

ALAN FREED



Christmas Jubilee

To Pamela Sue —
Love —
Alan Freed



“ROCK ‘N ROLL—1957”

by Alan Freed

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Rock ‘n roll has most definitely increased its popularity and scope this year. 1957 was the year in which this exciting music form moved from the fad state, grew in stature and parcel of the American culture.

Our present top 60 best selling records have 40 or more out-and-out rock ‘n roll tunes amongst them. This might tend to prove that it's a young folks music business only. Yet, we at our in person theatre shows notice many married couples and older people attending our evening shows. When we first started these shows years ago our attendance was strictly by teenagers. And it's this past year that we have started to notice the older folks attending our shows.

The potential gross sales of a rock ‘n roll record are just as big, if not bigger today than it was 3 years ago. At that time Elvis Presley sold 2½ million records of a tune called “Hound Dog.” Today, his record of “Jailhouse Rock” has almost reached that amount and is still selling strong.

This past year saw such highly rated TV shows as Ed Sullivan and Steve Allen using as many as 3 to 5 rock ‘n roll artists on many of their shows. This, aside from such shows as The Big Record, etc. who use at least 2 or 3 rock ‘n roll artists every week.

In '57, about 12 major rock ‘n roll motion pictures were made — both in Hollywood and in New York. In previous years, there were only about 3 made — and all of these by minor studios. Major studios today, realizing the terrific potential of this music form, have plunged deeply into the making of rock ‘n roll films. The movie industry has discovered

rock ‘n roll, as their box offices jingle a happy tune to its melodies, even though most movie reviewers soundly rap the product.

In past years, we were the only disc jockey to do in person shows in major theatres on a weekly basis. Today, you will find disc jockies in practically every big city putting on similar rock ‘n roll shows in the nation's major theatres — and, what's more, they are highly successful.

There are tours that go out for two and 3 months at a time (one night stands) that are 100% rock ‘n roll shows — and as much as a quarter of a million dollars has been profitted on just one of these tours.

Rock ‘n roll tunes have become part of every popular singers' catalogue such as Perry Como with the number “Just Born,” Nat King Cole's “Send For Me” and “With You On My Mind,” LaVern Baker's “St. Louis Blues.” Why — sometime back even that great anti-rock and roller Frank Sinatra copied and covered a couple of these rock ‘n roll tunes and released them on records.

In fact, in almost all musical arrangements heard on radio, TV and records and including the popular ballads of the day one hears the familiar triplets and other musical cliches that stem directly from rock ‘n roll arrangements.

Reviewing rock ‘n roll for 1957, there is just one conclusion. This provocative musical phenomena, despite what its critics would have you believe, is here to stay. It's being integrated into America's musical scene. In fact, it's become bigger than all of us. What more can I say?



FATS

DOMINO

Fats Domino seems destined to take his place among the modern music greats. Not since the early days of Satchmo, Kid Ory, and Leadbelly Morton has a New Orleans musician so completely captured the imagination of the public.

Fats has scored a truly staggering success in every facet of show business. As a recording artist, he has sold over ten million records in the past three years alone, including his sensational renditions of "My Blue Heaven," "When My Dreamboat Comes Home," and "Blueberry Hill" on Imperial Records.

He has played many of the country's leading night clubs and theatres, attracting SRO business everywhere. When he headlined the rock 'n roll show at the Brooklyn Paramount, the gross was an unprecedented \$220,000.

An entertainer like Fats doesn't just "happen." His talent is the result of a lifetime of hard work and application. He

was born Antoine Domino on February 26, 1928, in New Orleans. Although he was the only one of nine children to show an interest in music, the family was not an unmusical one. His father was a violinist and his uncle, Harry Verett, had played with such famous jazz aggregations as those of Kid Ory and Oscar Celestin.

At 28, Fats Domino has become one of the top artists in his field. He still makes his home in New Orleans. He is happily married and the father of six children. His five-year-old son is something of a virtuoso on the piano and drums.

His records are doing so well all over the world that the next step for Fats is a European tour. When he was asked what he thought of the idea of touring Russia as part of the United States State Department Cultural Exchange program, he replied: "If those cats like to dance, they'll dig my kind of jive."



