

ROCKIN'



ISSUE #1
\$3.00

Dedicated to the TRUE Rock 'n' Roll era

COLLECTOR'S
ISSUE



Movie and book reviews, new nostalgia products, news briefs, record charts of 30 years ago, stories and pictures, all from the Rock 'n' Roll era of the fabulous 1950's.

ARTICLES WANTED

Following is a list of artists and groups whom I'd like to cover in future issues of THE ROCKIN' 50's, either in a "Spotlight" article or a regular shorter article with photos. If you feel you could prepare such an article, please write and let me know or simply submit the finished article. This list is far from complete and is simply to show you the "status" of each listing. When a proper article is received, I'll list "received" after the listing so you'll know. If an article is promised but not yet received, I'll list "coming" after the listing. When the article is used in THE ROCKIN' 50's, I'll then delete the listing. We can always use photos of these people, especially those not as well known or documented and you'll be credited for any picture of yours we use.

The artists whom I feel deserve a major article are listed under the "Spotlight" section but please remember that only one "Spotlight" article is used per issue, thus, a shorter photo article would do in some cases. As a guide, all "Spotlight" articles should be at least 8-10 double spaced typewritten pages, any other articles can be from 2-4 double spaced typewritten pages.

Suggested for "Spotlight" articles:

Chuck Berry, Big Bopper (coming), Coasters, Eddie Cochran (coming), Danny & the Juniors, Bobby Darin, Bo Diddley, Dion & the Belmonts, Fats Domino, Drifters, Everly Brothers (received), Bill Haley (coming), Buddy Holly & the Crickets (coming), Buddy Knox, Brenda Lee, Jerry Lee Lewis, Little Richard, Ricky Nelson (early career), Roy Orbison (early career), Carl Perkins, The Platters, Elvis Presley (coming), Jack Scott, Joe Turner, Ritchie Valens (coming), Gene Vincent (received), Jackie Wilson.

Suggested for either "Spotlight" or photo articles:

Johnny Burnette Trio, Duane Eddy, Fireballs (coming), Stan Freberg, Frankie Lyman & the Teenagers, Clyde McPhatter, Mickey & Sylvia, Del Shannon, Moonglows, Larry Williams, Chuck Willis.

Suggested for shorter photo articles:

Paul Anka, LaVern Baker, Hank Ballard & Midnighters, Boyd Bennett, Pat Boone, Teresa Brewer, Ruth Brown, Buchanan & Goodman, Cadillacs, Jo-Ann Campbell, Freddy Cannon, The Chords, Jimmy Clanton, Cletones, Clovers, Sam Cooke, Crests, King Curtis (early career), Del Vikings, Diamonds, Don & Dewey, Earls, Edsels, Tommy Edwards, Five Satins, Flamingos, Fleetwoods, Connie Francis, Bobby Freeman, Georgia Gibbs, Charlie Gracie, Dale Hawkins, Heartbeats (Shep & the Limelights), Johnny Horton, Ivory Joe Hunter, Ivan (Jerry Allison), Wanda Jackson, Dick Jacobs (coming), Joni James, Johnny & the Hurricanes, Bill Justis, Kalin Twins, Smiley Lewis, Little Anthony & the Imperials, Little Willie John, Johnny Mathis, Mello Kings, Patti Page, Penguins, Poni-Tails, Johnny Preston, Lloyd Price, Rays, Jimmie Rodgers, Royal Teens, Neil Sedaka (early career), Shirelles, Shirley & Lee, Skyliners, Spaniels, Gale Storm, Teddy Bears, Turbans, Velvets (coming), Muddy Waters, Andy Williams.

Preparations For "Spotlight" Articles

The "Spotlight" section features a special article about a person or persons who were in the public eye, usually musically, during the rock 'n' roll era of the 1950's. We only feature one "Spotlight" article per issue. We welcome submissions for the "Spotlight" section as long as they meet the following criteria:

1. The person or persons you wish to spotlight must *not* have appeared in a previous "Spotlight" article in "THE ROCKIN' 50's" magazine.

2. The completed article must be 8-10 double spaced typewritten pages long and contain the following information somewhere in the article: Artist's real name (if different from stage name); date of birth and where; date of death (if deceased), where, and reason (if applicable); how they received their start in the music (or other) business; important band members (if applicable); several highlights of their career; and more. If the artist in question had a career spanning beyond the 1950's, please limit the major part of the "Spotlight" article to their 1950's period although you may state briefly what happened beyond. Please keep in mind that "Spotlight" is not a biography, simply a capsule of what that artist accomplished during their career.

3. We would prefer receiving a "Spotlight" article from a person who runs that artist's fan club, or is an author about that particular artist, or is a recognized serious collector and historian of that artist's works. If you meet this requirement, please also include a short biography of yourself, your fan club, or your book, etc, and that will be incorporated into the article. This "rule" about having a recognized person is not mandatory but those with the above requirements will be given priority in the case of multiple submissions about the same artist.

4. If you have pictures or other graphics which you feel would greatly help your article, please send them along. We will select photos to be used and all pictures and graphics you send will be returned to you within 30 days of publication of your article.

5. Many "Spotlight" articles are done at our request. If you feel you are qualified to do one, it may prove to be helpful to write first with an outline of what you propose. We can then inform you if we already have an article about that person, or if we are planning a special issue where your article would fit in. We might be able to give you a schedule of when we'd need to receive it.

6. If your article is published in the "Spotlight" section of "The ROCKIN' 50's", we will give you a one year's subscription to the magazine (6 issues) for the year in which your article appears. This will include any back issues for that year. We will also send you 5 issues gratis of the issue in which your "Spotlight" article appeared in.

**THE ROCKIN' 50's
EDITOR & PUBLISHER**

William F. Griggs

3022 56th Street

Lubbock, Texas 79413

phone (806) 799-4299 between
6 p.m. & 11 p.m. ONLY, Central Time



DEDICATED TO THE TRUE ROCK 'n' ROLL ERA

POLICIES

PHONE CALLS: We prefer that you write, but if you call, please make it during the hours listed above and in fairness to everyone, please limit your calls to five minutes or less. Although I am usually the only one who will answer the above number, if you call outside of the listed times, you'll get my answering machine and waste a call.

ARTICLES: We welcome articles, stories, news items, and photographs, submitted for our approval for publication etc, as long as they pertain in some way to the 1950's, either directly or nostalgically. These can not be returned unless accompanied by proper return postage. All items submitted are subject to editing at our discretion for space planning etc. If you wish to submit or work on a major article, such as the "Spotlight" section, it is advised that you first write an outline of what you propose to submit. Send a SASE for reply and to receive a detail sheet outlining the requirements for our "Spotlight" section.

MAIL: We welcome all mail and it is all opened and read. We want to hear from you with your questions, comments, complaints, and suggestions. Because of the large volume of mail received here, a loose 22¢ stamp is required if you want to receive a reply. (Overseas, 2 IRC's will do). All letters become the property of the publisher and, unless stated otherwise, parts may be used in our publication for information purposes.

REVIEWS: If you have an item for review (book, record, card set, etc.), and it relates with the 1950's rock 'n' roll era, send a sample to Bill Griggs. Items will be reviewed free, space permitting. If you wish Bill Griggs to sell your items on consignment, please write or call to work out details.

PAYMENTS: Any and all payments made to me for any reason MUST be made out to "William F. Griggs", NOT to "The Rockin' 50's". All payments must be in U.S. dollars, drawn on a U.S. bank, otherwise, a fee may be charged by my bank for cashing it and that fee is deducted from your payment. U.S. dollars are sent at your risk and no foreign currency should be sent. Personal checks are accepted from those in the U.S. only and checks must clear the bank before any merchandise is sent out. Money orders receive 48 hour service.

SUBSCRIPTIONS to receive issues #1-6 of "The Rockin' 50's" are as follows:

United States & Canada (1st class) **\$18.00**
Europe & South America (airmail) **\$25.50**
Asia & Australia (airmail) **\$28.00**
Anywhere overseas (surface mail) **\$19.00**

AUGUST 1986

ISSUE #1

Book Reviews
George Nettleton

Record Charts
Jack & Cathy Miller



Movie Reviews
John Jackson

Photo Research
John Buzzell

ROCK 'n' ROLL ERA - page 3

MOVIE REVIEWS - page 6

ALAN FREED (Spotlight) - page 8

RECORD CHARTS - page 17

20 ACTS FOR 90¢! - page 18

CALENDAR - page 19

BOOK REVIEWS - page 20

LP LISTINGS - page 24

Spotlight This Issue On

ALAN FREED

THE ROCKIN' 50's: (ISSN #xxxx-xxxx) is published six times per year by WILLIAM F. GRIGGS, 3022 56th Street, Lubbock, Texas 79413. Entire contents copyright © 1986 by William F. Griggs. All right reserved, reproduction in whole or in part by any means is strictly prohibited without prior written permission from the publisher. **THE ROCKIN' 50's** operates on a fiscal year - June 16th to June 15th - and all subscriptions are tied in with that fiscal year.

EDITORIAL

A short "note" from BILL GRIGGS

Welcome to THE ROCKIN' 50's, a brand new magazine which is dedicated to the **true** Rock 'n' Roll era, the fabulous 50's (and the very early 60's). The magazine is slanted toward record collectors of that era although it will be general enough to please anyone who either lived through, or wants to know more about the 1950's.

To make this new venture work and work properly, I'll need your help and input and I'd like to hear from you. As this is the premiere issue, most of the general articles were written by myself and I'd like to change that. If you have anything to contribute editorially, please send it in. Do you have a good memory? Or better yet, do you still have those old advertisements, the program books, the newspapers etc. If you remember a particular live stage show or witnessed a performance by a 1950's artist which differed from the norm, if you have any news about a 1950's artist and what they are doing today, anything along those lines, please let us know about it.

Questions, comments, and short "reflection" articles will appear in our Reader's Forum Section. There is no such in this particular issue simply because there wasn't any mail as yet for it. Longer in-depth articles will appear, along with your byline, in the regular part of the magazine. If you have a particular subject pertaining to the 1950's you'd like to write a long article about, please write and tell us about it. We welcome any and all editorial contributions, especially news about 1950's recording artists and what they are doing today.

As with my sister publication "Reminiscing", the journal of the Buddy Holly Memorial Society, we depend heavily on our subscribers for up-to-date news, articles which appeared in your local newspapers, and such, all which pertain to the 1950's, the music, and the artists who provided us with all that great music.

Subscriptions to THE ROCKIN' 50's are tied in with our fiscal year which runs from June 16th to June 15th. As there will be six issues per year, anyone who subscribes in the middle of any fiscal year will receive all issues for that year which are already published, and then receive the rest of the issues as they are finished. This way, **everyone** will renew their subscription at the same time, after receiving the June issue. This greatly helps my bookkeeping and also helps to keep costs down. A renewal notice will always appear in that June issue.

All issues are sent first class mail in the States and Canada, and airmail overseas (unless surface mail is requested) and in an envelope to protect it. The mailing date should be the 15th of the month each issue is due although this may vary 15 days either side. The issues will be published in August, October, December, February, April, and June, **in that order**. "Reminiscing" is published on the alternate months, thus, if you are subscribing to both, you'll receive one or the other in the mail each and every month.

So, once again, welcome to THE ROCKIN' 50's. I hope you enjoy this issue and are with us for a very long time.

Bill Griggs

CLEVELAND GETS IT!

Rock 'n' Roll Hall of Fame goes to Ohio

There had been much ado during the past several months about which city would finally get the newly established Rock 'n' Roll Hall Of Fame. The "search" is over and Cleveland, Ohio received the honor after much lobbying in the media.

The Rock 'n' Roll Hall Of Fame was created by a board of directors which looks like a "who's who" of the music industry, headed by Ahmet Ertegun of the now-famed Atlantic Records. With a lot of hoopla, the first ten people were inducted into the Hall Of Fame during a massive party at the Waldorf-Astoria Hotel in New York on January 23, 1986. The first inductees were: Elvis Presley, Buddy Holly, Fats Domino, Chuck Berry, Jerry Lee Lewis, Sam Cooke, James Brown, Little Richard, Ray Charles, and the Everly Brothers. Even the names of the first ten inductees caused a lot of controversy. If this is a "Rock 'n' Roll" Hall Of Fame, people have asked, why is James Brown and Ray Charles being inducted? What about Bill Haley, or Eddie Cochran, or Ricky Nelson? Does Jerry Lee Lewis belong there as he only had a couple of big hits during that period of time?

The non-induction of Bill Haley certainly does raise some eyebrows as it was his music which "started" the Rock 'n' Roll era, at least in popularity. The question is raised as to what criteria is used to make the inductions. Is it songwriting? Performances? Popularity? Until we are told this, there is no way we can actually make decisions on whether the choices made were the right ones. And I'm sure next year, some of this year's non-inductees will make it.

