

# Alan Freed Rocks 'N' Rolls To The Tune of \$178,000 Gross For One Week Stand At Brooklyn Paramount

NEW YORK-Alan Freed, with his First Anniversary Rock 'n' Roll Party, broke the all-time record gross for both the Brooklyn and New York Paramount Theatres with a whopping take of \$178,000. This topped the previous high set by Dean Martin and Jerry Lewis some years ago when they reached the \$147,000 mark at the New York Paramount.

This reviewer has been through the teen age hysteria that existed from 1936 through 1945 when the kids danced in the aisles to the music of Benny Goodman, Frank Sinatra, Tommy Dorsey and others, but never have these eyes seen fanatical exuberance such as the type displayed at Alan Freed's sensational 1st Anniversary Rock 'n' roll program, a package show unveiled this past week at the Brooklyn Paramount Theatre.

As we approached the theatre, hundreds were milling about and the crowd was almost completely around the 2 1/2 block area which is the girth of the Paramount. The lines were four abreast. We managed to get backstage only to find Freed out on the fire escape waving to the youngsters, cheering him from the streets. During his broadcast from backstage of his WINS Rock and Roll show, he had to tell his audience to stop coming to the theatre that evening because of the jamup.

On stage, Freed welcomed the teenagers, and as the curtain rose, Red Prysock and his band broke loose with a wild instrumental jump with Red taking some hot licks on the sax. The mood of the audience was that of Times Square on New Year's Eve. The kids were screaming and shouting and added to the tumult with noise-makers and cow bells.

The Cardinals, Atlantic recording stars, opened the vocal portion of the entertainment with "Come Back My Love," their latest waxing and followed with "The Door Is Still Open?"

Victor's female trio, The Rhythmettes, followed with "Seventeen." They were attractively gowned, and with more stage experience, should do

very well. They closed with "Only You."

Savoy's Nappy Brown got a big hand for his version of "Don't Be Angry" and sent the crowd wild with "Piddily Patter Patter." By this time, you could tell the audience wanted only rocking songs and was becoming impatient with ballads.

The Four Voices (Columbia) came on with their hit ballad "Honest Darling," but could hardly finish the number because of the mood of the audience.

The Harptones, the Paradise label's group, drew a big hand with "Mambo, Boogie" and got loads of applause for their dance interpolations. Even their pianist joined in the fun, pounding the keyboard while sitting on the floor. The boys concluded with "Life Is But A Dream."

When Freed introduced Chuck Berry, the Chess artist tore down the house with his knock down drag out version of "Maybellene." He went off to a sensational hand.

Herald label's Nutmegs, opened strongly to "Story Untold" and the audience began to sway back and forth in unison, keeping in tempo with the group. They closed with their latest hit "Ship Of Love."

In the next spot, Alan Freed introduced his wife Jackie, and after giving her a big hug and kiss, expressed his thanks to the audience for making the Rock and Roll show such a success.

Al Hibbler then took the spotlight with "They Say You're Laughing At Me" and "Unchained Melody" and was the first artist to be called back for an encore. He obliged and finished powerfully with his unique interpretation of "Danny Boy." Hibbler, who is now being featured at Birdland, was called in to sub for Tony Bennett who had to leave the show when he burst a blood vessel in his throat earlier in the week.

Freed asked Sam Taylor and Al Sears, two sax stars, to take bows for the top job they had done in accompanying all the above mentioned artists.

Then the crowd went wild when Lillian Briggs, Epic's new star, came on with her version of "I Want You To Be My Baby." Donned in a form fitting, white sequin gown, the thrush belted out her big hit and had the house in an uproar when she let loose with a wild trombone solo. She stopped the show and had to come back for repeat choruses.

The entire cast came back on stage for a bow and drew roars from the more than 4000 people who jammed the Brooklyn Paramount.

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