

ALAN FREED

PRESENTS

THE BIG BEAT





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WITH

JERRY LEE LEWIS
BUDDY HOLLY & THE CRICKETS

CHUCK BERRY

FRANKIE LYMON
THE DIAMONDS

BILLIE FORD & THE THUNDERBIRDS

DANNY & THE JUNIORS

DICKEY DOO & THE DONT'S

THE CHANTELS

LARRY WILLIAMS

SCREAMIN' JAY HAWKINS

THE PASTELS





JO-ANN CAMPBELL

ED TOWNSEND

ALAN FREED & His Orchestra

featuring

SAM (THE MAN) TAYLOR





ALAN FREED

Alan Freed was born Oct. 15, 1922 in Johnstown, Pa. After living for a while in Oklahoma City and Alliance, Ohio, the family settled in Salem, Ohio, which since Freed's rise to fame has looked upon him as a native son. Freed's parents still live there.

Freed showed some musical talent at an early age, and was introduced to the trombone at the age of 12. In high school, Freed organized a band, named it the Sultans of Swing after a famous Harlem orchestra of that name, and played dance dates in Salem and its environs.

In the last months of college, Freed, still infected with the radio virus, auditioned for stations for miles around and finally landed a \$17 a week job with WKST in New Castle, Pa. After graduation, Freed quit his inspector's job and went to work in radio, despite a hefty pay cut.

He stayed there for six months, a period which Freed calls the most important in his life. While at the station, he did everything from sweeping floors to writing his own continuity and acting as engineer for his shows.

Once, after auditioning for CBS in New York, he was told that his Midwest accent was too grating and that "if I had any other profession I should get out of the radio announcing business as soon as possible."

But Freed persisted and in 1945 landed a sports announcer job at WAKR in Akron, Ohio. Through an accident, he became a disk jockey.

"One night," as he finished the 11:10 sports broadcast he got a very quick call saying the disk jockey for the 11:15 show had not shown up. As he was the only announcer in the studio, he was elected.

He grabbed a stack of records, any records, and the engineer in the control room told him which ones were popular. So he did the show. The next day the sponsor called up and said he liked the show. The owner of the station did, too, so he fired the other guy and gave him the job.

In 1950, Freed attempted to leave WAKR for a better job and wound up in a court fight over a clause in his contract with the station, which kept him from taking another radio job in the area for a year. The court upheld WAKR, so Freed quit radio and got a TV job on Cleveland's WXEL-TV. The clause in the WAKR contract did not cover TV.

Eighteen months later, Freed returned to radio, on WJW in Cleveland, at the urging of Leo Mintz, owner of Cleveland's largest record shop, who had noticed that "race" records—rhythm and blues—were beginning to get popular and believed that a R & B craze might be imminent.

Freed played only R & B records on his show, although he christened the style Rock and Roll to avoid the racial stigma of the old classification.

Early in the program, Freed developed his trademark—slamming out the beat with his hand. At first he whopped the table top, wearing a golf glove to protect his hand, until someone gave him the idea of using a telephone book, which was softer than wood.

In March, 1952, Freed decided to cash in on the success of Rock and Roll by staging a Moondog Ball in the Cleveland Arena, which has a capacity of 10,000. About 9,000 tickets were sold in advance, and the night of the ball 30,000 persons showed up, crashing the doors down and bowling over the outnumbered cops.

The show had to be called off, but it wasn't a financial loss. Everybody had such a grand time breaking into the arena they didn't ask for their money back.

Freed gave up the idea of staging dances in Cleveland, and instead ran eight reserved seat theater-type shows in the Arena and in the city's public auditorium. All were sellouts.

At the height of his popularity in Cleveland, Freed almost lost his career and his life, in the tangled wreckage of his auto. In April, 1953, he fell asleep while driving home after a late broadcast and his car smashed into a tree near his home in Shaker Heights, an exclusive Cleveland suburb.

For the first 10 days he was not expected to live.

Forty-eight hours after the accident his heart stopped beating and they injected adrenalin directly into the heart to get it beating.

Five weeks after the crash, Freed had recovered sufficiently to resume his Moondog broadcasts, lying flat on his back in his hospital bed. When he left the hospital after 16 weeks, he went home for three months of convalescence, and did his broadcasts from a chair beside his bed.

But as a concession to his healing insides, he temporarily gave up beating time on the phone book to the rowdy rock and roll beat.

He continued promoting Rock and Roll dances and shows and built up a sideline as a record distributor, while in his quieter moments he tried writing songs. In 1954, when New York, the biggest rat race of all, beckoned with showy displays of cash, he was ready to make the move.

