

# record world

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75c

# Rock 'N Roll Revival

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**Rock and Roll: The Evolution  
Of a Revolution in Music**

It all started so quietly that no one really knew that it had begun (years later *everyone* knew). Even the record companies who made the hits that started it all were unaware that they were starting a trend that would last through two decades. Rock and roll was not anyone's hype; it happened because the kids made it happen; youth led and their elders followed.

Rock & roll did not burst full bloom on the record scene in the mid-1950s; it evolved gradually from Rhythm & Blues, starting back in the late 1940s and early 1950s. This was a period of violent change in pop music. The big bands had disappeared; jazz had started to withdraw into a cult status; Mitch Miller (remembered more now for his sing-alongs) was "revolutionizing" pop with new sounds, new gimmicks and new young talent. Country music was changing, too (at least lyrically), spurred by the genius of Hank Williams.

But it was in the R&B field that the greatest changes were in the making. Until World War II R&B was dominated by the three major firms (RCA Victor-Bluebird, Columbia-Okeh, Decca-Brunswick), a position they gave up during the war due to shortages of shellac for 78 rpm records. Post-war they concentrated mainly on pop and country music. Into this vacuum moved a number of young, aggressive and highly talented individuals who started their own fledgling R&B labels. They included Herman Lubinsky of Savoy-Regent, Art Rupe of Specialty, Lou Chudd of Imperial, Ike and Bess Berman of Apollo, Leo and Eddie Messner of Aladdin, the Braun Brothers of DeLuxe, Herb Abrahamson and Ahmet Ertegun of Atlantic—later joined by Jerry Wexler, Jules and Saul Bahari of RPM-Modern, Don Robey of Duke-Peacock, Syd Nathan of King-Federal and Leonard and Phil Chess of Chess Records.

### The Big Beat

These men, many of whom

acted as talent scouts, producers, song writers, arrangers and even engineers on recording sessions (and became salesmen after the product was made), molded the shape of R&B for the future, and in doing so created rock and roll. R&B was an outgrowth of country and urban blues, jazz licks and elements of pop music, with two outstanding, over-riding characteristics: a lot of bass and a big beat. Anyone who failed to hear the bottom or the beat on an R&B record was either deaf or dead, and few youngsters were either.

At the same time that these independent R&B labels were starting a great shift was occurring in geographic patterns among blacks. After World War II there were great migrations on the part of blacks from the rural South to Northern cities like New York and Chicago. This brought many talented young singers and musicians to the very cities where the new R&B labels had established their recording studios. Many of these artists wrote and performed their own material but where they did not their producers often did. Ahmet Ertegun of Atlantic has a score of tunes to his credit as Nugetre (Ertegun spelled backwards), and Leiber and Stoller, one of the key R&B producing teams of the 1950s, have written hits for the Coasters, Elvis, and dozens of other R&B stars.

In the 1920s and '30s and '40s much of what we call Rhythm & Blues today was known as "Race Series" or "Sepia Series" records. In the late 1940s, Billboard's music department (Editor Paul Ackerman and staffers Jerry Wexler and Hal Webman) decided the term "Race" records was distasteful. They polled record manufacturers for a more apt name and came up with Rhythm & Blues.

R&B of the 1950s, however, was not simply the "Race" music of the 1940s. The songs were more sophisticated and the backing was infinitely more varied and more complex, often featuring horns and a horn so-

lo, and always an amplified guitar and bass. Occasionally there was a chorus in the back singing the fills. Now and then there was a wild arrangement featuring an oboe or a cello. From time to time there were duets with a leading female and male R&B star. But always, no matter what, there was that big, big beat.

### Growing R&B Audience

By the time the 1950s started there was a considerable group of best-selling R&B artists with substantial followings. They included Louis Jordan, Dinah Washington, Joe Liggins, Roy Milton, the Ravens, the Orioles, Ivory Joe Hunter, Bull Moose Jackson, Wynonie Harris, Lonnie Johnson, Pee Wee Crayton, Memphis Slim, Jimmy Witherspoon, John Lee Hooker, Big Jay McNeely, Amos Milburn, Charles Brown, Johnny Otis, Little Esther, Lowell Fulson, Fats Domino, Roy Brown, Tiny Broadshaw, Ray Charles, Joe Turner, the Dominoes, the Clovers, Howlin' Wolf, Peppermint Harris, Percy Mayfield, Piano Red, Ruth Brown and B. B. King.

The following that these artists had, with rare exceptions like Louis Jordan and Dinah Washington, was mostly black. Basically records by these artists were made for a black audience and most of their sales were in black markets. Few downtown stores carried R&B records.

What was true of stores was also true of radio. Few pop stations ever played R&B records. They would play records by black artists (Nat Cole, Billy Eckstine, etc.) as long as the artist sang pop material, but hardly ever if the artist sang R&B tunes. Louis Jordan, with his novelty type songs or novelty hits like "Open The Door, Richard" did get pop play. But little else.

There was one way whites, as well as blacks, could get to hear R&B records. That was through R&B stations which usually broadcast only R&B with occasional spins of pop

records by soul brothers like Nat Cole and Billy Eckstine. It may have been difficult for a white youngster to get to a ghetto area to buy R&B records, but there was no problem in tuning into an R&B station. Every large city had them. They were usually white-owned but the disk jockeys, newsmen and occasionally the program directors were black. Since the station catered to the black market the dee jays could play all of the R&B records they chose.

