

TONY PERKINS REVEALS

"THE TEENAGE DATES I DIG THE MOST"

GOZON

craze

AMERICA'S FIRST TEENAGE ENTERTAINMENT MAGAZINE

AUGUST 1957

25¢

SECOND HONEYMOON  
WITH PAT BOONE  
AND SHIRLEY

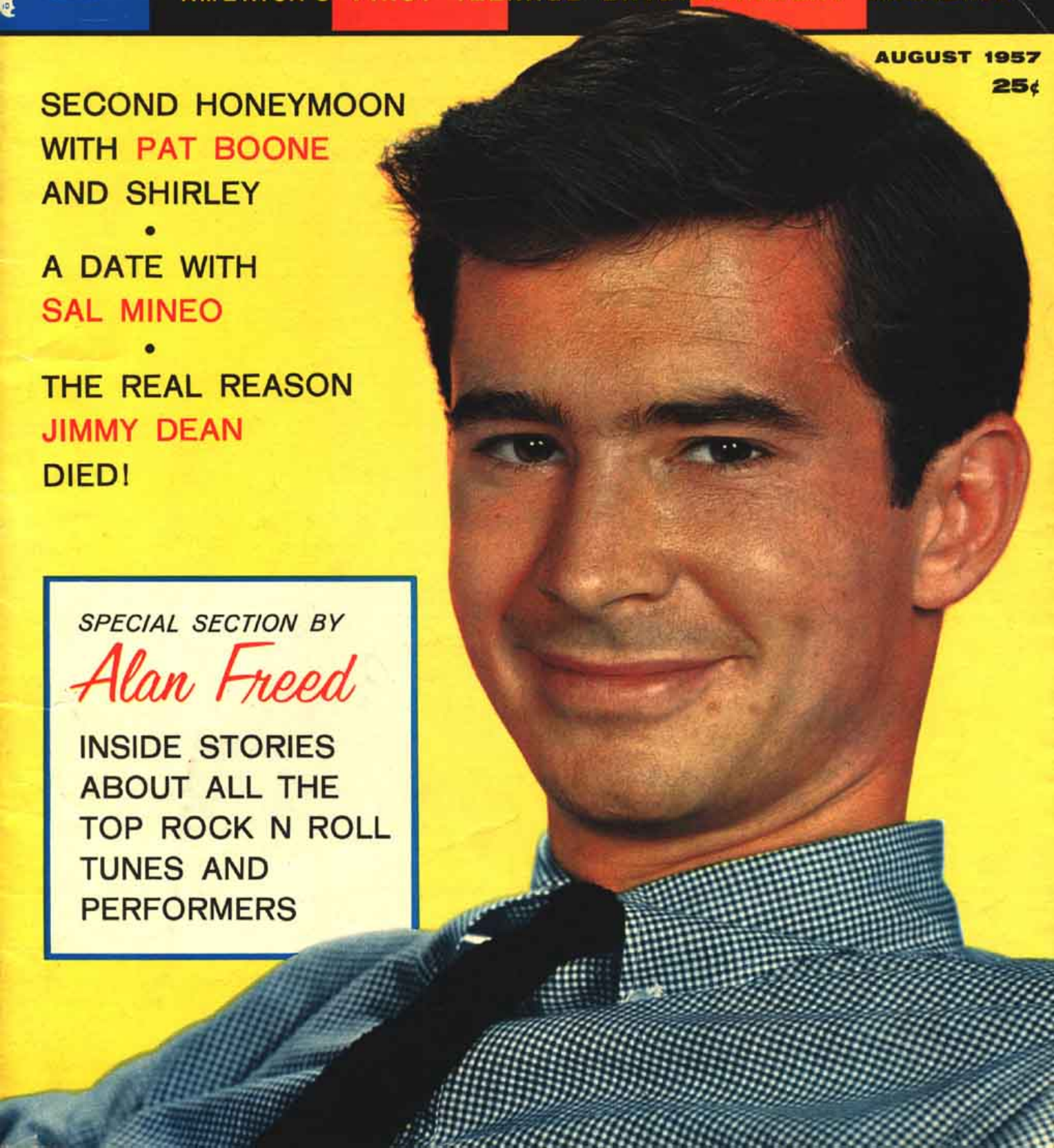
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A DATE WITH  
SAL MINEO

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THE REAL REASON  
JIMMY DEAN  
DIED!