Freed accepted the offer of WINS to put Rock and Roll on the local airwaves, in return for a contract calling for a guaranteed \$25,000 a year against a percentage of sponsors' fees.

Freed made his first New York broadcast on Sept. 8, 1954. The program was an almost immediate success. But one of the interested listeners was the real Moondog, the Times Sq. character, who hauled Freed into court and got him enjoined from using the name "Moondog" on the show.

So the program became simply, "Rock and Roll Party." Whatever the name, the beat was the same, and the teenage crowd began listening steadily. In January, 1955, after only four months on the air, Freed threw two rock and roll dances at the St. Nicholas Arena. In a way, these dances marked the turning point in the acceptance of Rock and Roll.

Freed still carries a heavy broadcasting load. In addition to his programs for WINS, he tapes weekly shows for broadcast in Baltimore and St. Louis, and one for Radio Luxembourg, for broadcast in Europe, which is rapidly becoming Rock and Roll conscious. And for six months, he emceed a weekly Rock and Roll show for the CBS radio network.

He's a business executive, too, with interests in two firms that handle his theatre promotions and music publishing. His partners include Gene Goodman, brother of clarinetist Benny Goodman, and Phil Kahl and Morris Levy, who is associated with Birdland and The Embers.

In addition to his work as Rock and Roll impresario, emcee, band leader, recording artist, movie "star," song writer, and disk jockey, Freed is snowed under by chores that have resulted from his popularity in these fields.

There are more than 4,000 Freed fan clubs, mostly in the east, and each of them have from 10 to 300 members. And each of the kids seems to be impelled to write to Freed—he gets about 10,000 letters a week, in normal times, and twice that number when Rock and Roll and/or Freed is being attacked.





JERRY LEE LEWIS

Jerry Lee Lewis is the discovery of the Phillips brothers (Sam and Jud) of Sun Records who can also be credited with contributing Elvis Presley to the chocolate soda and record buying public. Because of this, if not just for the fact that anyone receiving such a tremendous amount of public acclaim so fast would be compared to his predecessor, Jerry Lee, a taciturn individual of rugged appeal who plays the piano while he sings, has been compared to Elvis.

It's interesting to note that when the Phillips brothers were first trying to develop Elvis into a rhythm and blues singer they told him to just get up there in front of the mike and when you have a run in the music, shake your hips. It didn't take him too long to learn and the rest is history.

Jerry Lee, on the other hand, doesn't shake like Elvis. He doesn't have to. When he feels like it, he jumps up and kicks

the piano stool across the stage and plays standing up. His legs get stiff, but his head shakes a bumper crop of blond hair down over his eyes. He has a beat and a rhythm like you've never felt. Steve Allen who usually watches all of his guests on a monitor while seated behind the desk which is so familiar to his Sunday night viewers, was so moved by Jerry Lee's performance that he stood up and was clapping right along with the audience and camera crew, and finally ended up by throwing the desk chair and a piano bench that was nearby right through the air and across the full length of the stage, between the cameras and the electrifying Jerry Lee Lewis. Allen was just reaching for a potted plant to add to the aforementioned rock 'n roll missiles when Jerry Lee brought "A Whole Lotta Shakin' Goin' On" to a thundering close, and to thundering applause.



BUDDY HOLLY & THE CRICKETS

The high flying Crickets hail from Lubbock, Texas, and the group consists of Leader Buddy Holly on guitar, Joe Mauldin on bass, Jerry Allison on drums, and Niki Sullivan on guitar. They were organized in Lubbock by Holly.

Buddy Holly was born on September 7, 1936, in Lubbock, and his musical career started at the ripe old age of eight at which time he started taking violin lessons. However, several squeaks later, Buddy decided his interest should be changed to the guitar. At the age of 15 this change was made and Buddy began singing while accompanying himself on guitar at various clubs around the Southwest. He then went to Nashville,

Tenn., where he was signed by Decca Records and recorded a few Western tunes.

After this, he visited the Norman Petty Recording Studios in Clovis, New Mexico, where with the help of Petty, who, incidentally, had a hit record of his own in "Almost Paradise," Bud recorded a few of his own compositions. Petty took the demonstration records to Murray Deutsch of the Southern Music Publishing Company in New York, who in turn brought them to Bob Thiele of Coral and Brunswick Records. Thiele signed Buddy Holly and The Crickets to a recording contract with the Brunswick label, a subsidiary of Decca Records.