White youngsters did tune in. Not a lot of them in 1950, but many. More in 1951 and more in 1952. They tuned in for almost the same reason that white kids tuned into independent (non-network) stations in the 1930s to hear music by bands like Duke Ellington, Count Basie, Andy Kirk, Jimmie Lunceford, Benny Goodman, Artie Shaw and the Dorseys. They couldn't hear the big bands on the network stations and swing bands had the guts and the beat that the kids wanted. In the 1950s the white kids wanted the beat of R&B.

They wanted the beat because the pop music scene was very pale. Mitch Miller and his stable of young artists at Columbia Records were creating the most exciting pop sounds around. But to a youngster of 13 it's understandable that "Come On-A-My House" or "I Saw Mommy Kissing Santa Claus" did not have the same impact as "Night Train" or "Good Lovin'." By 1953-54 there was a considerable group of white youngsters throughout the country who dug R&B, who listened to it on R&B stations and who purchased R&B records whenever they could find them.

The pop music scene was ripe for revolution. All it needed was a leader, someone to pick up the flag, get on his black horse and lead his troops to victory. A leader came out of the West . . . from Cleveland.

### Enter Alan Freed

Alan Freed was a disk jockey at radio station WJW in Cleveland.  
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land in the early 1950s. He played pop records, i.e. Count Basie, Tony Bennett, etc. His show had no particular rating and at that moment in his life Freed was an unlikely choice to lead the R&B revolution. One day he was in a local record shop that carried R&B hits. He was struck by the fact that so many young white kids were buying R&B disks. He decided to use a few of them on his program. The response was strong and Freed increased the dosage. Within a few weeks he made his program all R&B, and his ratings zoomed.

At this point Freed joined with Lew Platt, a veteran show business promoter, who took over Freed's management. With his help Freed began to stage R&B dances, first with records and then using live talent. Even in this day and age the success of these live shows in 1953-54 was absolutely incredible. Freed, using his own radio show to advertise his concerts, drew crowds of youngsters that ranged from 20,000 to 40,000 in various arenas and auditoriums in the Cleveland area. There were usually thousands of kids who couldn't get in and those that did get in found it like a Stones concert at Madison Square Garden—but with dancing. Freed had tapped the R&B roots of the white youngsters and the response was tumultuous.

From that point on Freed was at the center of the burgeoning R&B ferment until he was cut down by the payola scandals in 1959. His fame spread far outside the Cleveland area. Record men and radio men started to beat a path

to his and his manager's door.

Freed was not the only white disk jockey featuring R&B records at this time. In fact Hunter Hancock in Los Angeles, Clarence Herman (Poppa Stoppa) in New Orleans, Dewey Phillips on his Red, Hot & Blue show out of Memphis and Gene Nobles in Nashville were playing R&B records before Freed. Many record veterans attribute much of the interest in R&B among white youngsters in the South to the influence of Gene Nobles. His R&B show was carried by Nashville's WLAC, a powerful clear channel, non-directional station that covered 22 states in the South and Midwest.

With all this competition, and the competition of many outstanding black jockeys with R&B shows, why did Freed become the leader of the R&B revolution? Because Freed possessed to a truly extraordinary degree three qualities that overwhelmed the kids: he was dynamic, he was a showman and he was sincere. When Freed walked out on the stage he created the same kind of electricity as Mickey Mantle or Judy Garland. He was exciting; he had a flair for showmanship that was always right and always simpatico: he would bring out his wife (Jackie or later Inga) at the end of one of his stage shows to let his audience know he never could have done it without her help (which was true). He conceived the idea of beating on a telephone book to accompany the records he played, thus striking another blow for theatricality. And when he told the kids

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Martin Block, Record World's Editor-in-Chief Sid Parnes, Johnnie Ray