SPECIAL SECTION BY

*Alan Freed*

INSIDE STORIES  
ABOUT ALL THE  
TOP ROCK N ROLL  
TUNES AND  
PERFORMERS



# wonderful world of Rock

The man who revived The Big Beat  
takes you on a guided tour  
of the rocknroll society.

**"M**AN, we're the first generation in history to have a music all our own!"

Those are the words of a fifteen year old boy spoken on May 11, 1957. We were taping interviews on the floor of a giant TV studio where the Alan Freed Rock 'n' Roll Revue had just been telecast to an audience of enthusiastic youngsters across the nation.

If you kids are a little in ecstasy I can't blame you. Great new experiences are coming out of this music and it's all yours. A huge, wonderfully behaved audience of great kids shared the vast floor of this studio with the stars.

No stage or band pit separated them from the performers. The boys and girls danced on camera with me. They shared the screen with Ivory Joe Hunter. When LaVern Baker gave out with *Jim Dandy Got Married* the audience joined right in on the refrain and kept time with their hands and feet.

If today's teenagers speak proudly of Rock 'n' Roll as their very own, they have every reason to do so and to hold their heads high. It was a group of high school students who discovered Rock 'n' Roll and introduced it to me.

Nowhere in show business will

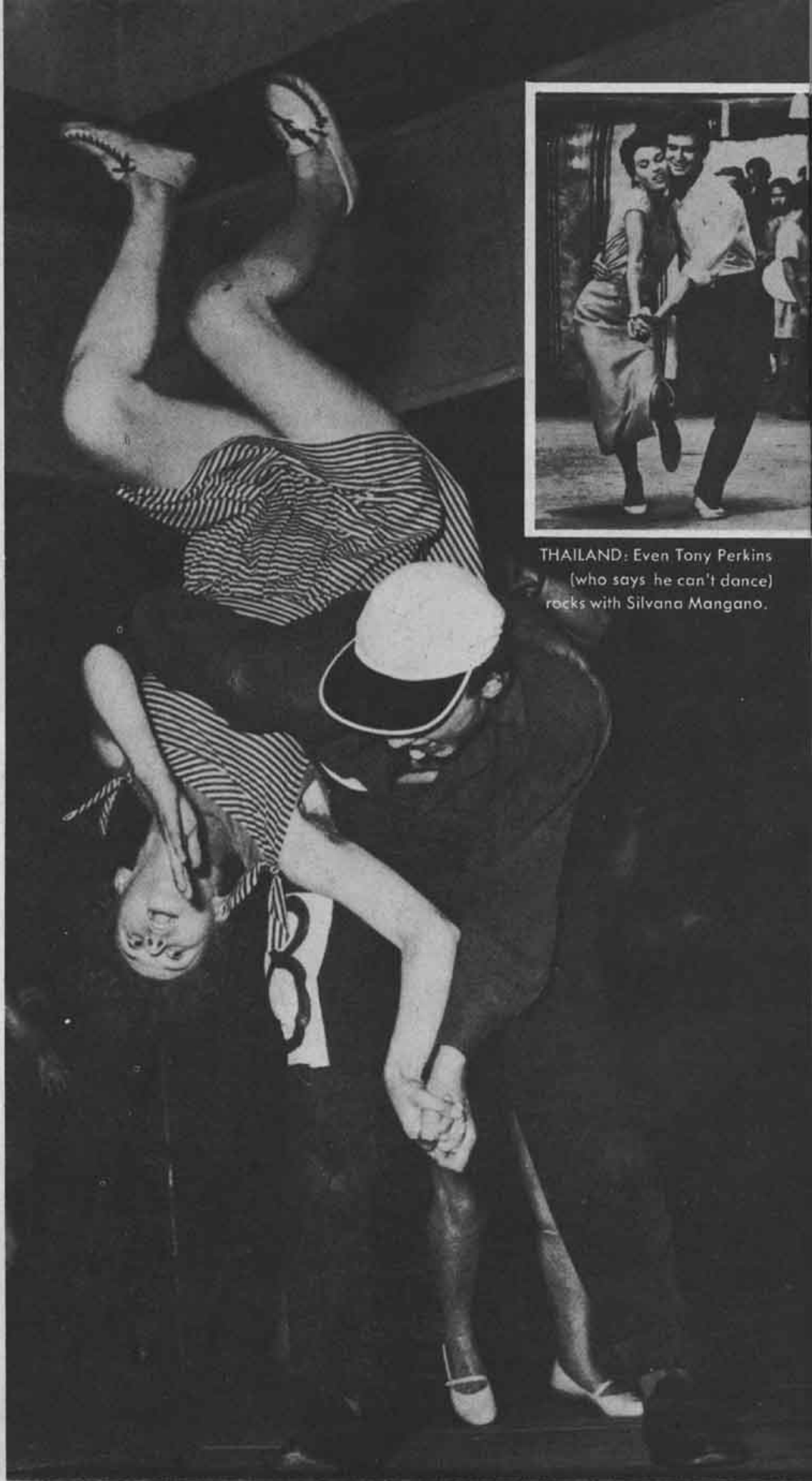
you find a more democratic relationship between entertainers and audience. But it's more than fans and stars joining together on performance. The artists who make the grade and the records that become the hit tunes are picked exclusively by the boys and girls themselves—youngsters whose loyalty at the record counter saved the careers of dozens of struggling artists in the early days when big name stars tried to steal the arrangements of then unknown rhythm and blues singers.