Back to Cleveland and the lobbying of its people to get the Rock 'n' Roll Hall Of Fame's museum located there. Kaptin Ignatz (Yes, the name is correct!), a musician from Barberton, Ohio, has been sending audio tapes of Ohio radio programs and newspaper clippings from Ohio newspapers detailing all that was being done to make Cleveland the honoree for the museum. The general population of Cleveland in particular and Ohio in general really turned out for the various events which were held. Even Richard Celeste, Governor of Ohio, turned out for some of the festivities. Street parties were held, radio stations played a lot of rock 'n' roll, 1950's music films were shown in the theaters, and a general 1950's era festive atmosphere was seen.

(Before the City selection was announced, a telephone poll was conducted by a radio station to see which of the four cities still in the running could garner the most votes. Although I'm quoting from memory here, I think the voting was 3000 votes from one city, 6000 for two of the others, and well over 100,000 votes for Cleveland! Doesn't that tell you something? Of course, knowing that Alan Freed got his start in Akron and Cleveland had a lot to do with that too.)

Personally, I think that Cleveland certainly deserved it. The people turned out in droves in support, members of the City and State government got behind it, and the Alan Freed connection could not be overlooked. My belief is that the museum would have become "lost" with all the other sights and attractions if it had been located in New York, Philadelphia, or another megalopolis. Cleveland wanted it, Cleveland needed it, Cleveland got it, and I for one am happy about it.

The Rock 'n' Roll Era

(or What Makes The 1950's So Unique?)

by Bill Griggs

First, let's get something straight. When I mention "Rock 'n' Roll". I only refer to that music of the late 1950's and early 1960's which was aimed at the teenagers. You must forget what MTV (Music Television) and others call the music of today. All music aimed at teenagers is "Rock" music but there are many different types of rock music.

The rock music of the 1950's, such as that of Buddy Holly and Chuck Berry, was called "Rock 'n' Roll". That of the early 1960's, the Beach Boys and Jan & Dean, was "Surf Rock", the Beatles started us off with "Merseybeat Rock", the 1960's "flower power" generation had their "Acid Rock", and the San Francisco "Hippie" crowd had "Psycadelic Rock". We've also been deluged with "Heavy Metal Rock", "Punk Rock", "New Wave Rock", and many others, not forgetting the "Protest Rock" of the 1960's and "Disco Rock" of the 1970's which many of us would rather forget. So, when we say "Rock 'n' Roll", we are only talking about the rock music of the 1950's etc.

Music, popular music that is, seems to undergo a severe change about every ten years, and one person or group typified that music change. The 1940's was the big band sound and the outstanding artist was Frank Sinatra. The 1950's brought us rock 'n' roll and Elvis Presley, the 1960's was basically "Merseybeat" when the Beatles decended on American music. The 1970's is best, or least, remembered for "Disco" music, which many people have credited with making everyone dance again. We all really stopped dancing together in 1960 when Chubby Checker brought us the "Twist".

Sure, we were all on the dance floor gyrating to the music, but we no longer needed a dancing partner, and in the 1980's, that hasn't changed one bit. During the Disco craze, many of us

thought that the major artist was going to be Elton John but that didn't come to be and the 1970's really didn't emerge with a superstar. The 1980's, so far, has to be called the age of "Video Rock" where the performer's video has become more important than what was in the grooves of the record, the audio. In my opinion, a sad state of affairs. At first, it appeared that the 1980's would be known as the Michael Jackson era but halfway through the decade, he too has seemed to have disappeared from the scene.

What makes the 1950's so unique? There must be many opinions and answers, I'd like to discuss just a few of mine. The 1950's has been called the "Do nothing generation". Those that grew up in that era used to resent that nametag, but looking back lately with all that has gone by since then, it really doesn't seem that bad at all, does it?

The majority of the kids in the 1950's were what we call "clean cut", wearing short hair in a crewcut. Sure, some wore their hair longer, and in a greased up ducktail with sideburns. Leather jackets seemed to be the rage, along with guys turning up their shirt collars. You never buttoned your shirt all the way to the top, usually it remained unbuttoned at least halfway down. This was called "tough" in those days. Pointed toe shoes were as fashionable as pegged pants (remember them?), and those without leather jackets simply wore tee shirts, rolling up a pack of cigarettes in their sleeves. Girls wore ponytails, petticoats, and poodle skirts. Tight dresses were fun to look at while in school, and penny loafers sometimes had dimes in them instead of the required penny. Girls who "went steady" wore their boyfriends' ring on a chain around their neck. A much more subtle way of advertising whether a girl was available or going steady was

wearing an ankle bracelet. Depending on which ankle she wore it on would let you know whether she was available or not. (I could never remember which ankle meant which and never bothered. I simply asked a girl if she wanted to go out. If she didn't, the stock answer was "I'm going steady"). Another word which has disappeared from the 1950's language is "passion pits", the drive-in theaters. Cokes were a nickle and when you returned the glass bottle, you received a 2¢ refund. You were "big" if you smoked, the Surgeon General had not yet told us how bad it was to be smoking.

And cars! Everyone seemed to have a car, whether it was theirs or "daddy's". "Cruising" was a word from the 1950's, gasoline was selling at the now unbelievable price of 25¢ a gallon, less when there was a "gas war". You could cruise all night from car hop to bowling alley showing off your car and when you filled your tank, it cost you all of \$2.00 or so. Hot Rods were a fad, cars with souped up motors and special paint jobs. Remember "flames"? Cars were lowered, or "raked" (back end higher than the front end), chopped and channeled. Street racing was "in" and many drag races were run in the wee hours of the morning on some deserted strip of highway, with a lookout posted to watch for the "cops".

Every school had its share of "hoods" but most were unlike those portrayed in the movie "Blackboard Jungle". Sure, we had some real "bad" guys, but mostly, it was a question of intimidation. You know, "We have more guys in our gang than you do", lots of talk, seldom an actual out and out fight.

The 1960's brought us the Viet Nam war, protest songs, draft card burning, and drugs. Yes, we had drugs in the 1950's, but it was not as widespread nor

as open as it became in the 1960's. The Beatles came along and changed entire lifestyles, how we looked and dressed and acted. Remember the Nehru jacket? That came and went fast. Bob Dylan's protest songs stopped when the war ended and our servicemen came home to spitting, catcalls, and worse.

"Flower Power" was in, and hundreds of thousands of kids gathered in a New York meadow for a turn-on and a concert known as Woodstock.

The pretty group ballad songs of the 1950's were heard no more, uptempo "made for the public to buy" music came from the radio speakers, "Payola" was out, the Supremes and the Four Tops were in, and a music producer named Phil Spector was doing some incredible things on the West Coast with his "wall of sound" and we heard the likes of The Ronettes, The Crystals, and the Righteous Brothers.

The 1970's brought us Elton John, Disco, gasoline lines with prices topping a dollar a gallon, Coke, delivered to us in a can for 30¢, and the downfall of drive-in movies, due primarily to raising ticket prices and a new item designed for home use called a video tape recorder.

Rushing into the beginning of the 1980's, Michael Jackson was the rage, everyone wanted to have a white sequined glove, and the Jackson's Victory Tour became a huge victory...for the Jacksons. How many teenagers could afford to buy the block of four tickets at \$140, and when they did, some found themselves almost miles away at the top of the stadium, away from the stage.

The excitement and energy found in the rock 'n' roll records of the 1950's disappeared, and the same happened to television. In the 1950's, most of television was live and when a performer made a mistake, they had to keep going and cover it up. It made things seem more plausible and we could identify that with our daily lives. In the 1960's, television programs were pre-recorded on video and then aired. No one burped, no one made a mistake, no one forgot their lines or stuttered, and "make believe" came true on TV. In the 1980's, everytime a car rolls over on TV, it exploded, and every policeman or person with a gun can shoot and hit a person with one shot who is 17 stories above leaning out of a window. Come on, let's get realistic here.



The teenagers of the 1950's were just the same as those in other generations and ran the grade from the types portrayed on the "Howdy Doody Show" (above) to the so-called "hoods" portrayed in the movie "The Wild One" starring Marlon Brando. (Both photos/ Bill Griggs)



It also appears that originality has disappeared from television. Instead of Sid Caesar, Milton Berle, The "Honeymooners" with Jackie Gleason, and Red Skelton, we now have a multitude of spinoffs of other shows, unfunny comedy shows with laugh tracks to tell you when it is funny, and "overnight" stars made famous by playing a leading character in a new series. Even television news has gone downhill fast. In the 1950's, the networks used to report the news as it happened. Today, it appears that the networks "make" the news. They report on what they "think" is going to happen, interrupt your program with a "Special report" to tell you that 3% of the election votes are in and here is the projected winner, and when a person is arrested with much publicity, the "trial" takes place on television with commentators speaking for both sides.

Radio hasn't fared much better. Ever since the "payola" days of the late 1950's and early 1960's, most radio is formatted to a particular audience according to the latest "book" showing the ratings and demographics for that area. Radio DJ's in the 1950's were themselves, you could tune in a particular program and know how that person acted. Contests were big in the 1950's with giveaways to make you tune in to one station over another. Today, the DJ's are mostly bland, playing music that a computer "tells" them to play, and some stations are completely computerized, everything being on tape. And they wonder why they are losing listeners.

My analogy of various decades and the teenagers of those decades is thus: In the 1950's, if you were walking down a street and a policeman was walking towards you, you'd cross the street to avoid a confrontation. In the 1960's, you'd call him a "pig" and spit at him. In the 1970's, you stood your ground and threw stones at him, and in the 1980's, the way things seem to be going, you'd yell something about your rights and shoot him.

In comparison, yes, the 1950's was a "do-nothing" generation, but we who grew up in that era enjoyed it. We enjoyed listening to original music which was not pre-programmed for record sales. We listened to the likes of Buddy Holly, Chuck Berry, Gene Vincent, and Eddie Cochran, all making their guitars ring with those super guitar breaks. We listened to the Platters, the

Flamingos, the Drifters, all singing those beautiful group ballads.

When was the last time you heard a good answer record? Or a nice soft group ballad with everyone singing in harmony with little background music? When was the last time you heard a great guitar break, such as that of Buddy Holly, leaping out at you from the record, uncluttered by massive reverberation, fuzz boxes, and artificially produced sounds of a synthesizer?



The kids of the 1940's screamed for Frank Sinatra, same as they did for Elvis in the 1950's. Nothing changed. (Photo/Bill Griggs)

How far back do you have to go to remember a nickle buying you a bottle of Coke, or paying for a phone call, or buying a good cigar?

The music of the 1950's was honest, no studio magic was needed. Most of those early records were recorded on one or two tracks, not 32 or more tracks as is done today. The entire band performed together for a recording back then, a song didn't take weeks to get finished like today with certain musicians recording at various times to get the song "just right". There was some magic in those songs and records of the 1950's, magic and energy and excitement. You could feel it. Something which is sadly lacking in most of the music of today, music which now is *too* perfect.

During the rock 'n' roll 50's, we didn't shoot our president. We weren't at war. We saluted our flag, we didn't burn it along with our draft cards. We talked about how great our country was, we didn't turn our backs on it and flee to Canada. Our last great president, in my

opinion, was John F. Kennedy. We shot him in 1963 and our country has been going downhill ever since, and the music has gone with it.

Back then, if we slipped on some ice in front of a store, the proprietor came out, helped us up and asked if we were all right. Today, if we slip, before our body hits the ground, we are wondering how much we can sue for.

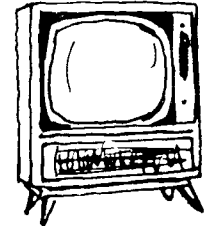
People's rights were certainly violated in the 1950's, especially the rights of minorities. The protests of the 1960's has helped some but the same problems still exist. However, in the 1980's, all we hear is that someone's rights have been violated, regardless of the supposed crime they committed. It now appears that the "rights" of a criminal are greater than the rights of the victim. A sad state of affairs. Can someone explain how a person can shoot at our president trying to kill him, seriously injuring other bystanders, then have the culprit proclaimed "not guilty", even as a result of insanity? Perhaps if the verdict was "Guilty by reason of insanity" we could have accepted that, but a startled look of surprise is what most Americans received.

During the 1950's, America was a great power, respected by many other countries. In the 1960's, we took on the Soviet Union headon and won with the removal of the offensive missiles in Cuba. In the 1970's, airplanes were hijacked and the United States was held at bay by much smaller countries and outlaw groups. Going into the 1980's, we all remember Iran and the U.S. "hostages", and it now appears that the country of Libya may be involved with starting World War III. Should that happen, where would all the draft resisters go? Should the United States simply lay back and do nothing? If so, then the 1980's would become a "do-nothing" generation.