CHUCK BERRY

CHUCK BERRY is the spell-binding, guitar-playing song stylist who first skyrocketed to national fame and fortune with his jubilant recording of "Maybel-line" long the top-selling record, not only in America, but all over the world, wherever music is played and listened-to. The present world popularity of rock and roll music was contributed to, in part, by the pulsating rhythmic beat and emotional exuberance of the dynamic MR. BERRY.

Since hitting the musical jackpot with "Maybel-line", "Thirty Days" and other equally great recordings, CHUCK has enjoyed unprecedented personal popularity, making appearances in every major night spot across the nation. His extraordinary talent as a guitarist, coupled with a magnetic singing style has enshrined him in the "Rock 'N Roll Hall of Fame". BERRY's newest smash-hit tune "Roll Over Beethoven" has already captured public fancy and is currently among the most popular rhythm and blues tunes now being played, sung, hummed and whistled.

FRANKIE LYMON

FRANKIE LYMON was born and raised in New York City, one of four boys and a girl in the Lymon family.

He doesn't have to go too far back — since he's only 15 years old — to remember he always wanted to sing. Two years ago, Frankie and a group of four other teenagers were singing on a street corner when Richard Barrett, the leader of a group called The Valentines, heard them. Believing they had a great deal of talent to offer, he brought them up to Gee Records, the company for which Frankie now records. Calling themselves "Frankie Lymon and The Teenagers," they cut their first record, "Why Do Fools Fall In Love," which Frankie wrote himself. It sold well over a million copies in the United States alone.

Recently, Frankie Lymon, who was the lead singer with the group, parted company with The Teenagers and they each established themselves in their own right. Though separated as a group, Frankie and the boys still record on the Gee label.

During his "spare" time, Frankie has made many personal appearances in theatres and television, including Ed Sullivan's TV Show, Alan Freed's TV Show, "American Bandstand" with Dick Clark, the New York Paramount Theatre, and the most outstanding appearance of his young life, the London Palladium in London, England. After his Palladium engagement, Frankie toured Europe, and his future plans also include a return visit to see the sights he missed.





THE DIAMONDS

THE DIAMONDS are one of the fastest rising young vocal quartets today whose recording of "Little Darlin'" on the Mercury label was a tremendous best-seller and appeared on all the popularity charts for many months.

Other smash hits by these talented youngsters include "The Stroll," which, incidentally, started a new dance craze; "Oh, How I Wish"; "Zip, Zip"; "Church Bells May Ring"; "Silhouettes"; "Love, Love, Love"; "Ka Ding Dong"; and "Soft Summer Breeze."

Although they were all born in or near Toronto, Canada, the boys didn't meet until the quartet was actually in the process of being formed at which time they were introduced through mutual friends. Individually they are: Dave Somerville, lead; Ted Kowalski, tenor; Bill Reed, bass; and Mike

Douglas, baritone.

They all enjoyed singing for the fun of it and decided to form a quartet. A short while later they did a minstrel show at a church affair and a taste of actual performing created a serious interest in group singing for them. They then decided to take a fling at professional entertaining.

The Diamonds have gone on to record many hit tunes on the Mercury label and have appeared on the leading television shows such as the Steve Allen Show (many times); the Perry Como Show; the Jimmy Dean Show, plus a host of others. The boys have also been in great demand for personal appearances and have performed in many of the leading clubs, theatres, ballrooms and auditoriums throughout this country and their native Canada.



BILLIE FORD & THE THUNDERBIRDS

A single recording — the now famous "La Dee Dah" — has placed Billy Ford's Thunderbirds featuring Billy and Lillie high among America's most popular musical stars. Its release set off a chain reaction among music fans which was relayed through the nation's disc jockeys in a demand for more of the Ford magic, and considering Billy Ford's reputation for giving his audiences what they ask for, a future parade of hits is no idle speculation.

An indefinable quality of showmanship coupled with an uncanny eye for spotting talent have enabled Billy Ford to create the seemingly impossible — the presentation of seven versatile performers in a show with a scope ordinarily requiring the talents of twenty.

Though Billy is undeniably gifted with a wealth of innate

talent, he credits much of his present success to two valuable years spent with Cootie Williams singing in vocal groups, collaborating with other writers, and most important of all, learning deft staging and the maximum use of talent.

Ambition making him restless and confidence urging him on, Billy left Williams to form the Thunderbirds, and from the beginning the combination has clicked. The show's flexible format features comedy, choreography, instrumentals and vocals skillfully handled by the happy seven in the Ford fold.

With a show that is particularly suited to the intimate night club stage and is yet adaptable to a large theatre audience, success has followed success for Billy and the group in such renowned spots as Hollywood's Brown Derby and New York's Paramount Theatre.