Because the kids rate you on talent alone many performers get their first TV breaks without run-

AUSTRALIA: Rocknroll champ Milton Mitchel gives his all at a dance contest in Sydney's famous Swing Club.



WEST GERMANY: In Berlin,  
rocknroll contestants get  
a little confused between  
The Rock and Lindy Hop.



THAILAND: Even Tony Perkins  
(who says he can't dance)  
rocks with Silvana Mangano.



JAPAN: Teenster GI and pretty Nippon doll rock together in Quonset hut.



ITALY: In Milan, teenagers do their own version of rocknroll.



FRANCE: In a Paris cellar club, Bohemian rockers do what they call the Tummy Squash.

ning up against race and age handicaps. A high percentage of the leading "Big Beat" artists and composers are between fourteen and nineteen years of age. Rock 'n' Roll is teenage in every way.

"We love Frankie Lymon and the Teenagers," you kids tell me. "They're kids like ourselves and they understand us."

Until Rock 'n' Roll came along the teen world revolved around three places—home, school and the street. At home and in school the rules were made by adults and almost all of them began with the word *don't*. In the street—well sometimes you tried to make your own rules and got into trouble.

"Rock 'n' Roll music keeps us off the streets," you write in letters to me. And I spin my platters on WINS from 6 to 10 PM, the hours when there used to be no place to go. Today in homes, at parties and yes, at dances of the New York City Youth Board, my rockin' deejay show sets the air vibrating with its simple ecstatic beat. The music of Rock 'n' Roll provides a wholesome outlet. Surrounded by atomic age tensions,

facing a future army hitch or stiff competition for jobs, all at an age when you're bursting with energy, you look for a place to turn. Rhythmic, pulsating music provides the answer.

"You feel good when you listen to Rock 'n' Roll," a girl told me. "Everybody *belongs*, if you know what I mean."

There's no fear of being a failure as a Rock 'n' Roll fan. The heavy beat engulfs everyone in the crowd. If you can clap your hands and move your feet you're *in*. The dancing is good exercise for everybody. As a guy you *might* make the varsity team. As a gal you *might* win a beauty contest while your girl friends placed way down the list, but *everyone* comes out on top with Rock 'n' Roll music. Everyone can dance and enjoy the beat.

Music industry spokesmen also evoke vivid images of praise for teenagers when they reminisce over the last few years. Joe Gale whose agency books the artists and Norman Orleck who edits *Cash Box*, the magazine that keeps tabs on new trends in rec-

ord sales, can tell you that it was the young people of America, themselves, who changed the sound of the pop tunes.

Even before I came along in 1954 and tapes of my show were aired from coast to coast, record distributors were already on the alert. The new generation was beginning to assert itself in an unexpected way. The record companies sensed that something big was about to happen to American popular music.

You kids did it by yourselves. First there were small explosions in middle-sized cities. At first Rock 'n' Roll could be heard only in Cleveland, then Newark. But wherever it was aired, record sales boomed. Wherever a live show was performed, you responded. Then, when I came to New York, it blossomed out like an exploding skyrocket. By August 1955, 8 of the top 60 tunes had that strange 12 bar form with the thumping afterbeat.

Fan mail and attendance at the dances proved that all this was the doing of the young set. An old

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## ALAN FREED

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geezers, asked if he dug Chuck Berry could only tell you that all the berries he knew grew on vines. But you youngsters had heard Chuck sing *Maybellene* and *Too Much Monkey Business*. The words resounded over school lunchroom tables.