If the 1950's was a do-nothing generation, then I'm glad I was able to grow up with it. I'm proud to be able to remember listening to Buddy Holly and Chuck Berry, lived through the phenomenon of Elvis Presley, being able to listen to DJ's on the radio like Alan Freed who played what they liked and not what a computer said would be good for business. People have accused me of still living in the 1950's. I know I can't do that, it's absurd, but I still have a loose nickle in my pocket. I'm looking for that 5¢ Coke machine!



1950's Visual



REVIEWS OF 1950's MUSIC MOVIES, AND TV AND VIDEO PROGRAMS ABOUT THE 1950's

by John Jackson

"JAMBOREE"; A Vanguard Production released through Warner Brothers; December, 1957; Running Time: 86 minutes: B&W.

Can you name a rock 'n' roll video production that Dick Clark appeared in without owning a piece of it? If you said "Jamboree," you're correct. Clark's appearance, along with the appearance of eighteen other disk jockeys, makes this rock 'n' roll exploitation flick unique among the genre.

"Jamboree" (originally titled "Disk Jockey Jamboree") presents thirteen vintage filmed rock 'n' roll performances, each lip-synched to the original recordings, as was the practice in such musicals.

The clips are woven into what in 1957 was billed as "a fast spinning love story behind the scenes of today's brand new kind of Tin Pan Alley." Lou Arthur (played by Bob Pastene) and Grace Shaw (Kay Medford), ex-husband and wife, each manage a struggling young singer. Lou manages Honey Wynn (Freda Holloway) while Grace calls the shots for Peter Porter (Paul Carr).

Lou and Grace decide to have the youngsters record as a duo and on their first try "Honey and Pete" come up with a smash hit, "Who Are We To Say." But neither side can stand the prosperity. In hopes of garnishing all the fame and fortune for themselves, Lou and Grace persuade their singers to secretly record solo records. When the teenagers find out about each other's record, each believes they've been doublecrossed by the other.

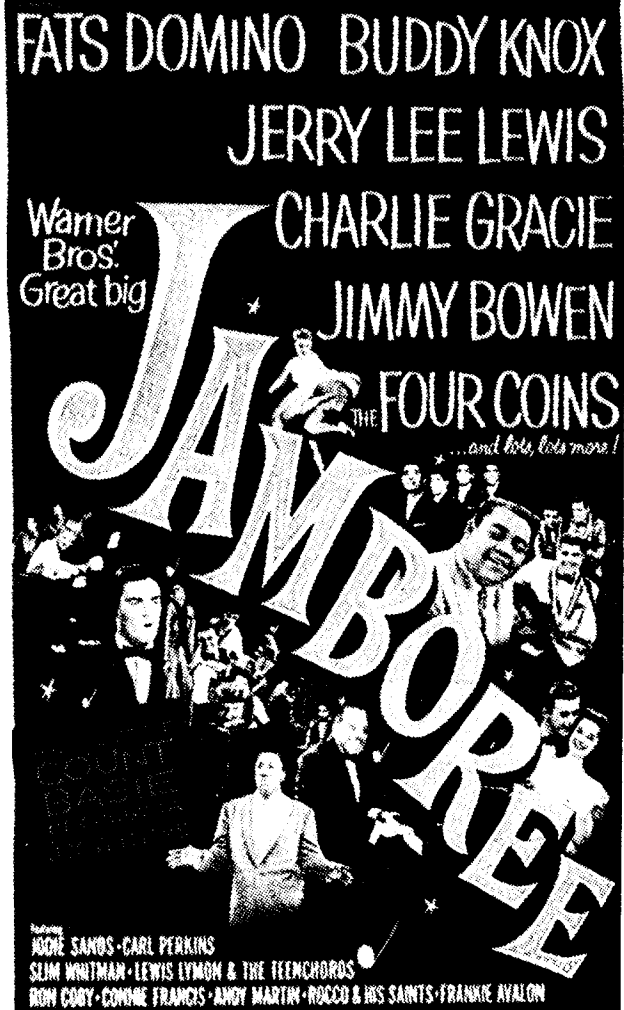
Honey and Pete split up, both romantically and professionally, and pursue what turn out to be disastrous solo careers. Lou and Grace are forced to "change their ways" and they explain everything to Honey and Pete. America's singing sweethearts team up again and record "24 Hours A Day," which becomes another smash for them. All's well that ends well!

But why should anyone be more conscious of the plot than the producers of "Jamboree" were thirty years ago? The actors' names weren't even mentioned on the lobby card advertisements for the film.

The reason for the film's existence was, and still is, the music, and there's plenty of that. "Jamboree" not only gives you about a half-hour of predominantly uptempo, vintage rock performances (r&b veteran Otis Blackwell is the film's musical director), along with an original score composed and directed by Neal Hefti, but it also offers glimpses of many of the men behind the voices that made rock 'n' roll come alive in the mid-fifties.

DeeJays Joe Smith, WVDA, Boston; Keith Sandy, CKEY, Toronto; Joe Finan, KYW, Cleveland; Zena

**The Wonderful Picture with
Top Stars, Great New Tunes,
Picked by the Disk Jockeys Themselves!**



"Daddy" Sears, WAOK, Atlanta; Dick Whittinghill, KMPC, Hollywood; Robin Seymour, WKMH, Dearborn-Detroit; and Milt Grant, WTTB, Washington, are seen interviewing Honey and Pete or introducing the duo's records.

The film's first large musical block is presented as a "United Charities Telethon," hosted by WFIL's Dick Clark. Clark, in turn, introduces Ed Bonner, KXOK, St. Louis; Sandy Singer, WDGY, Minneapolis-St. Paul; Ray Perkins, KIMN, Denver; Jerry Myers, CKOY, Ottawa; Barry Kaye, WJAS, Pittsburgh; and Doug "Jocko" Henderson, WOV, New York. Each jock introduces a different act on the "telethon."

Included are uninterrupted clips (MTV, '50s-style, if you please) of **Carl Perkins** ("Glad All Over"); **Jerry Lee Lewis** ("Great Balls of Fire"); **Frankie Avalon** ("Teacher's Pet"); **Charlie Gracie** ("Cool Baby"); **Lewis Lymon & The Teenchords** ("Your Last Chance"); **Slim Whitman** ("Unchain My Heart"); **Joe Williams with Count Basie** ("I Don't Love You No More"); **Buddy Knox & The Rhythm Orchids** ("Hula Love"); **Jimmy Bowen** ("Cross Over"); **Fats Domino** ("Wait And See"); and **Ron Coby** ("Toreador"); as well as partial clips of **Jodie Sands** ("Sayonara") and **The Four Coins** ("Broken Promise").

Sloppy dubbing was no stranger to the low-budget rock 'n' roll "quickies," and "Jamboree" has its share. The Sun artist clips of Perkins and Lewis are woefully out of sync, and the dubbing of Honey's songs (sung by Connie Francis) isn't at all convincing. Thankfully, the other clips are fine and are guaranteed to evoke emotions of a bygone era for those of us who were there, as well as show the way the music "looked" for all you "youngsters" who weren't there.

For you record collectors, there is a soundtrack album, released only as a deejay promo by Warner Brothers. Just try to find a copy!

"I PROMISE TO REMEMBER: FRANKIE LYMON & THE TEENAGERS--; Produced by Steven Fishler, Jane Praeger and Joel Sucher; Released by Public Street Film Projects through Public Broadcasting Service. 1983; Running Time: 30 minutes; Color with B&W clips.

Richard Barrett, singer and record producer who discovered The Teenagers: "...nobody was going to stop and tell Frankie what he was worth. They were too busy taking his money from him."

Frankie Lymon was rock 'n' roll's first great tragedy. The Teenagers became overnight sensations in 1956 with "Why Do Fools Fall In Love." Other hits followed, but greedy record company executives figured Lymon was the key to success and that the four others were expendable. They began to cut Lymon as a solo but it didn't work--for Lymon, nor The Teenagers, who continued to record without Frankie.

Lymon couldn't handle the record business hijinks and he could no better cope with the drugs he subsequently got involved with. He died of an overdose in 1968, twenty-six years old.

It's all here in a fast-paced, well-edited and insightful package that includes vintage 50s clips of The Teenagers, intercut with current interviews of Barrett, original Teenagers Jimmy Merchant and Herman Santiago, Jimmy Castor and Lewis Lymon, among others.

Most of the clips are taken from the Teenagers' performances in the film "Rock, Rock, Rock," but there's

also an amusing clip from a December, '57 Ed Sullivan show. Sullivan, after one of his typical gaffes, is seen explaining to Lymon why he introduced the singer as "Frankie Robinson." Too bad the producers couldn't have squeezed in the entire clip instead of just the ad-libbing that is seen after Lymon's song.

There is also footage of the "new" Teenagers, led by ex-Kodoks lead and Lymon soundalike, Pearl McKinnon. "The past just won't let us alone. It keeps coming back," says Merchant of the reformation of the group. It's too bad the other three group members (Lymon, Sherman Garnes and Joe Negroni) can't say the same. See this one if you can, and "Promise To Remember," yourself.

"ROCK & ROLL: THE EARLY YEARS"; Color with black & white clips; Running time: 45 minutes.

This "rockumentary," hosted by singer James Darren, aired on tv in 1979. Focusing on the years between 1956-'68, this show presents a mix of current interviews with featured artists, supplemented with vintage clips of each performing 'way back when.

But "way back when" quickly becomes a sticky issue. We are shown an obviously-matured **Roy Orbison**, on an obviously-'60s set, singing "What'd I Say" to an obviously '60s audience, while on the screen flashed the date, "1956!" The same occurs with segments on **Jerry Lee Lewis** and **Little Richard**. Other artists are dealt with accurately, but by then it's too late.

The makers of this project were either incredibly ignorant, or else they figured they could slip something by their audience. Either way, the show's credibility takes an early dive and never quite recovers.

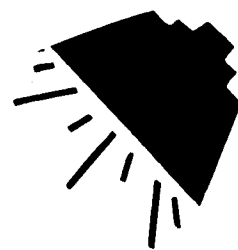
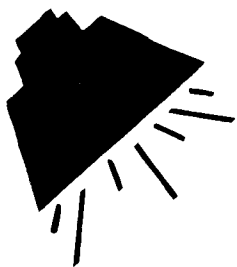
Also featured are **James Brown**, **Brenda Lee**, **Pat Boone**, **Rick Nelson**, **Paul Anka**, **Fabian**, **Franki Valli**, **Carl** and **Brian Wilson**, **Smokey Robinson**, **Marvin Gaye**, **Aretha Franklin** and the late New York deejay, Murry "The K" Kaufman.

Besides interviews of these stars we are shown an oh-so-brief clip of each artist. If nothing else, it's interesting to see how each has withstood the test of time physically (Ironically, Pat Boone and Fabian seem to have aged best. Is there a rock 'n' roll moral there?).

A few enlightening moments emerge. **Brenda Lee** tells how Elvis called her in Nashville and asked her to send him a copy of "Sweet Nothings," one of the King's favorite tunes; **Pat Boone** recalls how he was a "catalyst" in introducing rock 'n' roll to a broader audience, giving it "respectability" (is that what it's called, Pat?); **Rick Nelson** explains how he came to make his first record after boasting to his girlfriend that Elvis wasn't the only one who could do so; and **Smokey Robinson** describes Motown's mandatory "artist development" school of the '60's.

Marvin Gaye's aura of musical brilliance is tarnished with his observation that until Barry Gordy made the scene it "wasn't chic" for a white person to have a black record collection. Even Marvin was capable of talking some trash.

There's not a lot more. It seems the makers of this show took whatever they could get their hands on and threw it together with little rhyme or reason. Don't look for "Rock & Roll: The Early Years" to be rerun on your local tv station.



SPOTLIGHT ON Alan Freed

by John Jackson

It's December 15, 1921, and in the small eastern Ohio town of Salem a second son is born to Charles and Maude Freed. There are musical roots in the family heritage as two of Maude's brothers are vaudeville performers. Mrs. Freed thinks so highly of Al and Don Palmer that she names this son (there will be three) after them. His birthname is Aldon, but by high school he's known about town as "Al J."

Al J's older brother, Charles Jr., an accomplished pianist who writes music and is an honor student while at Salem High, is now at Ohio State University earning his degree in music. He's a tough act for Al J to follow...Al J's a bright, sharpwitted youngster but he doesn't let books get in the way of more important matters, such as music. Impressed with his Uncle Don's trombone playing, Al J also masters the instrument and plays in a high school dance band called the "Sultans of Swing," which he helped organize. Young Freed idolizes the exciting new "swing" music makers, particularly Benny Goodman. Al J vows to have his own dance band someday, but he harbors no delusions of supplanting the "King Of Swing." One day, however, he will proclaim himself the "king" of something called rock 'n' roll.