The EVERLY BROTHERS



The Everly Brothers, Don and Phil, skyrocketed to fame with their sensational Cadence recording of "Bye, Bye, Love."

These handsome young men, who were born in Brownie, Kentucky, hail from a musical family. Their mother and father, although retired now, have been active in the country music field all their lives.

Don and Phil began in the entertainment world at the age of eight and six respectively on their parents' show on Station KMA in Shenandoah, Iowa. Since then they have played and worked on many stations over the country as a family group. The family wound up in Knoxville, Tenn., where the boys received their educa-

tion, and it was here that their parents decided to retire.

Chet Atkins was a good friend of the family, so Don and Phil came to Nashville to see what their chances were to record as a single. Chet, knowing talent when he hears it, sent them to Wes Rose of Acuff-Rose, who in turn arranged for them to record for Archie Bleyer, who was just starting a country department for his successful Cadence label.

The boys live in Madison, Tenn., now and their hobbies are music and art. Recently you saw them on the Vic Damone show.



THE RAYS

The Rays headlining weekend revue at the State Theatre. Paradoxes abound in show business.

Few of the even more astute observers in New York, Chicago, Los Angeles and other vital points can hazard guesses as to receptivity of particular performers, recordings and the like.

In keeping with this thought, The Rays are relative newcomers. New York natives, none of the four singers are over 27. Yet their Cameo recording of "Silhouette" has shot the unit's fame to global proportions in the music industry and some enthusiasts are openly predicting a sale of a million and a half records, a superlative total in a trade that dotes on statistics.

Right now, sales are over the million mark, and there's no end in sight!" their manager, Noel Kramer, informs us.

"The four boys — Harold Miller, originally motorman with the New York Transit Authority; Walter Ford, a floor scraper; Harry James (no relation to the bandleader), radio technician, and Davey Jones (no relation to the legendary sea figure) — got together three years, cut several records and nothing significant happened.

"Then, they recorded 'Silhouette,' the disk jockeys in New York and elsewhere picked it up, and the sales figures started to jump like crazy. Thousands of records were sold within hours in New York, which is, I'll admit, a tough, tough town for a newcomer in this business.



Jerry Allison

The CRICKETS

Buddy Holly

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 Deutch of the Southern Music Publishing Company in New York, who in turn brought them to Bob Thiele of Coral and Brunswick Records. Thiele signed Bud Holly and The Crickets to a recording contract with the Brunswick label, a subsidiary of Decca Records.

When Impresario Irvin Feld first heard them, he and his assistant, Allan Bloom, started telephone wires singing (humming) to sign them up for the Fall Edition of "Biggest Show of Stars for '57." We feel sure that The Crickets will prove one of the reasons that "Super Enterprises" shows are the SHOWS of STARS.

Niki Sullivan

Joe Mauldin



PAUL ANKA

PAUL ANKA is a handsome young 16-year-old, whose initial recording on the ABC-Paramount label, "Diana," written by himself, has catapulted him into the national spotlight.

As a result of his smash hit, Paul has been in great demand for personal appearances and television guest shots. Besides being the composer of "Diana," Paul has also written songs for other record stars such as Andy Williams, Johnny Nash, Micki Marlo and Dick Roman.

Paul Anka was born in Ottawa, Canada, on July 30, 1941, where his father presently operates a restaurant. Of Syrian ancestry, Paul is the oldest of a family of three and he has been singing in public since he was 10. He made his first night club appearance at the age of 12 at Ocean Beach, Mass., where he impersonated Johnnie Ray and others and so captivated a tough night club audience that they threw money on the stage. When he collected it all, there was \$35.

Paul is managed by Johnny ("Red") McCadden, a successful advertising, radio and TV executive, and a close personal friend of Paul's father and of the family for many years.



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.

Its 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.