One of the first tunes to really hit was *Shake, Rattle and Roll*. It went this way:

### SHAKE RATTLE AND ROLL

Charles Calhoun

Get out from that kitchen  
and rattle those pots and pans  
Get out from that kitchen  
And rattle those pots and pans.  
Well, roll my breakfast,  
'Cause I'm a hungry man.

Shake Rattle and Roll,  
Shake Rattle and Roll  
Shake Rattle and Roll  
Shake Rattle and Roll;  
You never do nothin' to save  
Your doggone soul.

Wearin' those dresses, your  
Hair done up so right,  
Wearin' those dresses, your  
Hair done up so right;  
You look so warm,  
But your heart is cold as ice.

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In an era when stage shows had lost a lot of popularity among adults, teenagers scraped together the pennies to break one box office record after another for Rock 'n' Roll performances. The crowds that spent \$220,000 in 9 days at the Brooklyn Paramount and have returned to half a dozen similar shows are all boys and girls. Today, when big dance bands starve, the rhythm and blues combos work 52 weeks a year.

And, very big around this time was *Tweedle Dee*.

### TWEEDLEE DEE

Winfield Scott

Tweedlee, tweedlee, tweedlee dee  
I'm as happy as can be;  
Jiminy Crickets, Jiminy Jack,  
You make my heart go clickity clack  
Tweedlee, tweedlee, tweedlee dee  
Tweedlee dee, tweedlee dee dee,  
Give it up, give it up, give your  
love to me.

Tweedlee dot, tweedlee dee dot,  
Gimme, gimme, gimme gimme give  
me all the love you got.

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## ALAN FREED

(continued from page 58)

If any skeptics doubted that the multiplied allowances of millions of teenagers created the box office success of Rock 'n' Roll, Hollywood would be the first to hand out credits where due. Columbia Pictures made \$3,000,000 on *Rock Around the Clock* which cost them only \$350,000 to make.

Later movies have scored similar successes. *Rock, Rock, Rock* rocked the cash registers as much as the fans and now *Don't Knock the Rock*, is making headlines and racking up record grosses wherever it is shown. I am tremendously enthusiastic about the reception that you have given to these pictures. All of this success has been in spite of the movie reviewers who consistently tag teenage pictures as class B or C films insofar as their artistic content is concerned.

I hope to change all this. I want to give the fellows and gals A films to enjoy, if I have to produce them myself. And that's exactly what I plan to do. As this magazine goes to press, I am preparing to invade filmdom to produce a Rock 'n' Roll film extravaganza.

Teenage money dictates sales successes outside the music field because of Rock 'n' Roll. Jackets, skirts, T-shirts, jeans, hats, nylon scarves, charm bracelets, bobby sox, lipsticks and sneakers with Rock 'n' Roll inscriptions on them are the big sellers in chain, drug and novelty stores. And a surprising development has been the huge sale of small rugs as opposed to big carpets for living rooms, dens and finished basements.

"We just roll 'em up when we want to rock," explains one dance fan.

Youngsters showed great maturity and understanding during the great copy-record scandal. When leading record companies tried to fool you kids into buying arrangements of Rock 'n' Roll tunes that had been copied note for note from originals done by authentic rhythm and blues artists, you fans listened to me and bought only the first released arrangement.

But this learning took time and for almost a year the artists suffered. One of the most phenomenal leaps to fame was taken by Fats Domino. Other companies copied his first hit record *Ain't*

*That A Shame*, and outsold him on the market. But it took just one synthetic and the kids were wise. Today he has one hit on top of another. No one has cared to ape his catchy *I'm Walkin'* and his new Imperial release has hits on both sides of the record: *It's You I Love* and *Valley of Tears*.

Little Richard is another artist who fell victim to the copy cats at first. A double of his *Tutti Frutti* by a leading record artist cut into his sales. But he pulled ahead with *Long, Tall Sally* and now like Fats, he's got a double hit on the Specialty label: *Lucille* on top and *Send Me Some Lovin'* on the flip side. In return for the loyal support by the young set, the companies that put out "Big Beat" musical recordings give their audiences their money's worth—hits on both sides of the discs!