It's 1948 and Alan Freed is a hot item on Akron, Ohio radio where his "Request Review" program on WAKR is the rage among high schoolers. Freed spins the hottest jazz and pop tunes that he can get away with, while hobnobbing with notable figures in the music business. It's a trip for the young deejay, and an improbable trip at that. Freed laughs to himself, recalling his aborted stint at Ohio State. That may have been Charles Jr.'s route, but it wasn't the way for Al J Freed, Class of 1940, Salem High School. The only thing of importance Freed discovered in his few months at Ohio State was the campus radio station, and a fateful discovery it proved to be. The broadcasting bug had bitten Al J Freed.

He'd left Ohio State to join Uncle Sam just a few months before Pearl Harbor, but Al J hadn't lasted much longer in the army than he had at Ohio State. Something about flat feet, the army doctors had told him. He'd returned to civilian life with his flat feet, but also with a dynamic voice he would take great pains to cultivate. He practiced his diction by reading newspapers aloud to his steady date, a young lady who would soon become his first wife (Freed would marry three times). It paid off, and in 1943 in New Castle,

Pennsylvania, not far from his home town, Freed (now calling himself "Alan") landed his first radio job, doing a "little bit of everything" on station WKST.

By 1945 he'd moved to WKBN, Youngstown, Ohio, as an announcer/sportscaster. He remembered what sports director Don Gardner told him after working with Freed and noticing the cub announcer's ambitious ways. "Very few people get to the top," cautioned Gardner. "Take it easy, Alan. You'll live longer!" The top was the only place to be, thought Freed. He'd taken his next step in that direction one night in 1947 following his nightly 11:15 pm sports wrap-up. When the deejay who regularly followed Freed on the air failed to appear, there was nobody else in the studio to do the wayward jock's show but Alan Freed. That night he gave up sportscasting to begin a career as what he would call a "radio personality."



Above: Alan Freed and his family during happier days at his home in Connecticut. (Photo/John Buzzell)



Top: Alan Freed in 1950. Above: at WJW radio c1953. Top right and bottom right: Alan Freed in 1952. (all photos/John Buzzell)

It's 1951 in Cleveland, Ohio, and Alan Freed is hosting an afternoon movie on local television. He's depressed. This wasn't supposed to happen in the career of a budding radio personality who seemingly had it made in Akron. He's also drinking steadily now and at a local Euclid Avenue bar Freed regularly haunts he strikes up a conversation with Leo Mintz, owner of the Record Rendezvous, a downtown record store which has for years served as a social hotspot and number one source in supplying rhythm & blues records to Cleveland's sprawling black ghetto populace. Lately Leo Mintz has been noticing a scattering of whites among the usual sea of black faces in his store. "White people," said Mintz, "Who ever thought..."



Above: Alan Freed checking out records for his radio program. Top right: One of Freed's many on-stage appearances. (both photos/John Buzzell)

Because of his cognizance of the record buying public, Mintz also happens to be an "advisor" to radio station WJW in Cleveland. What Mintz needs is his own personal deejay, so he calls Alan Freed to his store and Freed, too, witnesses that peculiar sight. What are those white people doing here? Same thing as the blacks, it turns out--jiving to and digging the latest and the hottest r&b platters around. "How about it?," says Leo Mintz to Alan Freed. "I'll buy the airtime on WJW. I'll tell you what records to play and you'll do the show."

"No thanks," Freed replies. "radio is dead!" But Leo Mintz is the consummate salesman and his urging eventually persuades Freed to see things his way. Dubbing himself "Moondog," a name inspired by an obscure r&b record unearthed in Mintz's store, Freed takes to the airwaves in July, 1951. He howls like a dog baying at the moon. He beats out the frenetic rhythm of the records on a telephone book, shouting along into his open mike to many of the songs. And when the mood grabs him, Freed clangs an old cowbell to the music. He also drinks a lot of beer (his first sponsor will be a local brewery) on the air. And he plays Leo Mintz's records. The Cleveland radio audience has never heard anything like him, and most of the late-night listeners believe "Moondog" to be a black man.

Contrary to myth, Freed at first doesn't call the black music he's spinning "rock 'n' roll" (even as late as 1953 he will describe his show as a "rock 'n' roll PROGRAM with RHYTHM & BLUES records"). Not many whites listen to, let alone buy, rhythm & blues records in 1952, and for over a

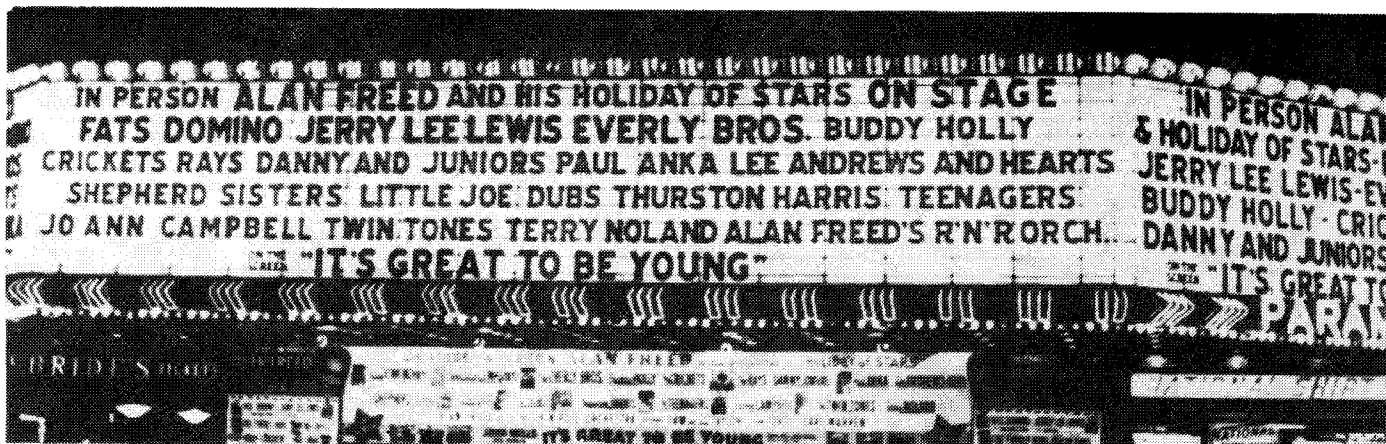


year Moondog's audience is overwhelmingly black. That will change by 1954 and the rest, as they say, will be history.

It's late 1956 and Alan Freed is broadcasting on WINS in New York City. He's the self-proclaimed "King of Rock 'N' Roll" and he's the hottest thing to hit town since a boyish Francis Albert Sinatra knocked 'em out on Broadway in the late 1930's. Freed's "Rock 'N' Roll Party" is the top-rated program in the Big Apple. All reference to "rhythm & blues" has been scrapped to shed the racial stigma that whites had attached to the music. It's now "rock 'n' roll"--and it's here to stay! Freed's already appeared in two rock 'n' roll movies ("Rock Around The Clock" and "Rock, Rock, Rock") and his third ("Don't Knock The Rock") will debut in early 1957. He's emceed the first coast-to-coast rock 'n' roll radio program (CBS' "Camel Rock 'N' Roll Party") and he'll soon host television's initial network rock 'n' roll show (on ABC-TV).



A scene from the movie "Don't Knock The Rock", released in 1956. (Photo/Bill Griggs)



Word around town is that Freed can make or break a record almost at will, not at all the case, but what Alan Freed plays, sells, and usually sells big. He is courted and catered to by record manufacturers and distributors large and small, enjoying the attention. But all is not well in Freed's kingdom. There's a growing notion that rock 'n' roll promotes juvenile delinquency. The music and anti-social behavior become inseparable in many minds (aided by a hostile press that refuses to take rock 'n' roll seriously), and critics take Freed to task for infecting white America with black "jungle" music. Freed increasingly feels their wrath in scathing public attacks.

It's 1958 and on the downside of an extended rock 'n' roll road show, Freed and his troupe roll into Boston, Massachusetts for a one-nighter at the Boston Arena, located in a seedy downtown area. After the show there is some disturbance outside the arena and a young sailor is stabbed. The next day's newspapers report that black youngsters rampaged the streets, creating mayhem. Although no witnesses are ever produced and it cannot be proven that Freed's show was the cause of the trouble, he is nevertheless indicted for "inciting to riot." Never convicted in a courtroom, Freed is convicted in the public's wary eyes. Here was proof that the controversial deejay was indeed a proponent of juvenile delinquency. The widening negative image of WINS' star property is too much for the station's nervous owner to bear. He tells Freed to take his tarnished image elsewhere.

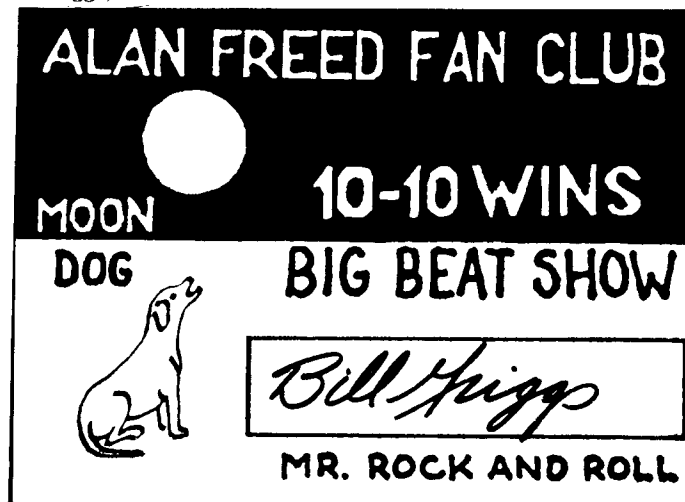


Alan Freed at WINS Radio. (Photo/John Buzzell)

The line-up for an Alan Freed stage show at the Paramount was always outstanding. Check out the talent on this one from 1957. (Photo/Bill Griggs)



One of Alan Freed's trademarks was his coming on stage at the beginning of the show with his hands raised in the air. (Photo/Bill Griggs)



One of the membership cards for the Alan Freed Fan Club. (Photo/Bill Griggs)

To Bill
You're the greatest!
Thanks for
everything!
Sincerely
Alan Freed



ALAN FREED

(Photo/ Bill Griggs)



JACKIE FREED

(Photo/Bill Griggs)



Alan Freed could be seen clapping his hands to the music in his rock and roll movies. (below) "The Big Beat" was the name Freed coined for his rock and roll stage show, and his radio programs. (Both photos/John Buzzell)



Above: Alan Freed was at WINS Radio until he moved to WABC (bottom), before being fired because of the payola scandals in late 1959. (Both photos/John Buzzell)



It's April, 1960 and Freed is testifying secretly before a Washington House Subcommittee investigating bribery in the radio and television broadcasting business. The industry had been rocked in late 1959 by the great "payola" scandal and many deejays had been fired for allegedly taking bribes to play certain records. Alan Freed had been stung doubly, fired from WABC radio and from WNEW-TV in New York.

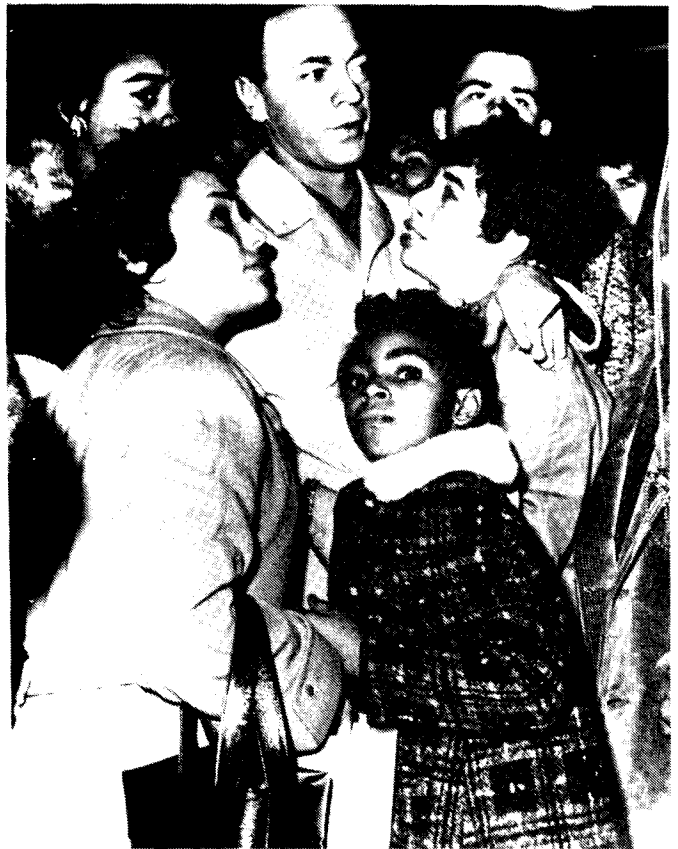


Alan Freed, with his wife Inga, attending the payola hearings. (Photo/John Buzzell)

Unlike most of the testimony heard by the subcommittee, Freed's statements are refreshingly candid (refreshing to everyone except those in the music business). He lays the industry bare, describing common business practices and he admits he was on the payroll of various record manufacturers and distributors ("What is called payola in broadcasting is called lobbying in Washington"). But no, he's never taken money to play a record on the air and he never will. "I wouldn't take a dime to plug a record," he says. "Taking cash gifts is the backbone of American business," he adds. "If I did somebody a hell of a turn, I'll accept a nice gift." Asked if the gift were a Cadillac, would he send it back, Freed, true to his roguish image replies, "That would depend on the color!"

