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**What John Q. Public
Thinks About Pay-TV**

**Ann Sothern's
New Comedy Series**

**Jazz vs. Rock 'n' Roll
Art Ford—Alan Freed
Predict the
Big Sound for 1959**

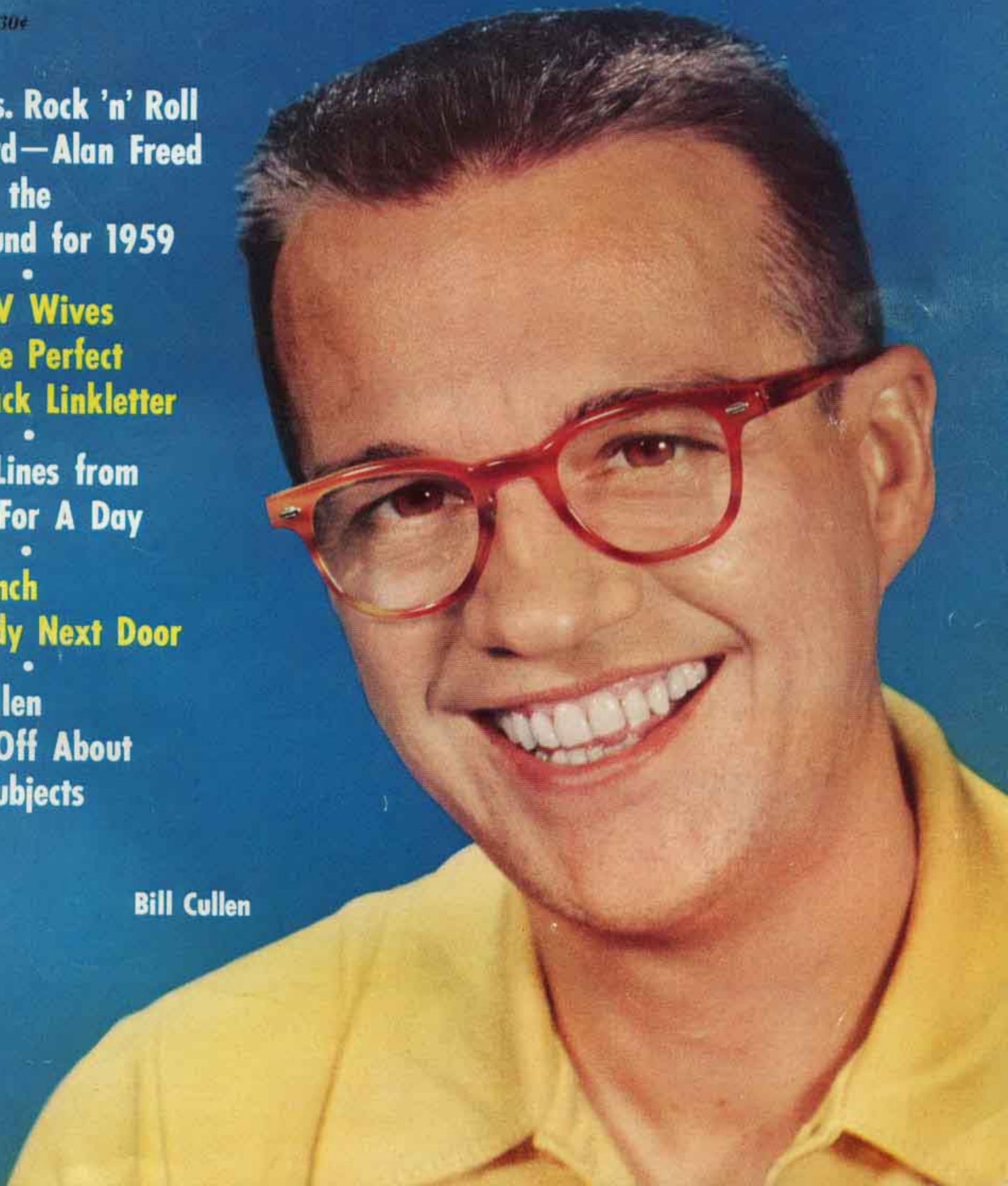
**Why TV Wives
Must Be Perfect
Mrs. Jack Linkletter**