DANNY & THE JUNIORS

The foursome is composed of Danny Rapp, who is the featured vocalist; Joe Terranova, baritone; Frank Maffei, second tenor and Dave White, first tenor.

Danny and the Juniors all hail from Philadelphia where in 1956 they first got together as a vocal group. After a period of rehearsing, the boys began appearing in various show spots in and around their native Philadelphia.

In 1957 they came to the attention of Artie Singer, a notable in the music world, and between them wrote their now-famous "At the Hop." The tune was recorded on the Singular label and was later transferred over to ABC-Paramount for whom the boys now record. The flip side of their hit, "Sometimes," was written by Dave White, the first tenor.

Big things are predicted for Danny and the Juniors whose very first recording has hit the jackpot in sales and popularity throughout the country!





DICKEY DOO & THE DONT'S

DICKY DOO and the Dont's, whose tremendous best-selling recording of "Click Clack," was written by themselves and recorded on the Swan label have catapulted these five handsome youngsters to stardom.


The all-male group consists of the leader and tenor, Dicky Doo; Jerry Grant, lead singer; Harvey Davis, baritone; Al Ways, bass and Ray Gangi, tenor.

Dicky Doo and Jerry Grant are also well-known as a top notch song-writing duo whose compositions include such hits

as "Party Doll," "Smoachin'," "I'm Stickin' With You," "Hoola Love" and "Rock Your Little Baby to Sleep" besides their smash, "Click Clack."

Dicky and Jerry wrote their latest hit while riding in a train one night. Thinking very highly of the tune, the group made a recording of it and took it to their friend Dick Clark, the nationally known disc jockey who in turn played it for Bernie Bennick, owner of Swan Records. The boys immediately signed a recording contract with Swan and their tunes are being distributed nationally by this label.





PROGRAM

JERRY LEE LEWIS
BUDDY HOLLY
AND THE CRICKETS
CHUCK BERRY
FRANKIE LYMON
THE DIAMONDS
BILLIE FORD
AND THE THUNDERBIRDS
DANNY AND THE JUNIORS
DICKY DOO AND THE DONT'S

— INTERMISSION —

THE CHANTELS
LARRY WILLIAMS
SCREAMIN' JAY HAWKINS
THE PASTELS
JO-ANN CAMPBELL
ED TOWNSEND
—
ALAN FREED
and his
ROCK 'N ROLL ORCHESTRA
featuring
SAM (The Man) TAYLOR

Program subject to change without notice





THE CHANTELS

THE CHANTELS are four girls who draw the applause no matter where they appear. The Chantels possess that certain quality that sets them apart from the other R and B groups. They have been singing for a little over two years, they have the touch when it comes to those extra special sounds.

The average age of the group is sixteen years: Sonia Goring, Jackie Landry and Arlene Smith are the senior

members of the four, while thirteen year old Renee Minus is the baby.

After working with the girls for a year, their manager Richard Barrett, took them to the "End" label, and through their personal managers efforts, plus many long hours of rehearsing, the girls cut their first recording called, "He's Gone." This disc made quite a bit of noise for the gals, but not content with this, their manager dug up a tune called, "Maybe," which shook up the charts of cash box magazine.



LARRY WILLIAMS

LARRY WILLIAMS is the fellow who is setting the pace throughout the country. First it was a lassie who really showed the classy sounds. "Short Fat Fannie" was the chick who was the pick of every Joe from Dover, Del. to St. Louis, Mo. This doughnut raked in the chips, and the Specialty folks were doin' flips with Larry's wailings. No sooner had "Fanny" begun to "fade" when Larry lifted up the shade and lo and behold, he struck gold with another queen — "Bony Moronie" was on the scene — and it's mighty nice scenery tool Here's a ditty that's pretty gone, and the Williams rendition, from dusk 'til dawn is from the land which the 'Jim's' and 'Janes' command.

Lar' is only twenty-two, but already he's a steady teddy on the best seller charts. New Orleans, Louisiana is his home town, and the rockin' rhythms are his trademark.

The tale of the duke who's kicking up the dust was one that just started a few years ago. Touring the Oakland region of California, Larry had his own "team," and he and the boys were the answer to anybody's hit-tune theme. Playing the Steinway, the divine way, Larry soon found himself tickling the "keys" with Mr. Lloyd Price, and not too long thereafter, "Fannie's" beau was rockin' to and fro with the Messrs. Roy Brown, Percy Mayfield, and El senior Fats Domino.



SCREAMIN' JAY HAWKINS

JAY HAWKINS was born in Cleveland, Ohio, in 1929. Jay has come a long way in developing his musical talents. Not only does he sing, but he is also adept at the piano keyboard and plays saxophone as well.