Two wonderful gals, Lillian Briggs (who blows a mean trombone when she isn't using her tonsils for singing) and LaVern Baker, also were victims of the copy recorders. Miss Baker claims a loss of \$15,000 on an early hit that was copied. When they both appeared on my recent TV show, the audience showed that they remembered with their applause as Lillian Briggs did her first rhythm hit *I Want You To Be My Baby*. I introduced LaVern as the most copied artist of our day. Their later hits have more than made up for some of the early losses.

And don't forget Ivory Joe Hunter. His *Since I Met You Baby* really took hold and almost everything else he does these days is hot.

### SINCE I MET YOU BABY

Ivory Joe Hunter

Since I met you baby  
My whole life has changed  
Since I met you baby  
My whole life has changed  
And ev'rybody tells me  
That I am not the same.

Since I met you baby  
I'm a happy man  
Since I met you baby  
I'm a happy man  
I'm gonna try to please you  
In ev'ry way I can.

copyright 1954 by Progressive Music Co., Inc.

Rock 'n' Roll has come a long way in a short time. At this writing 46 of the top 60 tunes are "Big Beat" numbers. More and more popular singers are turning to rhythm tunes.

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## ALAN FREED

(continued from page 60)

Andy Williams, who joined me on my TV Rock 'n' Roll Revue, had a hit in *Butterfly*. Old names like The Platters continue in popularity with songs like *I'm Sorry*. Newer names become familiar. Ferlin Husky's *Gone* climbed fast.

To continue to bring the best of singers and arrangements to my audience is no easy task. In addition to keeping track of every development in the field (and that includes auditioning hundreds of records a month) I have to keep tracking down stars for the big In Person shows. Buddy Knox, who keeps the turntables spinning fast as he asks a gal to be his *Party Doll* on one record and tells you how to *Rock Your Little Baby to Sleep* on another, was a must for my show. But I had to get Pentagon clearance for Knox who wears the silver officer's bars of the U.S. Army. The *Del-Vikings* who just waxed the hit *Little Billy Boy* and of whom I am especially proud, are members of the U.S. Air Force.

In keeping the spins up for top performers I have no trouble programming Charlie Gracie. *Fabulous* is the name of his fabulous new release.

Even Frankie Caplin, one of the WINS engineers who spins discs for me found himself caught by the Rock 'n' Roll bug while sitting behind the control board. He scribbled out his own ditty, with help from Bill Rowne and Jimmy Stevens and now the deejays are starting to spin *One Sided Love*. It's sung by Billy Brando and goes...

*There's always one love that's true,*

*While the other has two,*

*That's in a one-sided love.*

*And there's always one heart that sighs,*

*For the lover who lies,*

*That's in a one-sided love.*

*Though lover dreams those*

*sweet dreams of tomorrow,*

*While the faker just takes all the love she can borrow,*

*Leaving your heart to pay the price,*

*Of a one-sided love.*

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So, everybody's getting into the act. And I say, the more the merrier.

Where does Rock 'n' Roll go from here? Only the size of your juke box is the limit and it's getting bigger every day. ●



**ALAN  
FREED  
PICKS:**

# the 12 top



**IVORY JOE HUNTER:**

*Love's a Hurting Game* and *Empty Arms* are the top Ivory Joe Hunter disks of the moment, but I consider him one of the "traditionalists" of RocknRoll. *Since I Met You Baby*, *I Need You So* and *I Almost Lost My Mind* place him in the rockin' Hall of Fame.



**JIMMY BOWEN:**

One of the youngest of my "12 Toppers", Jimmy Bowen headed up the Rhythm Orchids, a group which included Buddy Knox. Composer, bass player and singer, Jimmy has a talent and versatility that will carry him a long, long way.



**BUDDY KNOX:**

The *Party Doll* boy himself, Buddy Knox—Lieutenant Knox, I should say—is marching instead of rockin' with the beat these days. But we can expect to hear more of his unique singing style in the near future.

**THE DEL VIKINGS:**

Sensational's my word for the Del Vikings. These five men and a tune team up for a real smasher such as their currently top *Come Go With Me*.

**THE MOONGLOWS:**

A coming group that's strictly on the solid side, I put the Moonglows high on the list. They have one out now with *Shoo Doo Be Doo* and *So All Alone*.



# RocknRollers today

**FRANKIE LYMON AND THE TEENAGERS:**

I'd call this group the liveliest five around. Man, do they rock! *Why Do Fools Fall In Love* and *I Want You To Be My Girl* head their hit list.