In 1959 "commercial bribery," as payola is called, was illegal in just two states. There were no federal statutes prohibiting the practice. Unfortunately for Freed (and for rival WMGM deejay Peter Tripp) New York was one of those two states. In 1960 Freed is arrested and charged with twenty-six counts of commercial bribery. "Payola may stink," Freed proclaims on the steps of the Manhattan District Attorney's office, "It's here but I didn't start it." That is no defense in a New York court of law and in 1962 Freed is eventually convicted on three of the original bribery charges. He is fined three hundred dollars and given a suspended sentence.

It's 1964 and Alan Freed is unemployed, living in Palm Springs, California. Blackballed in New York broadcasting circles, he'd briefly deejayed in Los Angeles. California and in Miami, Florida, but the tumble from rock 'n' roll pinnacle proved too much for him to overcome. With a federal income tax evasion case looming (Freed failed to report the payola as income, maintained Uncle Sam). Freed returned to Palm Springs and became an unemployable recluse, drinking and existing on handouts from a few friends who hadn't abandoned him. In late December he enters Palm Springs' Desert Hospital where he dies, ostensibly of uremic poisoning, in January, 1965. In reality a near-fatal auto wreck in 1953, followed by a lifetime in the fast lane, steady drinking, chain-smoking cigarettes, capped by the emotional heartbreak of a career in ruins, combine to end Freed's tumultuous life at forty-three years.



A very sad but historical picture. Disc jockey Alan Freed is surrounded by his fans, New York teenagers, just after he announced he was leaving the air for good. (Photo/John Buzzell)

CARL PERKINS & JERRY LEE LEWIS IN NEW VIDEO

Sue Frederick of Arizona sent a newspaper clipping which stated that both Carl Perkins and Jerry Lee Lewis will star together in a music video titled "The Birth Of Rock 'n' Roll", a song written by Carl and his son which appears on the recently released "Class Of '55" album featuring Carl Perkins, Jerry Lee Lewis, Johnny Cash, and Roy Orbison. Although a 1955 Cadillac convertible is used in the video, it's the only nostalgia, as the video will reflect scenes in and around Memphis, Tennessee as they are today, according to the clipping. Polygram Records financed the video which should be seen on television in the very near future.

A NEW CRICKET

Sonny Curtis has left the Crickets to pursue his country music career. He was replaced by Gordon Baxter who will sing and play lead guitar for the group. Two original members of Buddy Holly's Crickets are still with the group, Jerry Allison at the drums, and Joe B. Mauldin on the bass. The "new" Crickets will be performing in Lubbock, Texas for the special concert this September. Sonny Curtis will also appear on stage during the concert, as well as Niki Sullivan, the other original Cricket from 1957.

LAWSUIT - IS IT OVER?

"That'll Be The Day"

On January 8, 1985, Triple A Partnership filed a lawsuit in the U.S. District Court of Kansas against MPL Communications Inc. alleging that they had written the song "That'll Be The Day" and that Buddy Holly allegedly violated the copyright law when he wrote his own version of the same song. Triple A Partnership consists of three brothers, Art, Al, and Allaire Homburg; MPL Communications Inc. is, of course, Paul McCartney, who purchased the North American publishing rights to much of Holly's works in the mid-1970's.

The lawsuit alleged that Buddy Holly (and I can only presume they include Jerry Allison) wrote his version utilizing parts of the Homburg Brothers' songs. According to the lawsuit, the brothers registered their song with the copyright office on March 11, 1957 claiming it had been written and performed publicly as early as September of 1956. The Brunswick version of "That'll Be The Day" by the Crickets was registered with the copyright office on April 16, 1957.

What is unclear here, at least to me, is whether the Homburg brothers are aware of the 1st version of the song as recorded by Buddy Holly in Nashville on July 22, 1956 at a Decca Records recording session. Buddy Holly and Jerry Allison wrote the song shortly after seeing the movie "The Searchers" starring John Wayne. In the movie, John Wayne's catch phrase was "That'll be the day" whenever he became disgruntled about something. In researching the microfilm of the local newspaper here in Lubbock, I found that the John Wayne movie opened in Lubbock on May 31, 1956 and ran through June 20, 1956, thus, Buddy Holly and Jerry Allison probably wrote the song sometime in between those dates and then recorded it during that July recording session in Nashville. Decca Records did not release their version of the song at that time, they kept it in their vaults until August 12, 1957 when they finally released it trying to capitalize on the huge success of the re-arranged version released on May 27, 1957 by Brunswick Records.

The lawfirm representing MPL Communications Inc. in this suit asked for, and received, help from the Buddy Holly Memorial Society. Because of that, very little has been printed recently in the BHMS journal "Reminiscing" about the case, at their request. Recently, a "Memorandum and Order" was issued by Judge Earl E. O'Connor. Although the case was not dismissed, an order was given stating, simply, that the Homburg brothers (Triple A Partnership) can not receive any past damages or profits because they delayed too long before filing their lawsuit. However, according to the order, the Homburg brothers were not barred from seeking "Prospective injunctive relief".

In talking to one of the attorneys representing MPL, I was told that if the brothers were successful with their lawsuit, they could, in all probability, bar radio stations from playing the song (as recorded by Buddy Holly), and presumably stop MCA Records from further releases of the song. However, I was told by the attorney that this would only happen "If they could prove infringement".

To my knowledge, no recordings exist of the version by the Homburg brothers, although a BHMS member has talked to one of them and was told differently. This member, who's name is being withheld, stated that he was promised a tape of the song as done by the Homburg brothers but that such a tape was never received. I was told by the attorney that a live version of the song was sung while depositions were being taken, and that there is a lead sheet of the melody.

I am greatly puzzled by the fact that Buddy Holly recorded "That'll Be The Day" on July 22, 1956, and that Al Homburg performed his version of the song "As early as September 1956. The fact of Buddy Holly recording the song two months earlier is not only historical fact, the tape from that session exists, a record from that session exists, and yet, no mention of Buddy Holly's July recording session was mentioned in this "Memorandum and Order" from Judge O'Connor. Perhaps this point, and an important point it is, will be brought up if and when the Homburg brothers pursue their lawsuit over infringement.

So, is the lawsuit over the authorship of "That'll Be The Day" over? I really don't know. Stay tuned for chapter two.

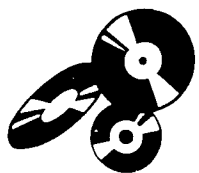
MOVIE ON RITCHIE VALENS PLANNED

Ritchie Valens, the 17 year old performer who died in a plane crash on February 3, 1959 along with Buddy Holly and the Big Bopper will have his life story portrayed in a motion picture. Or will he?

Beverly Mendheim of Washington reported that the original script of the proposed movie delved little on Ritchie himself, and was seemingly aimed at telling the life of a "typical" Chicano youth in 1950's California. The language was ugly, according to Mendheim, and little was actually being done to portray the 17 year old songwriter-singer who had already earned a gold record for himself before his untimely death. Then, in a turn of events, another script was written, with more attention being paid to Ritchie Valens, less of the language, and a probable movie rating of PG-13. According to Mendheim, this script has been approved by the Valenzuela family. The movie title should be "LaBamba" and filming is to start soon.

Lee Silva of Connecticut sent a clipping from the "New York Post" which reported that Taylor Hackford will produce the movie and he was quoted as saying "he will seek maximum authenticity and will cast real-life musicians in the musical roles." To establish this, Hackford already cast Marshall Crenshaw in the role of Buddy Holly and former Stray Cat star Brian Setzer as Eddie Cochran. The Los Angeles band Los Lobos will perform the music of Ritchie Valens although no one has yet been chosen for that lead role.

Rumors have abounded that other movies are in the works to portray the lives of Eddie Cochran, Bobby Fuller, and Gene Vincent. We'll report on these if and when they take place.



1950's Audio



SCANNING THE RECORD CHARTS OF 30 YEARS AGO

by Jack and Cathy Miller

It's early to mid-summer of 1956 and the top 40 charts are dominated by names like Perry Como, Doris Day, The Four Lads, Patti Page, Hugo Winterhalter and the like.

Wait a minute! This is a rock & roll magazine isn't it? Yeah right, but remember, the pop artists were still in control at the time. 1957 would be here before the rock & roll sound really took over the radio stations' weekly top hit surveys. Of course, a few notable exceptions made sizable dents in those surveys in '56; Fats Domino, Elvis Presley, and Gene Vincent to name a few. Records were also released by Chuck Berry "Roll Over Beethoven" and Roy Orbison "Ooby Dooby on Sun" but neither disc caught on with the record buyers. Success wasn't in the grooves for Berry and Orbison in '56. A novelty record and a cut-in record did enjoy great popularity that summer, though. (For those who don't know, a cut-in record is one that used lines from other records as part of its storyline).

Now, let's take a look at some of the artists and their records to see where they were on the charts in June and July of 1956: **Elvis Presley's** "Heartbreak Hotel" was finishing an incredible six month ride that saw the tune reach number 1 while "I Was The One" and "Blue Suede Shoes" made the top 30 then left the charts late in June. "I Want You, I Need You, I Love You" started its steady climb to the top 5 in mid-May and stuck around the rest of the summer. Late July saw "Hound Dog's" smash debut. "More" by **Perry Como** was a top 5 song as was **Doris Day's** "Whatever Will Be Will Be". "Standing On The Corner" was the **Four Lads'** ticket to top 5 status easily outdistancing versions by the Mills Brothers and Dean Martin that were marginal successes at best. **Patti Page's** latest, "Allegheny Moon", and **Hugo Winterhalter's** "Canadian Sunset" both topped out in the number 2 slot capping their first 8 weeks each with the listeners. **Fats Domino's** "I'm In Love Again" was on the way out while his "When My Dreamboat Comes Home" was starting its drive for the top 10. A mid-teen spot was **Frankie Lymon and the Teenagers'** reward for "I want You To Be My Girl". **Nervous Norvus** and his crazy "Transfusion" were winding up their chart trip-they were to 20; likewise was **Carl Perkins** with "Blue Suede Shoes". Late May and early June respectively saw the new one from **Pat Boone** ("I Almost Lost My Mind") and the very first by **Gene Vincent** ("Be-Bop-A-Lula"); Pat's to the top spot and Gene's close behind.

A new artist from the United Kingdom also made his first appearance. "Rock Island Line" by **Lonnie Donegan** found its way onto the surveys in March and reached the number 10 spot before disappearing in early July. A group from Canada who specialized in covering other artists'

records made their presence known by pushing "Church Bells May Ring" into the top half of the charts in June. The original by the Willows, also released in the spring, failed to gain similar success.

Doris Day and Patti Page weren't the only female artists enjoying recording popularity. No less than seven individual artists or groups had records attain top 20 status, with four of them going into the top 10: one all the way to the top spot in June. **Gale Storm's** version of Frankie Lymon and the Teenagers' "Why Do Fools Fall In Love" closed its top 20 run in June while her April release of "Ivory Tower" was still around at the end of July after peaking at number 10. "Picnic" by the **McGuire Sisters** was at the mid-point of its 20 week stay on the charts that began in May. The record got up to the number 12 slot; the same as the **Fontane Sisters'** cover of "Eddie My Love" which peaked in the spring and was gone by the end of June.

Besides Gale's top 10 entry, there were these: **Teresa Brewer's** "A Sweet Old Fashioned Girl" made its debut the first week of June; **Cathy Carr's** "Ivory Tower" had been around since March but was still going strong. The **Otis Williams** version did almost as well from spring to late summer. The big winner for the girls turned out to be **Gogi Grant**. "The Wayward Wind" appeared in April and didn't stop until it topped the charts. Country and Western singer **Tex Ritter** also released his version of the song late in June. The record didn't do as well as the original but it did make it into the top 30.

