

J.C.S. Productions Ltd. in conjunction with  
AVJO ARTISTES

*proudly present in aid of*

“ THE BIRMINGHAM MAIL ” CHRISTMAS TREE FUND

***Sunday***

***T R A D***

TOWN HALL · BIRMINGHAM

2nd. DECEMBER 1962

**KENNY BALL AND HIS JAZZMEN**

*and*

**MIKE COTTON JAZZBAND**

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**Souvenir Programme**

J.C.S. PRODUCTIONS LTD.

Birmingham's leading Concert and Dance Promoters

*proudly present*

# ALL NIGHT JAZZBAND BALL

ON

Friday, 18th January 1963

AT

BIRMINGHAM TOWN HALL

11 p.m. to 7 a.m.

Tickets 15s. 0d.

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Dance and Listen to

**BOB WALLIS and his STOREYVILLE JAZZMEN**

**DICK CHARLESWORTH and his CITY GENTS**

## **"THE BIRMINGHAM MAIL" CHRISTMAS TREE FUND**

MESSAGE FROM ALDERMAN J. R. BALMER, J.P., CHAIRMAN, CENTRAL COMMITTEE

*" On behalf of The Birmingham Mail Christmas Tree Fund I should like to thank J.C.S. Productions Ltd. for so kindly arranging this Concert in aid of the Fund.*

*" There is no doubt that the Fund is meeting a need of an ever-increasing number of old folk. Christmas is a season when we remember our friends and relations by sending presents or cards and we all like to receive these tokens of love and friendship. Can you imagine yourself this Christmas not receiving either a card or a gift, or no one calling to see you? I am afraid that if The Birmingham Mail Christmas Tree Fund did not exist that would be the position of many old folk in Birmingham and District. Your presence here to-night is therefore very much appreciated, as you are assisting the Fund to bring happiness to many old folk during the coming Festive Season."*

The Birmingham Mail Christmas Tree Fund, now in its 74th year, had very small beginnings. It was started in 1889 to give dolls and toys to the poor children in the hospitals of the City, and then warm-hearted Birmingham people saw in the Fund a chance to help many more children of the back streets who often walked in rags and without shoes, even in winter. Subscribers knew that every penny they gave would go to the needy, and that there would be "no red tape" or expenses deducted.

To-day the older people need more help than the children, and each winter the Fund receives thousands of applications from Old Age Pensioners living alone and from widows with young children. As long as the need for such work exists, the Christmas Tree Fund appeals for support on behalf of those old and needy people and young children who, through no fault of their own, would find Christmas-time so difficult and dreary without the Fund.

Last year the Fund distributed—

### TO OLD PEOPLE AND NEEDY FAMILIES

CASH GRANTS—Over 13,100 people benefited from gifts of 10/- each.

COAL VOUCHERS—8,191 distributed, each representing 9/- value.

TEA—16,500 quarter-pound packets of tea were distributed.

KNEE-RUGS—135 rugs issued to old people in particularly needy circumstances.

### TO CHILDREN

BOOTS AND SHOES—3,277 children from families in poor circumstances were given boots or shoes and socks.

SCHOOL PARTIES—Over 78,500 children in schools or institutions were present at Christmas parties helped by the Fund.

This year the Fund is planning to give away—

CASH GRANTS totalling £9,000.

FUEL VOUCHERS totalling £3,250.

TEA to the value of £850.

KNEE-RUGS in cases of special hardship.

Over 3,000 pairs of BOOTS or SHOES and SOCKS.

GRANTS to Christmas Parties totalling £1,450.

—a total of £18,000.

## KENNY BALL'S JAZZMEN

KENNY BALL	.. .. .	Trumpet	* &
JOHN BENNETT	.. .. .	Trombone	
DAVE JONES	.. .. .	Clarinet	
* PADDY LIGHTFOOT	.. .. .	Banjo	✓
RON BOWDEN	.. .. .	Drums	W
VIC PITT	.. .. .	Bass	W
RON WEATHERBURN	.. .. .	Piano	✓

## MIKE COTTON'S JAZZMEN

MIKE COTTON	.. .. .	Trumpet/Vocals	
JOHNNY BEECHAM	.. .. .	Trombone	
JOHNNY CROCKER	.. .. .	Clarinet	I
STU MORRISON	.. .. .	Banjo	* &
CONWAY SMITH	.. .. .	Bass	
JIMMY GARFORTH	.. .. .	Drums	W 7xx
DAVE ROEBERRY	.. .. .	Piano	X

The Band will play selected numbers from the following :-

"OLD MAN RIVER"	"MIDNIGHT IN MOSCOW"
"HAWAIEAN WAR CHANT"	"THE PAY OFF"
"ORIGINAL DIXIELAND ONE STEP"	"MY MOTHER'S EYES"
"THAT'S A PLENTY"	"MARCH OF THE SIAMESE CHILDREN"
"SOUTH RAMPART STREET PARADE"	"DOWN BY THE RIVERSIDE" * x+++
"THE CHANT"	"CREOLE LOVE CALL"
"BLACK BOTTOM STOMP"	"DINAH"
"SWING LOW SWEET CHARIOT"	"LAZY RIVER"
"THE FINGER BUSTER" ✓	"AMERICAN PATROL"
"JELLY ROLL"	"SENSATION RAG"
"HIGH SOCIETY"	"PANAMA RAG"