Jay earned a reputation for being a quick-stepper and having a solid left hook in the fighting ring. So good a fighter was he, that in 1947 he won the Golden Gloves Diamond Amateur Contest and went on to beat middle-

weight champ, Billy McCan of Alaska in 1949.

With the pugilistic days behind him, Jay embarked on a new phase of his varied career, singing, or "screaming". For that is exactly what he does. He literally "screams" his way through a song. Thus, the name, SCREAMIN' Jay Hawkins. In 1954 the great Fats Domino heard him "scream" and suggested Jay go on tour with Fats and his troupe. And, Jay has been touring all over the country since.



THE PASTELS



JO-ANN CAMPBELL

JO-ANN CAMPBELL, one of the years brightest new singing stars, was born in Jacksonville, Florida, on July 20, 1935.

A talented youngster, she began dancing lessons at the age of four and studied for eight years. In high school where Jo-Ann was a majorette for three years, she won top honors at the 1952 Florida State Twirling Competitions in Miami.

A few months later, she came to New York with her one big dream, to be a dancer. She went with a modern jazz group called The Johnny Conrad Dancers and made TV appearances on the Milton Berle show and the Colgate Comedy Hour.

A year later, she and a boy formed their own dance team calling themselves 'The Haydens.' Working the clubs and theatres throughout the East and Midwest and making

a movie short added a few more credits to her career.

That summer she auditioned for a small record company and made a record called "Where Ever You Go," but it was never released. A few months later she wrote and recorded "Come On Baby" for El Dorado Records, followed by "I Can't Give You Anything But Love." This record won her an appearance on Jocko's Easter Show at Loews State Theatre in New York. The next big break for Jo-Ann was when she appeared with Alan Freed at the Brooklyn Paramount. "After that, everything seemed to happen," she said. Gone Records signed her to a contract and her first record "Wait A Minute" was a hit. Alan Freed then signed Jo-Ann for his Christmas Show at the New York Paramount and for the present tour.

Another step up the ladder will be on March 15th, when she will appear on the Dick Clark Show.



ED TOWNSEND

Orchestra Conducted by Gerald Wilson

R & R chanter Ed Townsend joins the Capitol label with original ballad, attuned to today's market, "For Your Love," coupled with jumpin' "Over and Over Again." (#3926). Gerald Wilson's melodic band backs up newcomer Townsend. He composed both of his introductory numbers. Vocal chorus adds atmosphere to the pair of exciting sides. Townsend was brought to Capitol by Joe Zerga, in charge of the publishing subsidiary.

Townsend was born in a hamlet outside of Memphis called Fayetteville in Tennessee. As a tot he was moved to Memphis with his two brothers and two sisters and parents. His father is a Methodist minister. Later young Ed served as president of the church's Youth Council. At 17 Ed was elected president of the International American Methodist Episcopal Youth Council and was

selected to go on a world tour with youth leaders from the U.S. He attended Mannassas High School and then Wilberforce University, and was graduated from Arkansas State College. For a year Ed served as a pioneering backwoods school teacher. When he was 22, however, Ed joined the Marine Corps and was sent to Korea. Horace Heidt happened to hear him sing at that time and invited Ed to join his troupe which toured the Near and Far East and then the U.S.

After he left Heidt he helmed his own TV show in Los Angeles and then formed his own music publishing business. He has composed tunes for Nat Cole, Bull Moose Jackson, Gail Robbins, Gogi Grant and Etta James, among others.

Ed makes his home in L.A. with his wife Cherigale and two small sons.



SAM (THE MAN) TAYLOR

Tenor - Sax jazzman, Sam Taylor was born in Lexington, Tennessee in 1918 . . . Is married to an Ohio girl and is currently living in New York City... Has two children . . . Sam went to Roosevelt High School in Gary Indiana and to Alabama State College . . .

All during his childhood, Sam was interested in music. While in high school, he started to teach himself how to play the clarinet. By 1934 he was able to play the instrument professionally. While in Alabama State Teachers College he learned how to play the alto sax and later changed to the tenor sax which now is his specialty. Sam played the tenor sax with his school band and then joined Sherman (Scatman) Crothers in 1938 in Akron, Ohio . . . later played with the Sunset Royal Entertainers in New York, the Cootie Williams Orchestra and in 1946 through 1949 Sam played with the Cab Callaway Orchestra . . . He toured with Callaway in 1951 through South America and the following year the Caribbean Islands.





BILLIE & LILLIE



JERRY LEE LEWIS



BUDDY HOLLY & THE CRICKETS



CHUCK BERRY



FRANKIE LYMON