Two other late June entries presented opposite ends of the rock & roll spectrum both in style and content. Specialty records released "Rip It Up", the **Little Richard** rocker which was covered by Bill Haley and His Comets, Buddy Holly, the Everly Brothers, and Elvis Presley among others. Mercury records countered with their ballad, "My Prayer", another **Platters'** disc featuring the smooth but powerful voice of Tony Williams as the lead. The Platters sound soared to the top while Little Richard had to settle for the lower half of the list.

What was the cut-in record, you ask? Easy, **Buchanan and Goodman** and "The Flying Saucer" invaded our turntables late in July and met with instant number one success.

JACK & CATHY MILLER are using record charts from a major East Coast City which was dominant in breaking new records in the 1950's. Their column will reflect the chart changes from thirty years ago during the same two months as each issue reflects. (July & August of 1956 will be reflected in the August 1986 issue). They won't be listing the actual charts but will convey who was doing what at the time, and you can watch how rock 'n' roll took over the popular music charts during the late 1950's.

ALL FOR LESS THAN A DOLLAR!

Almost Twenty Acts, Two Movies, And Alan Freed

If you lived in the Northeast during the 1950's you must have known about Alan Freed. I was living in Connecticut at the time and listened to "The Man" as often as I could, pulling in his program on WINS radio crisp and clear in the evenings, coming all the way from New York City.

Those that lived in the South, or in the West, simply lost out. If you wanted to see Alan Freed, you only had two choices. You could go to one of the rock 'n' roll movies in which he was featured, or you could attend one of his fabulous touring stage shows.

Attending his stage shows in New York City was quite a feat in those days. You'd line up outside the theater about 10:00 in the morning and the line already stretched halfway around the block! You stood there in hopes of making the late afternoon show...if you were lucky.

I stood in one of those lines, just once, and finally had to leave as my parents were going back home to Connecticut. I'd like to describe one particular Alan Freed show in Hartford, Connecticut, that of March 30, 1958.

I went to see Buddy Holly and the Crickets, my favorites, and my friend Richard Yedziniak and I took a bus to downtown Hartford very early and we both lined up outside the famous State Theater. There was always some sort of rock 'n' roll show at the State, as Hartford was located about halfway between Boston and New York City, and whatever performers went to those two places, also made a stop in Hartford. To digress for just a minute, I vividly remember waiting outside in the cold in 1956, at the tender age of 14, waiting for the State Theater to open. A group of people were arguing about who was more popular, Elvis Presley or Pat Boone! Can you dig that!

Anyway, back to March 30, 1958. Richard and I got there early and the first 200 people received a free record.

We were given brand new copies of "At The Hop" by Danny & The Juniors" as we went inside. There were nineteen acts performing that day, twenty if you count Alan Freed and his "Big Band", and the price of admission was 90¢! I've long forgotten the order of the acts, but I do remember special things about some of them and would like to pass that along to you.

We watched two feature length movies during the morning, the first stage show started at 3:00 P.M. Also, if you cared to, you could stay in your seat when the stage show was over and watch the 6:00 P.M. show, and some even stayed for the 9:00 P.M. final show. After the movies, the stage show started and Alan Freed was introduced.



JO-ANN CAMPBELL was a favorite of Alan Freed and she performed many times at the State Theater in Hartford, Connecticut, to the delight of the crowds. (photo/Bill Griggs)

He appeared much smaller than I thought he was, and he walked out to the microphone with his hands in the air. As the applause died down, he introduced his band which featured Sam "the man" Taylor and they performed a couple of numbers.

Ed Townsend, the Velours, the Shirelles, and Dicky Doo and the Don'ts performed, as did the Twin Tones. I remember a girl behind me screaming "They've got blue eyes!" when Jimmy and Johnny Cunningham, the Twintones, came on stage.

Screamin' Jay Hawkins came out and did his act, Larry Williams rocked us all, and the Chantels stood to one side of the stage and sang their brand new song called "Maybe". Billy Ford performed with the big band, and Billy and Lillie performed their "chalypto" beat songs.

Danny and the Juniors really got the place rockin' with their top-of-the-chart song "At The Hop", and the applause get even louder when they sang a new song titled "Rock 'n Roll Is Here To Stay".

One of the most popular entertainers at the State Theater was Jo-Ann Campbell as she appeared there quite a few times. Jo-Ann, known as the "Blond Bombshell" was under 4'11" tall, quite attractive, and had quite a stage act. She came out wearing a very tight fitting Japanese type dress which had a slit up the side. As she sang and moved around the stage, the slit grew and grew (I'd bet that she had breakaway stitches sewn in!) until she finished her act and the dress was "open" almost to her waist. You can imagine the applause she received.

The Diamonds performed a few songs, as did Frankie Lymon and the Teenagers. I vividly remember seeing the group two years earlier when they performed in public at the State Theater. When they finished "Why Do Fools Fall In Love", the Teenagers all bent from the waist with their arms stretched straight out forming a "T" (for "Teenager") and Frankie slid to the front edge of the stage on his knees. Quite an act.

The three "biggies" came on last. First was Chuck Berry who did quite a few songs and stayed on stage for some time. (Most of the acts only did one or two songs and then got off). By the time Chuck got on the stage, the applause was non-stop and the kids were dancing

in the aisles. This was the music we had all come to hear.

I won't say that Hartford was a rough town, nor will I say that the kids attending the State Theater ever got out of hand, but the ushers were all supplied with brass knuckles. The police were seldom seen inside the State, a mass of ushers kept the crowd in control.

Next was Buddy Holly and the Crickets. I remember that the Crickets walked all the way to the far side of the huge stage, and Buddy stayed at a microphone on the other side, and they performed to the people sitting in the bad seats, those on the sides.

I must admit that at that time, I did not know who Buddy Holly was. My favorite song was, and still is, "That'll Be The Day", but the label simply stated "The Crickets" with no mention of Buddy Holly. The ad for the State Theater that day had "Buddy Holly" and "The Crickets" billed separately, and I went that day to hear my favorite group - the Crickets. As they performed "Peggy Sue", I remarked to Richard that the group sounded just like the record of that song, done by Buddy Holly.

"That is Buddy Holly", replied Richard, and I watched the show more intently from then on.

Closing the show was Jerry Lee Lewis, and he performed at a frantic pace, pounding the piano, stomping his feet, and I remember his hair bouncing back and forth as he sang and played.

The entire show lasted about 2½ hours and my hands actually hurt when it was over from clapping so much. We didn't stay for the next show, we were tired, hoarse, and wanted to get on the bus and head for home. That was our big mistake.

As was the policy for multi-act stage shows at the State Theater, after an act had finished, they would go to the stage door at the side of the building where a table had been set up. If you went outside the theater, and walked down the alley to that stage door, you could meet the acts, shake their hand, and sometimes get an autographed picture. We were already back home when we remembered that fact, so we didn't get to meet the acts that day, and I never got to meet Buddy Holly in person. I've always kicked myself for forgetting, but I guess that's just rock 'n' roll!

BIRTHDAY CALENDAR SEPTEMBER

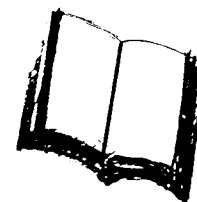
1. Conway Twitty
2. Jimmy Clanton
3. Artie Venosa (Elegants)
5. Joe Frazier (Impalas)
7. Buddy Holly
8. Bill Parsons
9. Pasty Cline
11. Charles Patrick (Monotones)
13. Moses Uzzell (Corsairs)
16. Richard Blandon (Dubs)
16. B.B.King
17. Paul Cracolici (Mystics)
18. Frankie Avalon
18. Jimmy Rodgers
18. Frankie Fardogno (Elegants)
19. Brook Benton
19. Mike Arnone (Dupress)
21. Dickie Lee
22. Joni James
23. Ray Charles
26. Marty Robbins
26. John Zacherle
28. Ben E. King
29. Jerry Lee Lewis
30. Frankie Lymon
30. Johnny Mathis

OCTOBER

3. Chubby Checker
3. Eddie Cochran
3. James Darren
4. Leroy Van Dyke
5. Bill Dana
5. Billy Lee Riley
5. George Jones Jr (Edsels)
5. Arlene Smith (Chantels)
5. Carlo Mastrangelo (Belmonts)
8. Buzz Clifford
10. Huey "Piano" Smith
13. Art Garfunkel (Tom & Jerry)
14. Bill Justice
15. Marv Johnson
15. Mickey "Guitar" Baker
17. Cozy Cole
18. Chuck Berry
18. Ronnie Bright (Coasters)
19. Larry Chance (Earls)
19. Dave Guard (Kingston Trio)
20. Wanda Jackson
21. Kathy Young
21. Jimmy Beaumont (Skyliners)
21. Norman Wright (Del Vikings)
22. Annette Funicello
22. Bobby Fuller
23. Johnny Carroll
24. Big Bopper
24. Santo Farina (Santo & Johnny)
27. Floyd Cramer
28. Curtis Lee
31. Ray Smith



Book Reviews



ABOUT THE 1950's ARTISTS, THE MUSIC, AND THE ERA

by George Nettleton

**Miles, Betty T., Daniel J and Martin J.,
The Miles Chart Display of Popular Music, Top 100
1955-1970, Convex Industries, Boulder, Colorado,
1981, 1278 pp., index; \$75.00, hardcover, in-print.**

This massive tome has 6 sections: 1) gallery of graphs, 2) index of the 2300 artists charted, 3) index of about 180 "cover" titles, 4) Number 1 list by week, 5) errata page and 6) 2 page graph addendum.

The heart of this book, and its purpose is the graph section. It gives a graph of the position of each song on the **Billboard** top 100 from November 5, 1955 through December 26, 1970. The charts are arranged alphabetically by title of the song. Section 2 has an index by artist of each of their songs with its maximum position and graph #(unnecessary as all titles are alphabetical). For covers (e.g. Early in the Morning by Bobby Darin and the Rinky Dinks, and Buddy Holly) there is an individual graph for each as well as a composite graph showing both together (see photo).

Each chart gives the song title, group, record label and number, dates the record charted, its maximum chart position, the phono/GRAPH number, a giant swirl if it is a gold record, and the graph itself.

As this is alphabetic by title, it is easy to compare covers and remakes (e.g. Fever by Little Willie John and 2 years later by Peggy Lee. With the graphs, it is fun to watch something like Hard-Headed Woman which came in at number 15, went to number 3 for 2 weeks, then number 2 and then steadily dropped for 9 weeks leaving at number 94, or I'll Wait for You by Frankie Avalon which see-sawed up the charts, beginning at #100, was off for a week then came in at 69, rose to 42, dropped to 46, rose again to 20, went down to 26, up to 16, and then began a slow decline (with one upsurge). It is also neat to see those which went off and then returned to the chart (such as "Further On Up The Road" by Bobby Bland which was on for 19 weeks, off for 5 weeks and recharted for 2 weeks).

Reading the Whitburn books, we just see number of weeks and top position, this gives a much better picture of the strength of the record.

The only problem with this book is the vertical dots between each 10th position on the graphs are extremely difficult to read, so one really has to check carefully to see if the dot is at 14 or 15 or 16, etc. Otherwise, it is an excellent tool, (oh, yes, the cost is rather exhorbitant, too). Its only competition is its own volume 2 covering the years 1970-1975.

**Dean, Maury, The Rock Revolution,
Edmore Books, Inc., Detroit, Mich., 1966,
143 pp.; index, paperback, \$.95, out-of-print.**

This is one of the earliest books on roll and roll and is a combination encyclopedia/narrative history of rock 'n' roll.

The first thing which strikes one is its informality: on the title page it says "Pictures courtesy of a great bunch of people in the recording industry.", while there are also some stylized/cartoons judiciously sprinkled through the text.



Despite these informalities, it is the work of a scholarly writer as there is an index (!), credits for the various photos used, and even footnotes! (Maury Dean is presently an English professor at Suffolk Community College, Selden, N.Y.)

Maury begins with a brief history of various periods of Rock 'n' Roll; Prehistoric Rock and Roll-Before 1954, The Bill Haley Era-1954-1956, The Elvis Presley Era-1956-1957, The Buddy Holly Era-1957-1959, Payola Doldrums-1959-1961, The Twist Period-1961-1963, Dual Rule: Detroit and Liverpool, 1963-67. He then continues with biographies of his Hall of Fame, including the usual, Presley, Holly, Valens, Jerry Lee, etc. with some surprises (Ray Peterson, Robin Luke and Dick & DeeDee), each of which usually include a photo and 1 to 3 pages, depending upon the artist.