# All-Time Rock & Roll Hits

## 1950

### BLUE LIGHT BOOGIE

Louis Jordan  
Decca

### CRY BABY

Johnny Otis  
Regent

### CUPID'S BOOGIE

Little Esther  
Savoy

### DOUBLE CROSSING BLUES

Little Esther  
Savoy

### EVERYBODY'S SOMEBODY'S FOOL

Lionel Hampton  
Decca

### EVERYDAY I HAVE THE BLUES

Lowell Fulson  
Swingtime

### THE FAT MAN

Fats Domino  
Imperial

### HARD LUCK BLUES

Roy Brown  
DeLuxe

### I ALMOST LOST MY MIND

Ivory Joe Hunter  
MGM

### I NEED YOU SO

Ivory Joe Hunter  
MGM

### I ONLY KNOW

Dinah Washington  
Mercury

### I QUIT MY PRETTY MAMA

Ivory Joe Hunter  
King

### INFORMATION BLUES

Roy Milton  
Specialty

### LOVE DON'T LOVE NOBODY

Roy Brown  
DeLuxe

### MILLION DOLLAR SECRET

Helen Humes  
Modern

### MISTRUSTIN' BLUES

Little Esther  
Savoy

### PINK CHAMPAGNE

Joe Liggins  
Specialty

### RAG MOP

Doc Sausage  
Regal

### THREE TIMES SEVEN EQUALS

Johnny King  
Imperial

### WELL, OH WELL

Tiny Bradshaw  
King

### WHY DO THINGS HAPPEN TO ME

Roy Hawkins  
Modern

## 1951

### BABY LET ME HOLD YOUR HAND

Ray Charles  
Swingtime

### BAD BAD WHISKEY

Amos Milburn  
Aladdin

### BESAME MUCHO

Ray-O-Vacs  
Decca

### BEST WISHES

Roy Milton  
Specialty

### BLACK NIGHT

Charles Brown  
Aladdin

### BLOODSHOT EYES

Wynonie Harris  
King

### BLUE SHADOWS

Lowell Fulson  
Swingtime

### CASTLE ROCK

Johnny Hodges  
Mercury

### CHAINS OF LOVE

Joe Turner  
Atlantic

### CHICA BOO

Lloyd Glenn  
Swingtime

### COLD, COLD HEART

Dinah Washington  
Mercury

### DO SOMETHING FOR ME

The Dominoes  
Federal

### DON'T YOU KNOW I LOVE YOU

The Clovers  
Atlantic

### EVERY NIGHT ABOUT THIS TIME

Fats Domino  
Imperial

### FOOL, FOOL, FOOL

The Clovers  
Atlantic

### HOW MANY MORE YEARS

Howlin' Wolf  
Chess

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The Four Aces.

# Rock & Roll Revival

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that he was playing their music and he would defend it with his life (which in a way he did) they believed. They believed in his and their music and Freed believed in them. He became more than a disk jockey, he became their leader.

## The Big Apple

In 1954 Freed was hired by radio station WINS in New York to take over the station's evening hours, seven to 11 p.m. six nights a week. New York was definitely not an R&B town, in fact the ratings belonged mainly to the "good music" stations and the only kind of records New York stations broke were things like "Song from Moulin Rouge." Freed placed a telephone book on the table in the WINS Columbus Circle studios, started beating out the rhythm with his fist, played the tops in R&B releases and in just a few weeks had turned the town upside down, topping all other stations in ratings. Alan Freed fan clubs sprang up throughout the East. He was the new king, the king of R&B. He forced station after station in the area to program R&B records.

Before taking over the WINS slot in New York Freed threw his first concert in the New York area, at the Newark Armory, advertising it on his syndicated show over WNJR in Newark.

The show starred Buddy and Ella Johnson, the Moonglows, the Clovers and many other top R&B acts. The Newark Armory held about 8000 people jammed full. The night of the concert 10,000 kids, both black and white, wedged their way into the arena, while about 15,000

more milled outside. The cops were called out from all over the city and they had to close the Armory doors to keep out youngsters who tried to force their way in. At the concert in special seats near the stage were reps from Atlantic, Apollo, Mercury, Chess, Jubilee, King and other record labels. Not for another decade would any R&B concert in the New York area come close to Freed's Newark bash in size, excitement or enthusiasm.

After Freed had been on the air in New York for about six months he had an inspiration that was to have vast consequences for R&B music. He was casting about for a new name for his show, after losing, in a court action, the right to use the Moondog tag he had always used back in Cleveland. He decided to call his show "The Big Beat" and to call the music he played "Rock and Roll." In spite of objections to the latter he called it just that and in less than two months Rhythm & Blues had become rock and roll among his fans. And rock and roll or rock it has been ever since.

## R & B Surge

As the R&B surge continued the major companies tried to re-enter the field. Victor set up Groove Records. Columbia pushed its Okeh line. Decca tried hard on Coral/Brunswick and made an impression. But by 1954 the smaller independents, not so small now, had taken over the R&B scene. Chess, RPM-Modern, Specialty, King-Federal-DeLuxe, Savoy-Regent, Apollo and Atlantic had the

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Bob Austin, Publisher of Record World, and Bill Haley.