**THE PLATTERS:**

Four guys and a gal make the big, big beat. Their *I'm Sorry* is as unforgettable as *The Great Pretender* and *Only You*. Just released—*The Platters, Volume III*, an album by this rockin' quintet.

**CHARLIE GRACIE:**

Charlie's big hit *Butterfly*, and his newer *Fabulous* have been around long enough for us to know what a talent he's got and I'm expecting some really great disks from this lad in the future.

(continued on following page)

# 12 top



**CHUCK BERRY:**

Chuck has a real hot one going for him now... *School Day*. And the man with the guitar has, I think, a movin' way with a song.



**FATS DOMINO:**

Fats is a natural for my top RocknRollers. He's gone over the 10 million record mark in the past three years and his *I'm Walkin'* and *Valley of Tears* is way up on all the hit lists.



**LITTLE RICHARD:**

This boy is what I'd call a real worker. He's gives his all every time he opens his mouth. *Lucille* and *Send Me Some Lovin'* are the latest from this real gone guy.



**LaVERN BAKER:**

They bill LaVern as "the rhythm in the blues" and I couldn't agree more. Her *Tweedle Dee Dee* is one of the all time greats in the field.

# THE BIG BEAT

READ ALAN FREED'S COLUMN  
EVERY MONTH IN CRAZE

THE networks are really jumping, thanks to your wonderful response to our first two ABC-TV Rock 'n' Roll Revue programs. The rating on the first show proves that almost a third of all television viewers were watching the entertainment and listening to our Rock 'n' Roll music.

I'm sure that a lot of moms and dads were in the living room along with you guys and gals. And I'll bet the beat had more than a few of them humming and clapping along with you.

Parents are naturally curious about Rock 'n' Roll and I hope they ask a lot of questions. Because by bringing our artists and our music into the homes in the early evening hours, we aim to show everyone in the family that this is a healthy kind of music with a beat that makes for perfectly natural and enjoyable listening.

These shows and this music is planned entertainment for the whole family. Today's Rock 'n' Roll has lyrics that are clean and easy-to-listen-to melodies. If you remind your folks that Rock 'n' Roll is to you what swing was to them, they'll be lots more understanding around the family dinner table.

Many of your mothers and fathers danced, as I did, to the big bands of the 1930's. I've got four lovely kids of my own and they're all Rock 'n' Roll fans. It's good music and it's expressive music, just the thing for growing youngsters.

\* \* \*

*In a great many communities, Rock 'n' Rollers have turned out to do a lot of important work helping worthy civic and charitable causes and combating delinquency. Write in and tell us about the activities in your town.*

\* \* \*

*Big movie doings. Academy Award winning director Dino DeLaurentis (who produced War and Peace and La Strada) is going to direct a big-budget Rock 'n' Roll documentary film that will star yours truly and a host of our Rock 'n' Roll artists.*

*We're going to film the picture both here in the United States and abroad. It will trace the history*

*of Rock 'n' Roll music going all the way back to the birth of the blues in America.*

*After we spend four weeks shooting scenes in New York, we'll go overseas and put our big Rock 'n' Roll stage show on in the major cities of Europe. Every one of your favorites will be in on this. I hope to have LaVern Baker and Chuck Berry. Scenes for the movie will be taken during the stage shows all over the continent. Our first stop is London, England.*

\* \* \*

English fans, by the way, are as hep as anyone at home. Schoolboys and girls, in what is the British equivalent of our high schools, rate Frankie Lyman and the Teenagers as tops.

My correspondents in London tell me that Little Richard, Guy Mitchell and Andy Williams are also favorites.

But the best reviews of all have gone to Fats Domino who got great press write-ups in London's *New Musical Express*. This is all the more amazing since Fats has never been in the British Isles.

Fats made his first big dent on the English this winter. In February three of his records became hits at the same time. There's been talk that he may be picked at some future date to portray Fats Waller when Waller's life is filmed.

\* \* \*

*Watch the way Rock 'n' Roll arrangements are changing. The basic 12-bar blues is getting some classy arrangements. There are big orchestras and a lot more choral work. Yet the basic beat remains the same.*

\* \* \*

THOUGHT FOR THE MONTH: DON'T BE A BUNNY! Bunnies are thoughtless kids who don't have an ear for music and don't want to be entertained, but come into theatres just to flip cigarettes down from the balconies. No bunnies wanted at our shows!!!

\* \* \*

*That's all for now. God Bless You, Everybody!!!*

Alan