**Laugh Lines from
Queen For A Day**

**Peg Lynch
The Lady Next Door**

**Bill Cullen
Blasts Off About
1001 Subjects**

Bill Cullen



Alan Freed Says:

THE BIG BEAT IS HERE TO STAY



A confirmed defender of rock 'n' roll says the name for it may change—but the one-two rhythm will continue to set feet dancing

THE big beat is here to stay for at least another five years, says Alan Freed. He dismisses reports of its early demise as just plain wishful thinking on the part of some who would like to see the trend change.

"Remember when they said Calypso would push rock 'n' roll right off the charts? It turned out, you will recall, that it wasn't Calypso that was hot, it was one man, Harry Belafonte, who sang songs people wanted to hear. A few others rode along on his wave. Then there was talk about the hula and

the cha-cha. Sure, they were interesting. They provided variety. But you couldn't call them a trend. They vanished very fast."

Taking issue with Art Ford, outspoken Freed says, "I'm glad to see that jazz is in such a healthy state. I enjoy it, too, but I can't see it taking over. It's music for older people. And the fact remains, they don't make the hits. The hit trend in music is set by the teenagers. They buy the current records and they want a strong, happy beat to dance to. That's natural." *(Continued on page 25)*

THE BIG BEAT IS HERE TO STAY



As Cleveland deejay, Alan Freed began backing the rock early as 1949.

(Continued from page 23)

He anticipates some change in terminology. "Kids are inventive. As soon as the name 'rock 'n' roll' begins to sound like an archeological label to the crop of kids just turned thirteen, they'll find something new to call it. But I can't find anything in sight to challenge the big beat itself."

He ticks off his reasons: "First, the one-two beat is basic. Second, it has already proved it can grow and change without losing its identity. Third, it has given youth a chance to write music as well as perform. With a life and a career ahead of them, these kids will be around a long time."

Discussing Topic One, Freed says, "It is basic because the first rhythm a child learns to recognize is the one-two beat of his own heart. That is followed by the one-two of his own steps as he learns to walk. His first poems and prayers rhyme the first line with the second. Musically, there has always been some manifestation of the rhythm. With one expression of it, John Philip Sousa became the march king; with another, Al Jolson, Harry Richman and Eddie Cantor gained fame. Whenever it recurs in popularity, it stirs up the country."

Freed can trace the big beat's ability to change and grow in terms of his own life and musical experience. Born October 15, 1922, in



Theater presentation of rock 'n' roll proved howling success and, since 1952, Freed has arranged many such shows, most famous at Paramount in New York.



Stage shows have been advantage for many young performers of rock 'n' roll. Among such talented newcomers, the Everly Brothers, who are now hit-makers.

Youngstown, Ohio, he was an infant in that crucial year of jazz, 1924. It was then that Paul Whiteman "made a lady of jazz" by staging a concert in "symphonic syncopation" at New York's stately Aeolian Hall and commissioned George Gershwin to write "Rhapsody in Blue." His use of classic music technique to smooth down the rough edges of jazz set the direction toward learned, cool, progressive jazz and also predicated the

big swing era of the Thirties.

Young Alan Freed, growing up at Salem, Ohio, began studying the trombone at twelve and, at thirteen, burned with ambition to play in the Cleveland Symphony Orchestra. Then he (Continued on page 70)

The Alan Freed Show, Station WABC Radio (New York), is heard M-F, 7:15 to 11 P.M.—Sat., 7 to 11. Alan Freed's *Big Beat* is seen on Station WNEV-TV (formerly WABD—N. Y.), M-F, 5 to 6 P.M., EDT.