

ALAN FREED



"ROCK N ROLL"

The Story of "ROCK 'N ROLL"

A LETTER FROM ALAN FREED

Dear Gang:

Jackie and I wish to take this opportunity to thank each and every one of you for your loyal, faithful, and generous support. You have made the past few years of our lives richer and fuller — rich with satisfaction and full of happiness.

We wish, and I know in this each and every one of you will be happy to join us, to thank GENE PLESSETTE, Managing Director of this theatre, for keeping these doors open to ROCK 'N ROLL despite the many criticisms hurled at him in the beginning for giving a shelter to our music.

The world is in danger when the people who inhabit it are afraid of new ideas; whether the new ideas are in science, politics, or in the art forms. Those who belittle ROCK 'N' ROLL because they do not understand it are in the same class as a person who refuses to believe a scientific fact because it does not fit in with the preconceived notions that he already holds. The ages have been full of such scoffers — people who think that the ideas should fit the containers, instead of molding the containers to fit the idea.

I believe that 1956 will go down in history as the year in which America created the fourth true native music art form — ROCK 'N ROLL — which must now take its place beside Spirituals, Dixieland, and Swing. We are proud of the part that we all played in bringing this about — the musicians and artists on this stage — the people in this audience, and yours truly, who had the honor of serving as the middle man in bringing the music to you and you to the music.

Hoping that you enjoy our show and praying that we will be Rocking and Rolling together for a long time to come, I am

Sincerely,

ALAN FREED





To Johnny From
Taleman Drummer
With FAT'S Domino Orch.

To Johnny From
Wendell
alto
Fat Domino

FATS DOMINO

FATS DOMINO hails from New Orleans where he played and sang in local bands while in his teens. He quickly became a local favorite, and was soon playing one night engagements throughout Louisiana, Texas and Arkansas.

Imperial Records heard of Fats through their distributor in New Orleans, and immediately flew from the West Coast to cut a session on the promising young performer. The tune became an immediate success, and before long, the entire South knew of the "Little Fat Man from New Orleans".

Dance promoters clamored for engagements, and Fats left New Orleans to tour extensively throughout the Country. A terrific showman, Fats packed them in night after night, breaking house records wherever he played.

Domino came up with sensational hit after hit, including such songs as "Baby Please" "Where Did You Stay" "Please Don't Leave Me" "I Live My Life" "Thinking of You" "I Know" "You Can Pack Your Suitcase" "Rosemary" "Don't You Know" and many others. With his record sales soaring higher and higher, and his outstanding personal appearances, FATS DOMINO became an established name among Rhythm & Blues fans.

The biggest break of all, however, came with recording of "Ain't That A Shame," which after climbing to the top spot on the R & B popularity charts and staying there for six consecutive weeks, moved over into the Popular Record Listings. The dynamic personality of his little man from New Orleans came through on his record and caught on immediately with the already "Rhythm & Blues conscious" listening audiences throughout America.

Although the tune, (written by Domino himself), was recorded by other singers, his original recording eventually rose to the sixth spot in the Nationwide popular song charts—A FEAT NEVER BEFORE ACCOMPLISHED BY A RHYTHM & BLUES RECORDING ARTIST!

It was without hesitation that Imperial released "All By Myself," which immediately began to climb in the all-important popularity polls. In fact, "All By Myself" was near the top of the lists before "Ain't That A Shame" had dropped off. In short, Domino had replaced his own hit with another smashing hit! Then, to make a phenomenal story even more fabulous, Imperial released "Poor Me" which was immediately picked by ALL of the industry's trade papers to reach the same heights as "Ain't That A Shame" and "All By Myself." Incidentally, they weren't wrong, and the name FATS DOMINO became the "magic word" of the music industry.

Recently, Fats Domino's travels took him to California where he again broke every existing house record on his month-long one night tour. Requests are still streaming in from the major colleges, night clubs and private organizations as well as dance promoters for dates on the sensational FATS DOMINO. Many magazines including LIFE have picked Fats to feature in recent articles.

FATS DOMINO IS WITHOUT A DOUBT THE MOST OUTSTANDING RHYTHM & BLUES STAR IN AMERICA TODAY!!!

Some of FATS DOMINO's more recent recordings are:

"Don't Blame It On Me"

"Bo Weevil"



FRANKIE LYMON AND THE TEEN-AGERS

The nation's newest and youngest stars is a group called "The Teenagers." The top tenor, Frankie Lymon, is only 13 years old and the other boys, Sherman Garnes, Jimmy Merchant, Joseph Negroni and Herman Santiago, have just reached 16. Frankie is in Junior High School and the rest of the boys are all High School students.