# Rock & Roll Hits

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## I GOT LOADED

Peppermint Harris  
King

## I WILL WAIT

The Four Buddies  
Savoy

## I'M IN THE MOOD

Johnny Lee Hooker  
Modern

## I'M WAITING JUST FOR YOU

Lucky Millinder  
King

## LITTLE RED ROOSTER

The Griffin Brothers  
Dot

## LOST LOVE

Percy Mayfield  
Specialty

## OLD TIME SHUFFLE

Lowell Fulson, Lloyd Glenn  
Swingtime

## PLEASE SEND ME SOMEONE TO LOVE

Percy Mayfield  
Specialty

## RED'S BOOGIE

Piano Red  
RCA Victor

## ROCKET #88

Jackie Brenston  
Chess

## ROCKIN' BLUES

Johnny Otis  
Savoy

## SEVEN LONG DAYS

Charles Brown  
Aladdin

## SIN

Four Aces  
Decca

## SIXTY MINUTE MAN

The Dominoes  
Federal

## SMOOTH SAILING

Ella Fitzgerald  
Decca

## "T" 99 BLUES

Jimmy Nelson  
RPM

## TEARDROPS FROM MY EYES

Ruth Brown  
Atlantic

## THREE O'CLOCK BLUES

B. B. King  
RPM

## WEEPING AND CRYING

The Griffin Brothers  
Dot

## 1952

## BOOTED

R. Gordon  
Chess

## CALL OPERATOR 210

Floyd Dixon  
Aladdin

## CRY

Johnny Ray  
Columbia

## DADDY, DADDY

Ruth Brown  
Atlantic

## EVERYDAY I HAVE THE BLUES

Joe Williams  
Checker

## FIVE LONG YEARS

Eddie Boyd  
Job

## 5-10-15 HOURS

Ruth Brown  
Atlantic

## GOIN' HOME

Fats Domino  
Imperial

## GOT YOU ON MY MIND

John Greer  
RCA Victor

## HAVE MERCY, BABY

The Dominoes  
Federal

## HEAVENLY FATHER

Edna McGriff  
Jubilee

## HEY, MISS FANNIE

The Clovers  
Atlantic

## I DON'T KNOW

Willie Mabon  
Chess

## I PLAYED THE FOOL

The Clovers  
Atlantic

## I'D BE SATISFIED

The Dominoes  
Federal

## I'LL DROWN IN MY TEARS

Sonny Thompson  
King

## I'M GONE

Shirley and Lee  
Aladdin

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Front row, from left: Jerry Wexler, Alan Freed, Ahmet Ertegun; second row, Buddy Johnson, Norman Orleck, Ella Johnson, Joe Turner, Mrs. Turner and Jackie Freed. At the St. Nicholas Arena, New York, 1955.

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field locked up. Atlantic had established itself as the hottest and biggest R&B company in the business with a solid line-up of hit makers including Ray Charles, Joe Turner, Ruth Brown, LaVern Baker, the Clovers, the Coasters, Chuck Willis and many more. Chess was the boss of the rural blues scene with artists like Jimmy Reed, John Lee Hooker, Howlin' Wolf, Bo Diddley and Chuck Berry. And all of the other labels had stars of their own, like Apollo with Five Royales, RPM with B. B. King, Imperial with Fats Domino, Specialty with Little Richard, Savoy with Napoleon Brown, Duke with Johnny Ace and King with Little Willie John.

Up to now the R&B hits were still subterranean; they were not played on pop stations to any real extent and only the hip record shops carried the R&B hits. But some were starting to spill over into the pop field, like "Gee" by the Crows, and the most important of all, "Sh-Boom" by the Chords on Atlantic's Cat label. "Sh-Boom," a wild novelty by a bird-styled R&B group, started to sell like any other hot R&B record when it was released in 1954. And then something happened. As Jerry Wexler put it when he called around the country to distributors and dealers, "The white kids are buying the record." And well they were. In spite of a "cover" record by the Crew-Cuts on Mercury, "Sh-Boom" by the Chords was a smash hit, selling in the hundreds of thousands and indicating even to skeptics that R&B was the wave of the future.

Not able to quickly take over

the R&B scene with their own records, many of the pop firms adopted a new tactic, covering the R&B hits. They would take one of their strongest white artists or groups, use the same arrangement as the original hit, and then put out a cover version of their own. In the beginning some of the covers outsold the original hits. The Crew Cuts' "Sh-Boom" passed that by the Chords; Georgia Gibbs' versions of "Dance with Me Henry" and "Tweedle Dee" outsold those by Etta James and LaVern Baker, respectively.

Other memorable covers include Pat Boone's version of Fats Domino's "Ain't It a Shame" and his cover of Little Richard's "Long Tall Sally" and "Tutti Frutti." Peggy Lee covered Little Willie John's "Fever" but Willie John's version nevertheless was a big seller. The young fans soon proved they wanted the original and only the original and son cover versions faded away.

## White Rock & Roll

Meanwhile, what was happening on the R&B scene was not lost on white acts, young or old. The young acts dug the R&B scene and they started to emulate the sounds, the style and the rhythm patterns of the best R&B singers and musicians. The older acts, whether they liked R&B or not, realized what was happening and began to incorporate some parts of the R&B style into their material, vocal work or arrangements. Many of the singers, young, old or in-between, pop

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Frankie Lyman and the Teenagers, New York Paramount, 1954.



# Rock & Roll Hits

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## I'M GONNA PLAY THE HONKY TONKS

Maxie Adams  
Peacock

## JUKE

Little Walter  
Checker

## LOWDY MISS CLAWDY

Lloyd Price  
Specialty

## LET'S CALL IT A DAY

Lula Reed  
King

## MIDDLE OF THE NIGHT

The Clovers  
Atlantic

## MY SONG

Johnny Ace  
Duke

## MY STORY

Chuck Willis  
Okeh

## NIGHT TRAIN

Jimmy Forrest  
United

## NO MORE DOGGIN'

Roy Jordan  
RPM

## ONE MINT JULEP

The Clovers  
Atlantic

## OOH, OOH, OOH

Lloyd Price  
Specialty

## PORT OF RICO

Illinois Jacquet  
Mercury

## ROCK ME ALL NIGHT LONG

The Ravens  
Mercury

## SAD HOURS

Little Walter  
Chess

## SWEET SIXTEEN

Joe Turner  
Atlantic

## TELL ME WHY

Four Aces  
Decca

## TING-A-LING

The Clovers  
Atlantic

## YOU KNOW I LOVE YOU

B. B. King  
Modern

## BABY, DON'T DO IT

The Five Royales  
Apollo

## BLUES WITH A FEELING

Little Walter  
Checker

## THE CLOCK

Johnny Ace  
Duke

## CRAWLIN'

The Clovers  
Atlantic

## CRYING IN THE CHAPEL

The Orioles  
Jubilee

## DON'T DECEIVE ME

Chuck Willis  
Okeh

## DREAM GIRL

Jesse and Marvin  
Specialty

## DRUNK

Joe Liggins  
Specialty

## FEELIN' GOOD

Little Junior  
Sun

## GABBIN' BLUES

Big Maybelle  
Okeh

## GET IT

The Royals  
Federal

## GOIN' TO THE RIVER

Fats Domino  
Imperial

## GOOD LOVIN'

The Clovers  
Atlantic

## HELP ME, SOMEBODY

The Five Royales  
Apollo

## HONEY HUSH

Joe Turner  
Atlantic

## HOUND DOG

Willie Mae Thornton  
Peacock

## I HAD A NOTION

Joe Morris  
Herald

## I'LL BE TRUE TO YOU

Faye Adams  
Herald

## I'M MAD

Willie Mabon  
Chess

## I LET ME GO HOME WHISKEY

Amos Milburn  
Aladdin

## 1953

## AIN'T IT A SHAME

Lloyd Price  
Specialty

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The Platters, 1957

# Rock & Roll Revival

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or country, started singing in a style that could be called either Southern or black, depending on your point of view.