The Rock Revolution ends with a recap of the history of rock and its phases (instrumental period, humorous period, etc), a history of soul, a piece on International Rock, a little article on "What it's like to make a record" (a personal discussion of his own experiences) and finally, a crystal ball look at the future of rock and roll. At the end is a quickie quiz.

The strongest points about this book are its true inherent understanding on the importance of Buddy Holly (who is in the history section, has a biography, and numerous references throughout the book), and its coverage of the gamut of this elusive music field. There is an interest in scholarship in this work (footnotes and an index are two examples) and there is an interest in more than just being an encyclopedia of names.

On the down side, Fats Domino, Paul Anka, Jack Scott, Sam Cooke, Connie Francis and some others get only a paragraph or so rather than a regular article. Secondly, the Flamingoes, Jimmy Rodgers, Cletones and others who were fairly important are only mentioned. And the Browns, Little Anthony & the Imperials, the Impressions, Anita Bryant and Prez Prado aren't even mentioned.

This is an excellent book for an early impression of rock 'n' roll and it has a very wide coverage (33 biographies and 18 shorter biographies). As a title which is out-of-print, if you see it in a used book shop or for sale in an auction, grab it!

Rohde, H. Kandy, The Gold of Rock & Roll 1955-1967, Arbor House, New York, 1970, 352 pp., index; \$8.95, hardcover, out-of-print.

This is a book I searched many years for and finally found it in an auction. It is super! The book is a weekly chart list of the top 10 songs from 1955-1967 with a top 50 at the head of each section.

Each year begins with a photograph of an artist, an informal discussion of what happened that year with special emphasis on the music. These introductions are only 3-5 pages, but the charts are really excellent. There is no credit given to the charts, so where they came from is anyone's guess, but being the top ten, they give a flair for the period. The purpose is a fun nostalgic return to the past-it's not like Edwards (see below) or Whitburn, concerned with accurate charts.

There is a song title index and an artist index which are quite helpful. Each chart entry includes position, title, artist, writers, record label and number, publisher and service (BMI, ASCAP, etc).

ROCK 'n' ROLL

ADVERTISING RATES FOR "THE ROCKIN' 50's"

All display ads appear in the magazine proper. All "insert" ads are printed on separate sheets and then inserted into the issue before it is mailed. All classified ads appear in the magazine proper. ALL ads must be prepaid before they run and they will then run in the next available issue.

DISPLAY ADS (must be camera ready):

SIXTEENTH PAGE 3½" wide x 1" high - \$25.00

EIGHTH PAGE 3½" wide x 2¼" high - \$40.00

QUARTER PAGE 3½" wide x 4½" high - \$60.00

ONE HALF PAGE 3½" wide x 9½" high - \$100.00

ONE HALF PAGE 7" wide x 4¼" high - \$100.00

FULL PAGE (only two of these available per issue, either inside front or inside back page, black and white only) 7¼" wide x 9½" high - \$225.00

FULL PAGE (only one of these available per issue, back cover, two color, can be bled to the edges if preferred) 7¼" wide x 9½" high - \$275.00

CLASSIFIED ADS: We will typeset your copy, no photos or graphics can be used. The cost is only 10¢ per word with a minimum of \$1.00 per ad.

"INSERT" ADS: These must all be copy ready. Use a standard 8½" x 11" piece of paper and prepare your ad leaving a ½" blank border around all four sides. It will then be reduced to half size, printed, and inserted with the issue before mailing. It will not be an actual part of the magazine proper, however, the costs are much lower in order to allow record collectors to advertise set sales and auctions etc, at a more reasonable rate. The cost for this is \$25.00 for one page which will be reduced, or \$40.00 for two reduced pages which will result in one printed 8½" x 11" sheet which will be then be inserted.

NOTE: If you are preparing a record auction, it is suggested that you list the closing date as "30 days from date on envelope" or similar, as your auction will appear in the first available issue and there is no guarantee which issue that will be.

ONE-LINERS: We will typeset your name and address only under one of the following listings:

FAN CLUBS LISTINGS: The only restriction is that the fan club must pertain to the 1950's in some way.

"DEALERS LISTS AVAILABLE:" Any record or merchandise dealer who has a list which will be sent out upon request. Part of the list must pertain to the 1950's in some way.

"RECORD LISTS WANTED:" If you want to receive record lists from dealers, have your name and address here. Dealers can automatically send their latest list out to anyone listed in this category.

The cost for your name and address listed in one issue under one category is just \$2.00.

HOW MANY 1957 CHEVYS ARE LEFT?

One of the classic cars of the 1950's was the famous 1957 Chevrolet. Since they were first manufactured, many were involved in wrecks, others left to rot in fields and barns, and more scrapped for parts to keep others on the road. If you've noticed, there seem to be fewer and fewer '57's on the road, and the number dwindles every year.

The **Classic Chevy Club** deals with only 1955 to 1957 Chevrolets and they publish a beautiful magazine called "Classic Chevy World". According to an article in a past issue, they listed the number of those Chevrolet's still in existence using their best calculated analysis, and listed them by year and model.

The "approximate" number of 1957 convertibles left was listed as 47,000, the 2-door hardtop (Bel-Air) at 166,000, and the 2-door sedan (Bel-Air) at 62,000. According to them, only slightly more than 6200 1957 Corvettes are still in existence, about the same number as the Nomad station wagons. The most plentiful 1957 model listed was the 210 model 4-door sedan at over 260,000.

Got a '57 Chevy in your backyard? You better keep it, the number of them left is getting smaller every day!

"BEST OF BANDSTAND" VIDEO TAPE

Many of you have watched the various television specials pertaining to rock 'n' roll produced by Dick Clark. Some of you have voiced your disgust that the majority of the old filmclips shown are extremely short "sampler" clips. It would seem tht quantity, not quality, was the password for these specials. That has now all changed.

A new videotape, distributed by Vestron, is now available from Dick Clark Productions titled "Best Of Bandstand". The nice feature of this \$29.95 tape is that every filmclip presented is complete, shown in its entirety, and most of them even have the original Bandstand introductions!

The tape starts out with extremely old clip of the Bandstand set being erected, an old WFIL commercial, and the introduction of the show as we saw it in the 1950's. As stated earlier, there are no voiceovers, no captions, no nothing to interrupt each filmclip. Yes, Dick Clark does narrate, but this is done between the clips, and a fine assortment of clips they are.

First we see a vintage Bill Haley and his Comets performing "Rock Around The Clock". (As was usual for "Bandstand" or the Saturday night Beechnut show, all but two of the clips are lipsynched). One of the live performances comes next in the form of Buddy Holly and the Crickets. It's live because this particular clip came not from Bandstand (Dick Clark claims all his Buddy Holly footage was lost), but from the Crickets' appearance on the December 28, 1957 "Arthur Murray Show". They perform "Peggy Sue".

Sam Cooke singing "You Send Me" is next, followed by the only 1950's live performance ever done on "American Bandstand", to my knowledge, that of "Great Balls Of Fire" by Jerry Lee Lewis.

A nice clip of the Silouettes doing "Get A Job" is seen, and then a nice surprise to everyone followed. For years, it had been rumored that all filmclips of the Big Bopper from the Bandstand Shows had been lost. Lo and behold, here is

a complete clip of The Big Bopper doing "Chantilly Lace" complete with the original introduction. What a performance!

Fabian doing "Turn Me Loose" was followed by Dion and the Belmonts singing "Teenager In Love" from a balcony. Another nice clip to see was that of the Fleetwoods singing "Come Softly To Me". Paul Anka is seen performing "Lonely Boy", and this was followed by "Teen Angel" by Mark Dinning.

"Cathy's Clown" by the Everly Brothers was followed by the onstage "performance" of Ed "Cookie" Byrnes and Connie Stevens doing "Lend Me Your Comb". The tape ends after we watch Chubby Checker and "The Twist".

All in all, a very fine videotape compilation and this is being marketed as "volume one" so we can expect more of the same from the vaults of Dick Clark in the future. Early reports from people across the country state that the stores are quickly selling out of this. Not bad for a videotape which is basically black and white, is it?

\$2.00 LISTINGS

You can have your name and address listed under one of the following categories for just \$2.00 and it will appear in the next available issue. **Category #1** is for Fan Clubs and the only restriction is that they must pertain to the 1950's in some way. **Category #2** is for dealers of records and other memorabilia who have a list (either set sale or auction) which they are willing to send out upon request to collectors. Part of that list must pertain to the 1950's in some way. **Category #3** is for collectors who want to receive lists from dealers pertaining to records and other memorabilia dealing with the 1950's. Dealers can automatically send their lists to anyone listed in this category. If a collector writes to anyone in category #1 or #2, we request that a self-addressed stamped envelope be enclosed.

FAN CLUB LISTINGS:

Buddy Holly Memorial Society c/o Bill Griggs, P.O. Box 6123, Lubbock, Texas 79493.

Duane Eddy Circle c/o Rich Gallagher, P.O. Box 620093, Littleton, Colorado 80162.

James Dean Fan Club c/o B. Lewis, 1115 Lennox Street, Anderson, Indiana 46012.

National Association of Fan Clubs c/o Blanche Trinajstick, 2730 Baltimore Avenue, Pueblo, Colorado 81003.

We Love Lucy c/o Thomas Watson, P.O. Box 480216, Los Angeles, California 90048.

We Remember Dean International c/o Sylvia Bongiovanni, P.O. Box 5025, Fullerton, California 92635.

National Rick Nelson Fan Club c/o Anita Snodgrass, P.O. Box 78, Pylesville, Maryland 21132-0078.

DEALERS LISTS AVAILABLE:

Bill Griggs, 3022 56th Street, Lubbock, Texas 79413

RECORD LISTS WANTED:

Bill Griggs, 3022 56th Street, Lubbock, Texas 79413.

Jack Raymond, 1615 N. 185th Street, Seattle, Washington 98133-4202

"YOUR HIT PARADE"

This 462 page soft cover book is chock full of charts, along with many pictures and mini-bio's. Author **Bruce Elrod** has assembled all of the top-of-the-chart songs broadcast on "Your Hit Parade" radio and television, starting with April 20, 1935 and continuing through to the show's demise on June 7, 1958, when "All I Have To Do Is Dream" was the #1 song.

The charts then continue with a "Top Ten" as compiled from "Billboard", "Cashbox", and "Record World" magazines and these run through December 22, 1984, listed as "America's Top Ten".

Chapter three lists "The Top Ten Hits Of All Time" for each year running backward from 1984 and finishing at 1935. That is followed by 100 trivia questions (Good ones I might add), a list of the top 50 Christmas songs, Christmas singles which have earned a gold record, the top 25 Christmas albums, plus records for Easter and New Year's.

Other "top" lists include: "Patriotic songs", "Songs Of The South", "Gospel & Spirituals," songs for Mother's day and Father's day, and a top 200 list of all-time novelty songs with "Purple People Eater" at the top.

Chapter 9 is the "Top Instrumentals Of The Rock & Roll Era" which I found very interesting. Chapter 10 is devoted to Country music with a chart of the #1 Country songs from

1946 to 1984. Also included is a list of the top Country songs from 1946 through 1984.

The last chapter is a list of all certified RIAA gold record awards from the beginning in 1958 through 1984, a nice list to finish this book of lists.

Whethen you use this book as a research tool or simply to browse through reading the various sections, you'll find it extremely interesting. As I am a historian of the 1950's, I'm not really aware of the songs from the 1940's and on back. I played a little game and checked out the #1 song for the week I was born and the song was "Maria Elena". Call it ironic, call it fate, but "Maria Elena" is the name of Buddy Holly's widow and I operate the Buddy Holly Memorial Society! Going further, I checked out the #1 song the week my wife was born. The week before and the week after, the #1 song was "You Must Have Been A Beautiful Baby", but the #1 song for the week she was born was "Jeepers Creepers". (No further comments!)

Use it for fun, or use it for serious research work, either way you'll find this book a great help to you. It's priced at \$19.95 plus \$2.00 for shipping and you can order it by writing to: **YOUR HIT PARADE, BOX 363, WHITE ROCK, SOUTH CAROLINA 29177**. For orders only, if you have a credit card, you can call toll free at 1-800-722-8690. You'll like this, I'm sure! The official title, as listed on the book's spine, is "**Your Hit Parade & American Top 40 Hits**". It'll look good on your bookshelf.

JOIN THE BUDDY HOLLY MEMORIAL SOCIETY AND SUBSCRIBE TO "REMINISCING"

There are two fees involved, a **ONE TIME** fee to actually become a BHMS member for life, and the **ANNUAL** fee to subscribe to "Reminiscing", our multi-page newsletter which is published every other month, six times per year. The BHMS is licensed with the Buddy Holly estate, and has members in all 50 States and in 27 foreign countries.