Leona \*  
Blue Side Blues  
Granade  
Moige  
By nose  
So Do I

The Band will play selected numbers from the following :-

"ZULU WARRIORS" ✓
"THE TINKERS"
"THE COLONEL'S TUNE"
"SENORA"
"SIDEWALK BLUES"
"THE COBBLER'S SONG"
"CHIMES BLUES"
"SAVOY BLUES"
"GOOD QUEEN BESS" 2 W
"AT THE JAZZ BAND BALL"

River Boat Shuffle  
It's a sin to tell a lie  
Up above my head there's  
Merice in the air  
The Gulls' Lute (vocals)\*  
Fish this week +  
Made Indigo  
There's no more fun in  
the Cupid's tale

Grand old standard sheet music

## KENNY BALL

A meeting with Kenny Ball is as stimulating as the music he plays. Just as his notes exude a supreme confidence, Kenny can discuss jazz with a supreme authority.

But whereas jazz, particularly "Trad," is essentially an extravert music, the major change from music to conversation with Kenny is that he is not given to idle boasts. Far from it. Kenny has fame. He also possesses the rare merit of humility. He is too realistic to underestimate his own talents, but at the same time he is sincerely modest.

He would, when you sit down to talk jazz with him, much prefer to discuss the talents of such people as Louis Armstrong or that other great favourite of his, Henry "Red" Allen.

Prompt him to talk about his own talents and he will shrug: "I've still got a lot to learn, Dad." At this stage, I should add that with Kenny, everyone becomes "Dad"—even members of the fairer sex.

Tell him that other musicians can find a lot to learn from him, and again he will shrug. This time the chances are he will reply: "I wish them well. Jazz is only as good as the musicians who play it."

Fortunately for us to-night, Kenny Ball has been playing consistently good jazz ever since he first hit the musical headlines.

To-day, the Kenny Ball Jazzmen swing from the highest bough of the British "Trad" tree—but their jazz goes deep down to the roots.

Born in Ilford on May 22nd, 1931, Kenny—the youngest of a family of nine children—first became interested in jazz as a teenager.

With some of his friends, he decided to form a band. What made Britain's top jazz trumpeter take up this instrument? No other reason than that the band lacked a trumpeter.

Before long, the band fell apart. Some of the members lost interest and drifted away; others found the technicalities of music too difficult and demanding.

But not the young Kenny Ball. He had been bitten. Music was a part of him.

He gained valuable experience by joining local dance bands.

Then came a spell with the then semi-professional Charlie Galbraith Band. Kenny improved out of all recognition. Kenny the jazzman was developing. When Freddy Randall—a name held in great respect by those who recall the early days of the jazz revival—was forced to quit playing for a few days because of a sore lip, Kenny Ball was his automatic choice as deputy.

At this time, Kenny was working in an advertising agency, but he had already given some thought about turning professional.

The thought became fact when Sid Phillips invited him to take over the trumpet chair in this famous little group.

Kenny's age then? Just 21. He stayed with the Sid Phillips Band for two years, featured as both trumpet soloist and singer.

From the Phillips Band he moved over to the bigger Eric Delaney Orchestra, playing dance dates as well as jazz engagements.

Later he returned to the Phillips fold for a while, and then began a lengthy engagement with the Terry Lightfoot New Orleans Jazzmen.

By this time, Kenny Ball's name was beginning to stand out in jazz circles and he decided in 1958, that the time was ripe for him to form his own group.

Two of the personalities who were impressed by, and helped to exploit, the potential of this new band were compere-producer Brian Matthew and Lonnie Donegan.

After one appearance on the B.B.C.'s popular "Easy Beat," Brian was so captivated by the band's performance that he invited them to become the resident group on the programme.

Lonnie Donegan singled the band out for stardom the first time he heard them. "With the right handling," he said, "this group could easily become one of the best trad bands in Britain."

How right Lonnie was!

But Lonnie did more than just make predictions. He gave the band a big helping hand in a practical way. He signed them up for his A.T.V. "Putting on the Donegan" programmes and also played his part in arranging a record contract for them . . . quite apart from featuring the group on one of his own records.

The Kenny Ball Jazzmen's first record was "Teddy Bear's Picnic." It hovered on the brink of the charts for some time, but it did not quite make the grade.

But this form of brinkmanship was added experience. The band's next record plunged them straight into the Top Ten. The title? "Samantha."

This was the first in a long succession of hit records. Kenny Ball was "on the ball."

To-night, with his music, we can "have a ball" and at the same time help a worthy cause: *The Birmingham Mail Christmas Tree Fund.*

Jazz, it has often been said, is essentially music for the young. I have never accepted this. But to-night, whatever your age, take extra comfort from the thought that by enjoying yourselves here you are helping to bring a better Christmas to the aged and needy of the city.



KENNY BALL

with

JOHN BENNETT

Trombone

\*PYE Recording Artists

441350 2/27/73

# The Birmingham Mail

comes home  
to you



WITH ALL THE DAY'S NEWS