, and is now the leading traditionalist band in Great Britain. It is not difficult to find the secret of the Barber boys' success. For while their music is based on the great jazz of the past, they live and work firmly in the present. There is no mere copying of old arrangements, old records, old styles. They have made their own style, a good one, and, rightly popular, they have taken their jazz to an ever-increasing number of young people, and they have stayed as a group.

This is no bunch of utility musicians sheltering in the shade of one great soloist, nor a "Dixieland band" playing mechanical arrangements of old-time music. The Chris Barber band is a true jazz band. Its front line, in the classic jazz tradition, consists of trumpet, trombone and clarinet, playing over a sturdy rhythmic background provided by banjo, bass and drums. Each man in the band is an individual, with his own manner and his own following, but they are always part of the group, and in that lies their strength.

Bandleader Chris Barber has come a long way since the early days with New Orleans styled local bands developed his tailgate style. As strong as ever in ensemble, his well-constructed solo tromboning always pleases, and in all his work with the band there is an abundance of fine tone and good phrases.

Trumpeter Pat Halcox, with his crisp incisive manner, provides a strong and forceful lead. Near at times to the work of the best Creole brass men, his playing is very simulating, kicking the band along in the most spirited way. With such a brass team, Monty Sunshine's clarinet makes the best possible blend. Agile and soaring in the fast numbers, delicate and full of feeling with quieter tunes, Monty's very distinctive music fits admirably into the pattern of the band's jazz, and assures his place at the top of jazz clarinet playing in this country.

This strong team that makes the front line is supported by a unit that is no less accomplished. The rhythm section is the band's solid core, and although only three men strong, it supplies abundantly the distinctive beat that underlines all good jazz. Eddie Smith on banjo, Dick Smith on bass and Ron Bowden at the drums unite with the front line to swing their way through the most varied jazz material.

Chris Barber's brand of jazz is not limited to any one school, but includes blues, stomps, marches, the works of the great jazz composers and the popular numbers that have become part of the tradition. For some time the band has featured spiritual and gospel tunes, and for them to share these programmes with Sister Rosetta Tharpe will be as rewarding an experience as it will surely be for all who hear them together.



Chris Barber's Jazz Band



GET THIS!

THE NEW
OTILIE PATTERSON
RECORD

WITH CHRIS BARBER'S JAZZ BAND
ON NIXA

I LOVE MY BABY
BACKED WITH
KAY-CEE RIDER.
NIXA N.15019.

The world of **JAZZ**



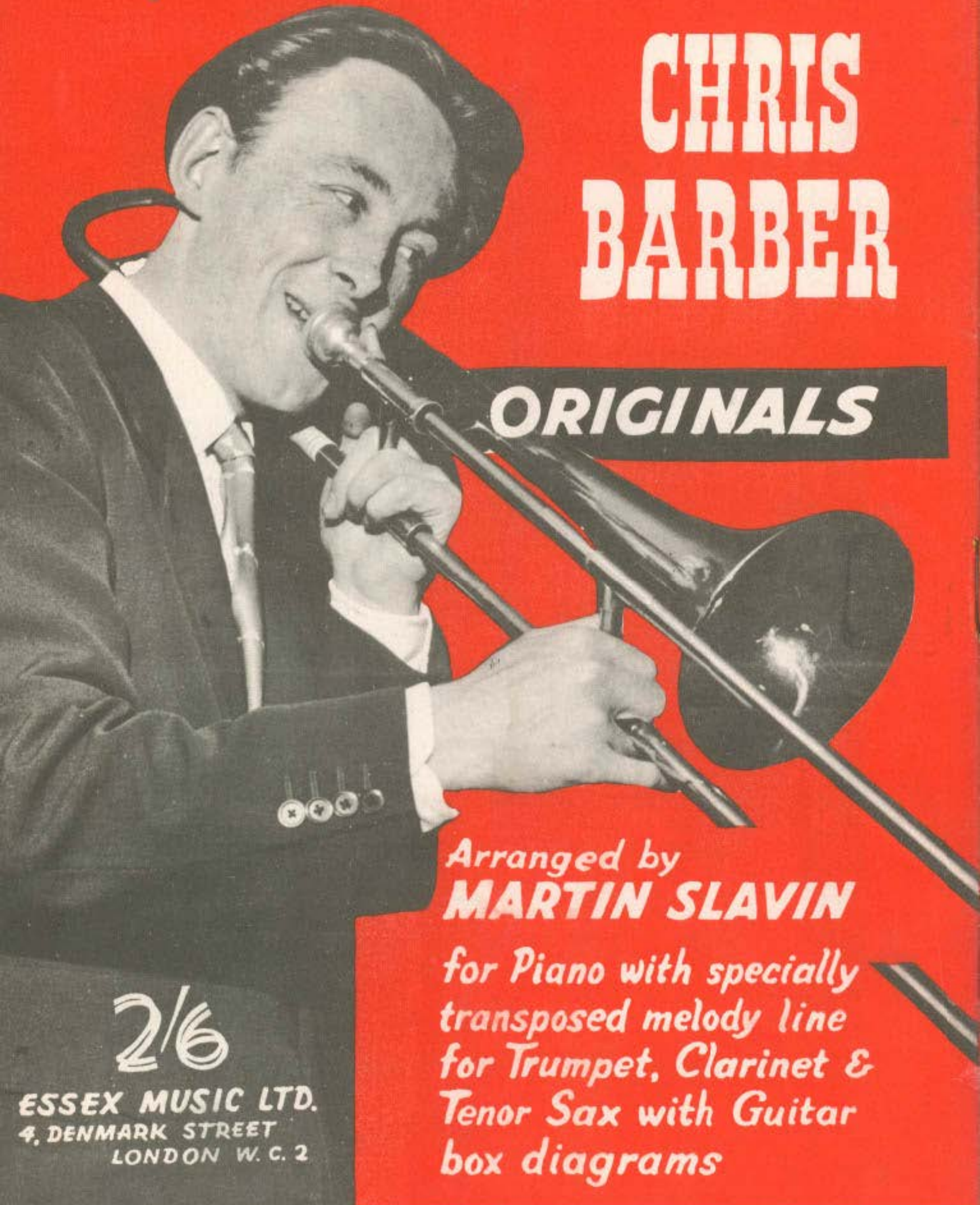
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Melody Maker

Jazzmen! This is your newspaper, for the latest news, reviews, pictures and personalities, record charts and collectors' news—plus the dynamic columns of Humphrey Lyttelton and all the top writers in the world of jazz.

EVERY FRIDAY—6d.

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CHRIS BARBER

ORIGINALS

Arranged by
MARTIN SLAVIN

*for Piano with specially
transposed melody line
for Trumpet, Clarinet &
Tenor Sax with Guitar
box diagrams*

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