Johnny Ray was one of the earliest white progenitors of the R&B-oriented style. Ray made no secret of the fact that he had gleaned his emotional style from black performers and gave credit to Little Miss Cornshucks for his delivery. His early recordings, like "Cry" and "Walkin' My Baby Back Home," were fine examples of a white artist singing R&B.

The most important white Rock & Roll Combo of the mid-1950s was Bill Haley and the Comets whose great hit "Rock Around the Clock" exploded on the world in 1955. This record, which by now is one of the biggest selling singles in the history of the industry, was a watershed for rock & roll. It was the theme song of the rock & roll generation, their symbol of the musical revolution. Haley and company had many hits after "Rock Around the Clock," like "Shake, Rattle & Roll," "See You Later Alligator," "Razzle Dazzle" but it was and is "Rock Around the Clock" that lives on in all rock fans' hearts. It marked the first time that a white act had captured the hearts, the minds and the emotions of R&B fans.

Until Elvis . . . who captured everybody.

## Elvis Arrives

The Elvis Presley story has been told so many times that Elvis, Colonel Parker, Sam Phillips and Steve Sholes, Sun Records and RCA Victor are now enshrined on a mountain

top like the scene where Moses received the Ten Commandments. Anyone with any interest in rock and roll is aware of Elvis' impact on pop music, aware that he helped chart the course of pop music for over a decade.

But it's hard to forget the incredible excitement that Elvis caused with his first record on RCA Victor, "Heartbreak Hotel," and his weekly TV appearances on "The Dorsey Brothers Show" (The summer replacement for the Jackie Gleason TV show). Not in a generation had any male singer been sighed over, screamed over, freaked over like Elvis. His records were topics of conversation in the business and on the street. Every release was anticipated breathlessly by dealers as well as fans, and his fans encompassed males as well as females.

If Alan Freed led the way toward the acceptance of rock and roll it was Elvis who led the way toward the acceptance and adulation of the rock and roll performer. Elvis made rock and roll respectable to his generation, to rock fans and to young men (in this country and England) who looked forward to becoming rock and roll artists. If a young man from a respectable blue collar family in a conservative Southern city could sing black music the way black singers did and become famous and rich doing it, then any other white lad could do the same. (Listen to some of Presley's early recordings of blues classics and then listen

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Record World's Publisher Bob Austin, the Everly brothers (second from left and second from right), Archie Bleyer, Record World's Editor-in-Chief Sid Barnes.

# Rock & Roll Hits

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## MERCY, MR. PERCY

Varetta Dillard

Savoy

## NADINE

The Coronets

Chess

## ONE SCOTCH, ONE BOURBON, ONE BEER

Amos Milburn

Aladdin

## PLEASE DON'T LEAVE ME

Fats Domino

Imperial

## PLEASE LOVE ME

B. B. King

RPM

## RED TOP

King Pleasure

Prestige

## SAVING MY LOVE FOR YOU

Johnny Ace

Duke

## SHAKE A HAND

Faye Adams

Herald

## SOFT

Tiny Bradshaw

King

## SOMETHING'S WRONG

Fats Domino

Imperial

## THIRD DEGREE

Eddie Boyd

Chess

## TOO MUCH LOVIN'

The Five Royales

Apollo

## WILD, WILD YOUNG MAN

Ruth Brown

Atlantic

## WOKE UP THIS MORNING

B. B. King

RPM

## HONEY LOVE

Clyde McPhatter

Atlantic

## HURTS ME TO MY HEART

Faye Adams

Herald

## I DIDN'T WANT TO DO IT

The Spiders

Imperial

## I DON'T HURT ANYMORE

Dinah Washington

Mercury

## I'M READY

Muddy Waters

Chess

## I'M YOUR HOOCHIE COOCHIE MAN

Muddy Waters

Chess

## JUST MADE LOVE TO ME

Muddy Waters

Chess

## LITTLE MAMA

The Clovers

Atlantic

## LOVEY DOVEY

The Clovers

Atlantic

## MAMBO BABY

Ruth Brown

Atlantic

## RECONSIDER BABY

Lowell Fulson

Checker

## SEXY WAYS

The Midnighters

Federal

## SHAKE, RATTLE AND ROLL

Joe Turner

Atlantic

## SH-BOOM (LIFE COULD BE A DREAM)

The Chords

Cat

## SH-BOOM

Crewcuts

Mercury

## SINCERELY

The Moonglows

Chess

## SUCH A NIGHT

Clyde McPhatter

Atlantic

## THINGS THAT I USED TO DO

Guitar Slim

Specialty

## WHAT A DREAM

Ruth Brown

Atlantic

## WORK WITH ME ANNIE

The Midnighters

Federal

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## 1954

## ANNIE HAD A BABY

The Midnighters

Federal

## EARTH ANGEL

The Penguins

Dootone

## GEE

The Crows

Rama 5

## GOODNIGHT, WELL IT'S TIME TO GO

The Spaniels

Vee Jay

## GOT MY EYES ON YOU

(SEE EVERYTHING YOU DO)