THE ONE TIME FEE TO BECOME A BHMS MEMBER IS:

United States & Canada (sent 1st class) - \$5.00	Europe & South American (sent airmail) - \$6.50
Asia & Australia (sent airmail) - \$7.25	Anywhere overseas (sent surface mail) - \$5.00

The new member's fee includes registering you as a BHMS member plus you will also receive a numbered and dated certificate, a 5x7 color photo of Buddy Holly, three 8x10 black and white pictures, and a special back issue of **REMINISCING** in magazine form as it was published at that time.

THE SUBSCRIPTION FEE FOR RECEIVING "REMINISCING" IS:

United States & Canada (sent 1st class) - \$18.50	Europe & South America (sent airmail) - \$24.00
Asia & Australia (sent airmail) - \$26.00	Anywhere overseas (sent surface mail) - \$19.00

Each issue of "Reminiscing" consists of multi-pages all reduced 75% so more reading matter can be included with each issue, consisting of up-to-date news, interviews with those that knew or worked with Buddy Holly, research information, and much much more. The BHMS operates on a fiscal year - September thru September. If you happen to subscribe in the middle of our fiscal year, you'll receive all issues already published for that year, plus the remaining issues as they are published. This way, by September 1987, you'll then be caught up with all the others and **ALL** renewals are due at the same time, after receiving the September issue. A reminder is always in that issue. For 1986-1987, the issues due are #'s 45-50. Back issues of "Reminiscing" are also available. Please note that all payments must be in U.S. Dollars, drawn on a U.S. bank. Personal checks are accepted only from those in the United States and all checks must clear the bank first. If you're a fan of Buddy Holly and the Crickets, then the BHMS is for you. Don't put it off, send your payment now and become a BHMS member and receive "Reminiscing" with all the up-to-date news. Write to:

BILL GRIGGS/BHMS

P.O. Box 6123, LUBBOCK, TEXAS 79493-6123

ALBUM LISTINGS

by Bill Griggs

The purpose of this column is not to review any records but to simply provide you with a listing of the various tracks on albums, whether current or out-of-print. If it is a compilation album (various artists), I'll also list the artist along with their songs. I hope this helps provide a nice reference tool for you and helps you with your collections. In the track listings, a slash ("/") represents the other side of the disc.

various artists - Roller Coaster 2008 (UK) - in print

"Roller Coaster Rockers, volume one"

Bill Haley "Crazy Man Crazy", Groove Joe Poovey "Ten Long Fingers", George Fleming "I'm Gonna Tell (on you)", Bill Browning "Sinful Woman", Niki Sullivan "Say Hey Little Lover", Hardrock & the Rhythm Rockers "Who! I mean Wheel!", Charlie Gracie "Guitar Boogie", Sid King "Flip Flop And Fly", Alvis Wayne "Sleep Rock-A-Roll Rock-A-Baby" / Marvin Rainwater "Boo Hoo", Sidney Jo Lewis "Boppin' To Grandfather's Clock", Shirley Caddell "The Big Bounce", Echo Valley Boys "Wash Machine Boogie", Kenny Lord & The Statesmen (actually Mike Berry) "Peggy Sue Got Married", Chip & The Chimes "Whispering Bells", Crickets "Cruise In It", Tony Morra & The Belltones "My Baby Scares Me", Jack Day with Haley's Comets "Rappin' The Bass".

Bobby Fuller - Eva 12032 (France) - out of print

"Bobby Fuller - I Fought The Law"

"Not Fade Away", "Guess We'll Fall In Love", "Rock House", "A New Shade Of Blue", "Keep On Dancing", "King Of The Beach", "Linda Lu", "I Fought The Law" / "Keep On Knocking", "Think It Over", "It's Love, Comme What May", "Nervous Breakdown", "Baby My Heart", "Love's Made A Fool Of You", "Louie Louie/Farmer John/Jenny Lee" (medley). NOTE: liner notes state all songs are previously unreleased or alternate versions.

Gene Vincent - Capitol 85071/4 - out of print

"Gene Vincent - Rock 'n' Roll Legend"

"Race With The Devil", "Be Bop A Lula", "Woman Love", "Crazy Legs", "Gonna Back Up Baby", "Well, I Knocked Bim Bam" / "Teenage Partner", "Five Feet Of Lovin'", "Bi Bickey Bi Go Bogo", "Important Words", "Five Days, Five Days", "I Got It" // "Wear My Ring", "Lotta Lovin'", "True To You", "Dance To The Bop", "Baby Blue", "Walkin' Home From School" / "Yes, I Love You Baby", "Right Now", "I Got A Baby", "Dance In The Street", "Lovely Loretta", "Little Lover" // "Rocky Road Blues", "The Night Is So Lonely", "Beautiful Brown Eyes", "Say Mama", "Be Bop Boogie Boy", "Who's Pushing Your Swing" / "Anna Annabelle", "Over The Rainbow", "Darlene", "Wild Cat", "Right Here On Earth", "Pistol Packin' Mama" // "Mister Loneliness", "If You Want My Loving", "I'm Going Home", "Love Of A Man", "Spaceship To Mars", "There I Go Again" / "Bbay Don't Believe Him", "Lucky Star", "King of Fools", "You're Still In My Heart", "Held For Questioning", "Be Bop A Lula 62". NOTE: This four LP box set came with a 24 page album sized picture booklet, and a 45 containing an interview between Gene Vincent and Jim Pewter recorded in April 1968.

various artists - Brunswick 54043 - out of print

"The Alan Freed Rock 'n' Roll Show"

Alan Freed's orchestra "Two Good Guys", Buddy Holly and the Crickets "Tell Me How", Alan Freed's orchestra "Pushing", Terry Noland "Oh Judy", Alan Freed's orchestra "Tow Head, Jackie Wilson "Come Back To Me"/ Alan Freed's orchestra "Tuxedo Junction", Terry Noland "Puppy Love", Alan Freed's orchestra "Cool Papa", Buddy Holly and the Crickets "Maybe Baby", Jackie Wilson "To Be Loved", Alan Freed's orchestra "Campus Rumpus". NOTE: Alan Freed narrates on this album.

Danny and the Juniors - MCA 1555 - in print

"Rockin' With Danny And The Juniors"

"Rock And Roll Is Here To Stay", "Dottie", "School Boy Romance", "Playing Hard To Get", "Crazy Cave" / "At The Hop", "In The Meantime", "Sassy Fran", "I Feel So Lonely", "Somehow I Can't Forget".

Bill Haley - Roller Coaster 2009 (UK) - in print

"Rock The Joint!"

"Rockets 88", "Tearstains On My Heart", "Green Tree Boogie", "Jukebox Cannonball", "Sundown Boogie", "Icy Heart", "Rock The Joint", "Dance With A Dolly", "Rockin' Chair On The Moon", "Stop Beatin' Around The Mulberry Bush", "Real Rock Drive" / "Crazy Man Crazy", "What Cha Gonna Do", "Pat-A-Cake", "Fractured", "Live It Up", "Farewell, So Long, Goodbye", "I'll Be True", "Ten Little Indians", "Chattanooga Choo Choo", "Sraight Jacket", "Yes Indeed!".

various artists - Imperial House 3590 - in print

"Roots of Rock & Roll - Rockabilly"

Carl Perkins "Blue Suede Shoes", Gene Vincent "Be Bop A Lula", Buddy Holly and the Crickets "Oh Boy", George Jones "White Lightning", Charlie Rich "Lonely Weekends", Johnny Burnette Trio "Train Kept A Rollin'", Johnny Cash "Get Rhythm", Big Bopper "Chantilly Lace" / Jerry Lee Lewis "Whole Lotta Shakin' Going On", Roy Orbison "Ooby Dooby", Conway Twitty "It's Only Make Believe", Charlie Rich "Mohair Sam", Chuck Miller "The House Of Blue Lights", Billy Lee Riley "Red Hot", Guy Mitchell "Rock-A-Billy", Ray Campi "Rockabilly Music".

Buddy Holly - MCA 27059 - in print

"For The First Time Anywhere"

"Rock-A-Bye Rock", "Maybe Baby" (1st version), "Because I Love You", "I'm Gonna Set My Foot Down", "Changing All Those Changes" / "That's My Desire", "Baby Won't You Come Out Tonight", "It's Not My Fault", "Brown-Eyed Handsome Man", "Bo Diddley". NOTE: All of these tracks are the original undubbed versions never before released in that state.

Eddie Cochran - Movieplay 10034 (Portugal) - in print

"Eddie Cochran - The Legend"

"Two Blue Singin' Stars", "Mr Fiddle", "Guilty Conscience", "Your Tomorrows Never Come", "Fool's Paradise", "Tired And Sleepy", "Skinny Jim", "Half-Loved", "Cotton Picker" / "Guybo", "Strollin' Guitar", "Annie Has A Party", "So Fine, Be Mine", "What'd I Say", "Milkcow Blues", "Hallelujah! I Love Her So", "C' Mon Everybody".

LUBBOCK, TEXAS

IN SEPTEMBER

Superb Rock 'n' Roll Concert Planned

The first week of September this year should be a good one for music fans. The Buddy Holly Memorial Society is holding its 9th annual Buddy Holly convention, The city of Lubbock is holding its Lubbock Music Festival, and promoters will produce a 1950's style nostalgia rock 'n' roll concert, all during the same week, that of September 1st to 7th, 1986.

Starting with a massive parade on Monday, September 1st in Lubbock, the Actors Trading Post will present the hilarious play "Greater Tuna", a spoof about West Texas, that same evening.

Tuesday, September 2nd, the Custom Car Club and Nifty Fifties Car Club of Lubbock will host a 1950's sock hop. The Lubbock Symphony and Ballet Lubbock will present a dual show on Wednesday evening.



The BHMS will hold its 9th annual convention during the day on Thursday, September 4th, and that evening a concert of Country music will be presented.

The rock 'n' roll concert takes place on Friday evening, September 5th, in the Lubbock Civic Center's exhibition hall featuring the likes of The Rockin' Ricochettes, Bobby Vee, Bo Diddley, Del Shannon, Buddy Knox, Carl Perkins, Ace Cannon, Sonny Curtis, and Buddy Holly's group, The Crickets, which still features two of the three original members. (Other original Cricket Niki Sullivan will be present that weekend). Other artists may be added before that date and as September 7th marks the 50th birthday of Buddy Holly, a number of guests who knew or worked with Holly will be in the audience. Maria Elena Holly, widow of the great rocker, will be invited, as well as the members of Buddy Holly's immediate family.

A "Walk Of Fame" ceremony will take place in front of the Buddy Holly statue on Saturday, September 6th. The statue of Buddy Holly was unveiled in 1980 and a series of plaques honoring those in the entertainment business who hail from West Texas have been placed on the base of the statue. Being

inducted this year are four people who were very close, musically, to Buddy Holly, the original Crickets - Jerry Allison, Joe B. Mauldin, and Niki Sullivan, and singer-songwriter Sonny Curtis. These four will be present at the ceremony and will then be available for an autograph party later at a local 50's club called Studebakers.

The week will wind down on Sunday, September 7th, which marks the 50th birthday of Buddy Holly. The BHMS will hold a memorial service at Holly's grave at noon, followed by a get-together for the BHMS members attending this year, and this will also be open to the public.

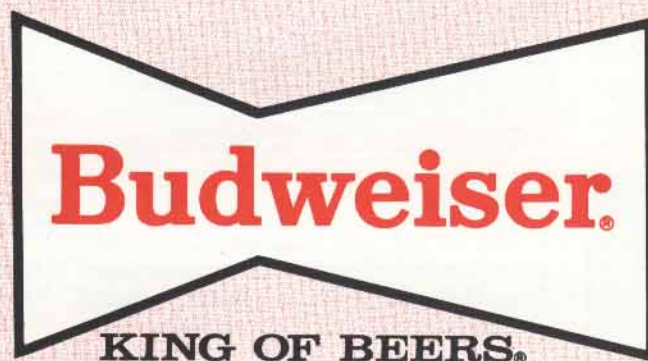
Other events during the week in Lubbock include the showing of the movie "The Buddy Holly Story" in conjunction with vintage rock and roll films at a local theater, several special tours of the original recording studios of Norman Petty in Clovis, New Mexico; a special display at the Texas Tech University's museum; plus more.

For further information about these events, send a SASE (business size) to Bill Griggs, 3022 56th Street, Lubbock, Texas 79413.



Left Top - Carl Perkins
Left Bottom - Del Shannon
Center - Bo Diddley
Right - Buddy Knox

**STANDARD SALES COMPANY, INC.
OF LUBBOCK, TEXAS**



**Happy 10th Anniversary
To The
Buddy Holly Memorial Society**