Just at the turn of the New Year, Frankie Lymon wrote a poem and the boys decided to set it to music and recorded it for Rama Records. The disc was released on January 10 and 10 days later over 100,000 records were sold. Since then it's zooming towards the million mark and is still going strong. The name of that record is "Why Do Fools Fall In Love." Frankie Lymon has a natural tenor voice and a natural gift for the rhythm of words. He has written over a dozen poems of which the Teenagers have thus far recorded four. And they plan to turn all of Frankie's poems

into tunes and later into records. The four recorded thus far is the above mentioned "Why Do Fools Fall In Love," "Come On Baby," "Please Be Mine," and "Am I Fooling Myself Again?" Frankie began writing poems in English class at school. He writes them instead of the usual composition requested by the teacher.

The rest of the group consists of Sherman Garnes, the basso. He is six foot four inches with a voice just as big, Jimmy Merchant, Herman Santiago and Joseph Negroni. Joe is the organizer and leader of the group.

The boys rehearse at the Edward W. Stitt Junior High School from 7:00 to 10:30 P.M. It was here that they were discovered by George Goldner head of Rama and Gee Records. Under the supervision of Phil Kahl of Kahl Music, Frankie taps out his tunes with one finger on the piano.

The Boss of the Blues!

JOE TURNER

Cavern-mouthed BIG JOE TURNER has a voice to fit his size, and when he bellows a blues, a microphone is strictly superfluous equipment. Weighing 250 pounds and standing 6 feet 2 inches, Turner is known from coast to coast as the top blues singer. Playing mostly one-nighters, Big Joe has traveled as much as 75,000 miles in one year.

Big Joe Turner is the top ranking man among the nation's blues singers. The towering, portly blues man can sing about lost, strayed or stolen love with so much feeling that women often scream, cry and throw their pocketbooks up on the stage. A huge man with a booming voice, a pair of expressive eyes, and a grace that defies his enormous weight, Big Joe has been rated as "the boss of the blues" for 20 years.

Ever since he sang his first sad song in the Backbiters Club in Kansas City, Mo., where the owner wore high-button shoes and dangled a \$20 gold piece from his watch chain, Joe Turner has been a favorite with music fans who prefer gut-bucket tunes and double entendre lyrics.

Now only 42 years old, Big Joe has been singing the blues for 28 years. He was only 14 when the owner of the Kingfish Club in Kansas City used to slip him in and out of the back door of the speakeasy to avoid trouble with the juvenile authorities.

Big Joe not only sings the blues, but also writes most of the tunes he records. His "Honey Hush" was voted the most programmed record of 1954 by "The Cash Box" disc jockey poll. It turned out to be even more successful than his "Chains of Love," a blues number so potent that when he introduced it at a dance in Lake Charles, La., every man and woman in the club got up and started dancing.



ALAN FREED

Alan Freed was born in Johnstown, Pa., December 15, 1922. The family moved to Salem, Ohio when he was four years old and as a consequence Alan graduated from Salem High School and Ohio State University. He started in radio in 1943 at WKST, New Castle, Pa., as program director and sportscaster, then went to WKBN, Youngstown, Ohio, later transferring to WIBE, Philadelphia and thence to WAKR, Akron, Ohio. Fate entered the picture one evening, when the station's star disc jockey left suddenly without notice, and Alan was called to fill the vacancy. The station's owner happened to listen to the substitute and from that night hence, Alan Freed has earned his living as a disc jockey.

He moved from WAKR, Akron, to radio station WJW, Cleveland and to Television station WXEL in 1950. He started his nightly "Rock 'N Roll" parties on WJW in June, 1951. This show was so well received in Cleveland and throughout all of northern Ohio that he attracted capacity crowds at shows and dances. He once attracted a crowd of more than 25,000 people to a dance at the Cleveland Arena in March 1952.

Because of his success in Cleveland, he was offered a contract with WINS, New York City, where he started on Sept. 8, 1954. The radio shows have been highly successful in New York City, so much so that he has acquired more than 2,000 "Alan Freed Rock 'N Roll" Fan Clubs in the listening area served by WINS. He receives from 10,000 to 15,000 letters and cards each week. More than 15,000 people jammed St. Nicholas Arena on Jan. 14th and 15th to see the "Alan Freed Rock 'N Roll Jubilee Ball!

An important part of the "Rock 'N Roll" Party is Alan's wife, Jackie, who sits in on each session, goes through the mail, and tosses in a comment now and then.