The Clovers

Atlantic

## HEARTS OF STONE

The Charms

DeLuxe



Duane Eddy, Dick Clark

# Rock & Roll Revival

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to the original version of the tune and be startled by the closeness of Elvis' version). Perhaps the greatest tribute to Elvis, beside his 48 gold records and his sales of \$100 million and his two dozen hit movies, is the fact that he opened the door for hundreds or even thousands of white rock and roll performers who followed in his footsteps. 15 years later Elvis is still making million sellers while most of his contemporaries (with rare exceptions like Ray Charles, James Brown and B. B. King) have faded off the best-selling charts.

Many of the white singers imitated Elvis vocally and erotically, doing the bumps and grinds that so horrified parents watching Elvis on the Ed Sullivan show. Not since Frank Sinatra made it so big in the 1940s had so many singers tried to emulate the leader. Just as every male singer of the 1940s had a touch of the Sinatra style, so scores of male singers in the 1950s gave their vocals a little touch of the Elvis emotional excitement. Few of these imitators, like few of the Sinatra imitators, made it.

Right behind Elvis and moving on were Ronnie Hawkins, Johnny Cash, Jerry Lee Lewis, Carl Perkins and Charlie Rich, all from the Sun Records stable, and all from the country field. And also the Everly Brothers, Bobby Darin, the Diamonds, Paul Anka, the Crickets, Buddy Holly, Ricky Nelson, Bill Black, Jimmy Rogers, Buddy Knox, Big Bopper, Duane Eddy, Ritchie Valens, Frankie Avalon and Roy Orbison. Rock and roll was now fully integrated.

In spite of Elvis, white singers and groups, country or pop, did not take over rock and roll. In fact, after Elvis happened more black acts than ever came to the fore and even began to obtain bookings on the Ed Sullivan and Perry Como TV shows. Among the outstanding black rock and roll acts whose audiences grew after Elvis were, in general order of appearance, Ray Charles, Fats Domino, the Drifters, Little Willie John, B. B. King, The Clovers, Chuck Willis, Little Richard, James Brown, Ivory Joe Hunter, LaVern Baker, Chuck Berry, Bobby Blue Bland, the Coasters, Sam Cooke, the Platters and Dinah Washington. Many new black artists came to the fore after 1956, including Brook Benton, Jackie Wilson, Jerry Butler, Marv Johnson, Hank Ballard & the Midnighters, The Miracles, Gladys Knight & the Pips, Ike & Tina Turner, Mickey & Sylvia, the Mar-Keys, the Shirelles, the Marvellettes, Chubby Checker, Dee Clark, Ben E. King, King Curtis, the Isley Brothers, Mary Wells, Barbara Lynn, Little Stevie Wonder, Martha & the Vandellas, the Crystals, the Impressions, Aretha Franklin and the Four Tops.

## Rock & Roll Forever

By the beginning of 1957 everything was rock and roll. Alan Freed was running Christmas, Easter and 4th of July shows at the Brooklyn Paramount or New York Paramount theaters. Every show featured both black and white performers, and every show set new records for the theaters in-

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From left: Jerry Wexler, Ruth Brown, Clyde McPhatter, LaVerne Baker, Ahmet Ertegun, 1957.

# Rock & Roll Hits

(Continued from page 36)