PROGRAM
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FATS DOMINO
THE EVERLY BROTHERS

THE RAYS

BUDDY HOLLY

and

THE CRICKETS

PAUL ANKA

JERRY LEE LEWIS

LEE ANDREWS

and

THE HEARTS

JO-ANN CAMPBELL

THE SHEPHERD SISTERS

DANNY and the JUNIORS

THE TEENAGERS

LITTLE JOE

THE DUBS

THURSTON HARRIS

THE TWINTONES

TERRY NOLAND



Program subject to change without notice



LEE ANDREWS AND THE HEARTS

Lee Andrews and His Hearts Sextet are proof that good things come to those who wait — that is to those who possess as much talent, versatility and originality as this young singer and his group.

Until Lee Andrews and the four young men who accompany him hit "pay dirt" with their hit record, "Long Lonely Nights," Lee and The Hearts were virtual unknowns, just another one of thousands of vocal groups striving for recognition. With the release of the record "Long Lonely Nights" Lee and The Hearts skyrocketed to fame and fortune overnight. With the record approaching the half-million mark, Lee and his group are the toasts of show business, in constant demand for appearances in theatres, nightclubs, on radio and television.

The success of The Hearts Quintet came as no big surprise however, to thousands of Philadelphians who had been seeing and hearing Lee Andrews and The Hearts long before they climbed the ladder to success.

Originally organized while all five members were students in Philadelphia high schools, The Hearts were a familiar and admired group to dozens of church congregations in the Philadelphia area where they made frequent singing appearances as a gospel group. They were also well-known to numerous civic and social organizations who frequently called upon The Hearts to make guest appearances to help raise money for worthy causes.

In addition to Andrews, the leader and composer, the other members of The Hearts are: Ted Weems, 21, baritone; Wendell Calhoun, 19, Bass; his brother, Roy Calhoun, 20, 1st tenor; Tammy Currey, 20, 2nd tenor.

The Hearts received their big break after they were discovered by Barry Golder, an executive with Main Line Recording Company. So impressed was he with their singing style and originality that Barry signed them to a personal contract the first time he heard them. Then came their hit recording of "Long Lonely Nights."



JO-ANN CAMPBELL

Twenty-one year old Jo-Ann Campbell is a lass with stardust in her eyes. From the time she was a drum majorette at Fletcher high school in Jacksonville, Florida, she has always wanted to be in show business. She started right away too, traveling to Europe with a U.S.O. troupe at the tender age of sixteen, and dancing for the G.I.'s there.

Jo-Ann has always had a desire to sing, and being born and brought up in the South, the music they now call rock and roll came natural to her, it was the music she was weaned on, the music that was part of her.

When she came to New York to try her luck in the Big

Town, she left four years of professional dancing behind her. She has sung at various night spots and was hailed by Variety for her rock and roll tunes in an Apollo Theatre stint that literally took the Harlem hotspot and the entertainment world by storm.

Now that her singing career has started to move, Jo-Ann has allowed herself to show off a little more of her talent — she was just recording a tune which she wrote called, "Come On Baby" for Eldorado Records, it's a rock 'n roller backed with a ballad called "Forever Young," and the record has been receiving great notices and lots of plays.



THE SHEPHERD SISTERS

The very blonde and beautiful Shepherd Sisters, have catapulted to stardom via their smash hit recording of "Alone" on the Lance label.

This authentic all-sister attraction consisting of Martha, Mary Lou, Gayle and Judy Shepherd hail from Middletown, Ohio, and are part of a family of six girls and two boys. For the past few years, the Shepherd Sisters were a popular trio, having appeared in many of the top show-places throughout the United States and Canada. However, Judy, the youngest, joined her sisters and made it a foursome

when they recorded their smash hit "Alone" and she has been with the others ever since.

In 1954, the girls went on a U.S.O. tour and entertained servicemen in England, Scotland and Germany. They then appeared on the Arthur Godfrey Talent Scout Show and, as a result, received engagements in top spots throughout the United States and Canada, some of which included the Nautilus Hotel in Miami Beach; the Henry Grady Hotel in Atlanta, Ga., the Barclay Hotel in Toronto; the Town & Country in Brooklyn, plus a host of others.



DANNY and 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!



THE TEENAGERS



LITTLE JOE



THE DUBS

THURSTON HARRIS



THE TWINTONES



TERRY NOLAND