PROGRAM

FATS DOMINO
PENGUINS
HARPTONES
JEAN CHAPEL
FRANKIE LYMON
and the
TEENAGERS

INTERMISSION

ZIRINO and the
BOWTIES
JOE TURNER
CLEFTONES
JIMMY CAVELLO
and his HOUSEWRECKERS
MABEL KING

ALAN FREED
and his
BIG ROCK AND ROLL BAND
JIMMY WRIGHT
AL SEARS
FREDDIE MITCHELL
PANAMA FRANCIS

FRANKIE LYMON
and the TEENAGERS
GEE RECORDS

THE CLEFTONES
RAMA RECORDS

THE HARPTONES
GEE RECORDS

MABEL KING
RAMA RECORDS

PROGRAM SUBJECT TO CHANGE WITHOUT NOTICE





THE CLEFTONES

THE CLEFTONES consist of Charles McGee, Warren Corbin, Berman Patterson, Herbert Cox and Buzzy MacLaine. They are all 18 years of age, and they met while attending Jamaica High School in Long Island.

Their first theatre date was at the Brooklyn Paramount where they appeared with the Alan Freed Rock and Roll show. Other local engagements include the Apollo and the State.

YOU BABY YOU was the name of their first successful recording. The latest is LITTLE GIRL OF MINE.



THE HARP-TONES

The most fantastic showbusiness event of 1954 was the skyrocket to fame of a group of young singers called the Harp-Tones.

Little did these five enthusiastic fellows realize when they received second place honors at amateur night at the Apollo Theatre in New York, that they were being spotted by the Bruce Record Company officials. Immediately after the contest the boys signed with Bruce Records, to a five year contract, after two months preparation, rehearsals, and promotion plans, the group was brought to the Bruce Recording Studios for

their first session, the boys with their butterfly stomachs were told to rehearse their tunes, unaware of a "take" being made . . . "A Sunday Kind Of Love" was born. When "Sunday" was played back for the boys, they were so surprised that their first take was perfect, that they cut "I'll Never Tell" without any trouble. In less than one week the Harp-Tones' first record hit the trade charts and became a hit throughout the country. This was the first time an R&B record broke in New York.





THE PENGUINS

The Penguins are the proud possessors of Billboard and Downbeat Magazine awards for having one of the biggest selling rock and roll records of all time, "Earth Angel." As a result, the juke box operators of America voted the Penguins the most promising vocal group of the year in the annual Cash Box Magazine Poll.

"Earth Angel" was written by Curtis Williams, leader of the Penguins, and enjoyed a sale of almost four million records, all time Rock and Roll high. Consisting of Curtis, Cleveland Duncan, Dexter Tisby and Bruce Tate, the Penguins, under the tutelage of Buck Ram, have emerged as one of America's leading quartets. Whether the need is for Rock and Roll, soft and sweet, adult or bobby soxer ballad, listening, looking or both, the Penguins more than satisfy.



JIMMY CAVALLO and the
HOUSE ROCKERS



MABEL KING



JEAN CHAPEL

CIRINO AND THE BOWTIES



Altho' new to record fame, Cirino and the Bowties have had much experience and contributed much towards the success of other recording favorites.

Cirino Colacrai, the writer of such hits as "Runaround," "Foolishly," and "Rosemarie," organized the group originally to experiment and as a demonstrator for his interpretations.

Wherever these demonstration records of Cirino's songs were heard by the various record companies and music publishers the reaction was universal, "Why don't somebody record this group?"

Finally it was done by Roost Records, their first release, "Rosemarie" led Alan Freed to pick them as one of the most promising groups of 1956.

Their second release "Again" gave them enough momentum to place them in their first theatre appearance here at the Brooklyn Paramount Theatre.

The Bowties all hail from Brooklyn and reading in order from the bottom up are Cirino Colacrai, Johnny Granada, Vincent "Diddy" Cipoldo, and Jimmy Piro.

• AL SEARS

Born in Macomb, Ill., population 550, Al Sears' first big job as Tenor Saxophonist was with Lucky Millinder's Band in 1941. He later joined Duke Ellington, with whom he played for 10 years.

More recently, he was featured Tenor man with Johnny Hodges, and during that time rocked the country with his recording of "CASTLE ROCK."

His life-long ambition has always been to head a music publishing firm, which he now does, namely, Sylvia Music Publishing Company, in New York.

Al has sat in on recording dates with such names as Joe Turner and Roy Hamilton, and has recently signed to record for Coral.