## YOU UPSET ME BABY

B. B. King  
RPM

## YOUR CASH AIN'T NOTHING BUT TRASH

The Clovers  
Atlantic

## YOU'RE SO FINE

Little Walter  
Checker

## YOU'RE STILL MY BABY

Chuck Willis

## 1955

## AIN'T IT A SHAME

Fats Domino  
Imperial

## AIN'T THAT A SHAME

Pat Boone  
Dot

## ALL BY MYSELF

Fats Domino  
Imperial

## ALL AROUND THE WORLD

Little Willie John  
King

## AT MY FRONT DOOR

The Eldorados  
Vee Jay

## COME BACK

Ray Charles  
Atlantic

## DON'T BE ANGRY

Napoleon Brown  
Savoy

## DON'T START ME TALKIN'

Sonny Boy Williamson  
Checker

## THE DOOR IS STILL OPEN

The Cardinals  
Imperial

## EVERYDAY I HAVE THE BLUES

Count Basie  
Clef

## FEEL SO GOOD

Shirley and Lee  
Aladdin

## FLIP FLOP AND FLY

Joe Turner  
Atlantic

## FOOL FOR YOU

Ray Charles  
Atlantic

## HANDS OFF

Jay McShann  
Vee Jay

## HIDE AND SEEK

Joe Turner  
Atlantic

## I CAN SEE EVERYBODY'S BABY

Ruth Brown  
Atlantic

## I HEAR YOU KNOCKIN'

Smiley Lewis  
Imperial

## I'M A MAN

Bo Diddley  
Checker

## IT'S LOVE BABY

Louis Brooks  
Excello

## I'VE GOT A WOMAN

Ray Charles  
Atlantic

## LING, TING, TONG

The Five Keys  
Capitol

## MAYBELLENE

Chuck Berry  
Chess

## MY BABE

Little Walter  
Checker

## ONLY YOU

The Platters  
Mercury

## PLAY IT FAIR

LaVern Baker  
Atlantic

## PLEDGING MY LOVE

Johnny Ace  
Duke

## POOR ME

Fats Domino  
Imperial

## ROCK AROUND THE CLOCK

Bill Haley & Comets  
Decca

## SOLDIER BOY

The Four Fellows  
Glory

## STEAMBOAT

The Drifters  
Atlantic

## STORY UNTOLD

The Nutmegs  
Herald

## THAT'S ALL I NEED

LaVern Baker  
Atlantic

## THIRTY DAYS

Chuck Berry  
Chess

## TUTTI-FRUTTI

Little Richard  
Specialty

## TWEEDLEE DEE

LaVern Baker  
Atlantic

## WALLFLOWER (DANCE WITH ME HENRY)

Etta James  
Modern

(Continued on page 40)



The Shirelles

# Rock & Roll Revival

(Continued from page 38)

volved. Freed was also starring in rock and roll pictures, pictures with no plots but with lots of artists lip-synching their records. Almost every movie company had a rock pic in preparation.

Dick Clark was making Philadelphia a haven for record promotion men and artists with his national TV show, "American Bandstand," featuring the latest rock and roll records and the latest dances by the kids. Everybody tuned in to see the teenagers dance, especially the girl teenagers. Many Philadelphia area acts got their first break on the Dick Clark show, including Fabian, Frankie Avalon and Connie Francis.

Bandstand shows sprang up all over the place, with practically every major city with a local show of its own. And record hops burgeoned, with rock and roll deejays running hops on Friday and Saturday nights at the local high school, auditorium or gymnasium. Department stores were playing rock and roll records at teen-age fashion shows. Psychiatrists were describing rock and roll as a "communicable disease" and a sign of adolescent rebellion. "Insecurity and rebellion," said one good Doctor, "impels teenagers to affect 'ducktail' haircuts, wear zootsuits (!) and carry on boisterously at rock and roll affairs." Dr. Francis J. Braceland called rock and roll a "cannibalistic and tribalistic" form of music.

Some of the most astute executives in the record industry predicted that rock and roll would never last. A few even refused to recognize that there was a rock trend. Old-line mu-

sic publishers objected to the songs, calling them unmelodic and juvenile. Every comic had an "Elvis the Pelvis" takeoff. "You Ain't Nothin' But a Hound Dog" became the comedy routine of the year. But even with all the derision Rock & Roll rolled on, sweeping all before it.

As rock and roll boomed, more and more labels entered this area of the business. From 1955 on the old-line labels were joined by Morris Levy's Roulette label (with hit-makers Buddy Knox, Joe Williams and Jimmy Rogers); Motown Records, Berry Gordy's label, which has turned into one of the country's Top 10 disk firms; Florence Greenberg's Scepter label which has had great success especially with Dionne Warwick; Cameo-Parkway Records, which had scores of hits by Bobby Rydel and others and started the whole dance scene with Chubby Checker's "Twist" recordings; George Goldner's various labels like Gee (the Crows) and Rama, and later Gone and End, and Larry Utal's Madison label, a precursor of his hot Bell Records label of the 1960s.

## Payola!

Rock and roll reigned throughout the '50s and moved toward the '60s with plenty of steam. Then the payola investigations broke and many of the country's most popular rock disk jockeys were accused of accepting money to play certain records.

Radio stations, especially the Top 40s, pulled in their horns on rock and roll. They cut

(Continued on page 42)



# Rock & Roll Hits

(Continued from page 38)

## WHAT'CHA GONNA DO?

The Drifters  
Atlantic

## WHEN YOU DANCE

The Turbans  
Herald

## WHY DON'T YOU WRITE ME?

The Jacks  
RPM

## YOU DON'T HAVE TO GO

Jimmy Reed  
Vee Jay

## 1956

## AIN'T GOT NO HOME

Clarence Henry  
Argo

## AIN'T THAT LOVIN' YOU, BABY

Jimmy Reed  
Vee Jay

## BAD LUCK

B. B. King  
RPM

## BLUEBERRY HILL

Fats Domino  
Imperial

## BLUE MONDAY

Fats Domino  
Imperial

## BLUE SUEDE SHOES

Carl Lee Perkins  
Sun

## BO-WEEVIL

Fats Domino  
Imperial

## DEVIL OR ANGEL

The Clovers  
Atlantic

## DON'T BE CRUEL

Elvis Presley  
RCA Victor

## DON'T BLAME IT ON ME

Fats Domino  
Imperial

## DROWN IN MY TEARS

Ray Charles  
Atlantic

## EDDIE, MY LOVE

The Teen Queens  
RPM

## FEVER

Little Willie John  
King

## FLYING SAUCER

Buchanan & Goodman  
Universe

## HALLELUJAH, I LOVE HER SO

Ray Charles  
Atlantic

## HEARTBREAK HOTEL

Elvis Presley  
RCA Victor

## HEY, DOLL BABY

The Clovers  
Atlantic

## HONKY TONK (Parts I and II)

Bill Doggett  
King

## HOUND DOG

Elvis Presley  
RCA Victor

## I ALMOST LOST MY MIND

Pat Boone  
Dot

## I FEEL GOOD

Shirley and Lee  
Aladdin

## I'LL BE HOME

Pat Boone  
Dot

## I'M IN LOVE AGAIN

Fats Domino  
Imperial

## IT'S TOO LATE

Chuck Willis  
Atlantic

## I WANT YOU TO BE MY GIRL

The Teen Agers  
Gee

## I WANT YOU, I NEED YOU, I LOVE YOU

Elvis Presley  
RCA VICTOR

## JUST WALKING IN THE RAIN

Johnnie Ray  
Columbia

## LET THE GOOD TIMES ROLL

Shirley and Lee  
Aladdin

## LONG TALL SALLY

Little Richard  
Specialty

## LOVE ME TENDER

Elvis Presley  
RCA Victor

## MAGIC TOUCH

Platters  
Mercury

## MY PRAYER

Platters  
Mercury

## OH, WHAT A NIGHT

The Dels  
Vee Jay

## ON MY WORD OF HONOR

B. B. King  
RPM

## PLEASE, PLEASE, PLEASE

James Brown  
Federal

(Continued on page 42)

**in Person!**  
**ALAN FREED**  
leading a STAGE SHOW of  
**ROCK 'N' ROLL STARS!**

**ALAN DALE**  
**ALAN FREED**  
**FRANKIE LYDON AND THE TEENAGERS**  
**BUDDY KNOX**  
**THE PLATTERS**  
**RUTH BROWN**  
**JIMMY BOWEN**  
**THE CLEFSTONES**  
**NAPPY BROWN**  
**THE CADILLACS**  
**BOBBY CHARLES**  
**MAUREEN CANNON**

**ALAN FREED ROCK 'N' ROLL ORCH.**  
featuring Big Al Sears and Sam The Man Taylor  
ON SOLELY  
DORIS ROY 'ELL MOVIE 1957  
**BILL HALEY**  
**Don't Knock The Rock**  
**ALAN DALE ALAN FREED**

**ENTRANCE TO THEATRE FROM GARAGE ONLY**

# Rock & Roll Hits

(Continued from page 40)

## READY TEDDY

Little Richard  
Specialty

## SEE YOU LATER, ALLIGATOR

Bill Haley & Comets  
Decca

## SEVEN DAYS

Clyde McPhatter  
Atlantic

## SINCE I MET YOU, BABY

Ivory Joe Hunter  
Atlantic

## SLOW WALK

Sil Austin  
Mercury

## SO LONG

Fats Domino  
Imperial

## SPEEDOO

The Cadillacs  
Josie

## STILL

LaVern Baker  
Atlantic

## STRANDED IN THE JUNGLE

The Cadets  
Modern

## SWEET LITTLE ANGEL

B. B. King  
RPM

## THE GREAT PRETENDER

Platters  
Mercury

## A THOUSAND MILES AWAY

The Heartbeats  
Rama

## TOO MUCH MONKEY BUSINESS

Chuck Berry  
Chess

## TREASURE OF LOVE

Clyde McPhatter  
Atlantic

## WHY DO FOOLS FALL IN LOVE?

The Teen Agers  
Gee

# 1957

## ALL SHOOK UP

Elvis Presley  
RCA Victor

## BE BOP BABY

Ricky Nelson  
Imperial

## BONY MARONIE

Larry Williams  
Specialty

## BYE BYE LOVE

The Everly Brothers  
Cadence

## C. C. RIDER

Chuck Willis  
Atlantic

## COME GO WITH ME

The Del Vikings  
Dot

## DIANA

Paul Anka  
ABC-Paramount

## EMPTY ARMS

Ivory Joe Hunter  
Atlantic

## FARTHER UP THE ROAD

Bobby Blue Bland  
Duke

## HAPPY HAPPY BIRTHDAY BABY

The Tune Weavers  
Checker

## HONEYCOMB

Jimmie Rodgers  
Roulette

# Rock & Roll Revival

(Continued from page 40)

down on rock records and cut out records they called too wild or too "raunchy." They stopped individual disk jockeys from programming their own records and set up committees to pick the disks. They waited until a rock record happened on local R&B stations before they played it. All of these factors cut down on the rock and roll excitement and led to a generally dull recording scene. In fact, it wasn't until the Beatles broke the record business wide open in 1964 that the old excitement returned.

## Looking Back

In 1969 a curious thing happened. The old rock and roll stars of the 1950s were suddenly in demand at concerts and festivals everywhere. Veteran artists who had been playing little clubs in small towns or who had gone into other vocations were summoned to appear at Festivals in the Midwest, New England, the West Coast. In New York there was a series of rock and roll revivals. Record companies re-issued albums and tapes by rock stars of the 1950s. Even the Fillmores East and West, the hippest of all the rock palaces

and always in the market for new talent, were booking many of the veteran names of the 1950s.

What caused this sudden rock and roll revival? Nostalgia? Sentiment? Partly nostalgia. Partly sentiment. But something else, too. In looking back at rock and roll of the 1950s and in listening to the 1950s Oldies But Goodies on radio everyone has suddenly remembered that it was fun. FUN! Compared to some of the cerebral rock of today—or acid rock or head rock or some other complicated and complex form of rock—it was much more enjoyable to listen to Bill Haley and the Comets do "Rock Around the Clock" or watch Little Richard sing "Long Tall Sally." Primitive, perhaps, but also great to dance to. And if they were appearing at an Alan Freed or a Murray the K show no one cared if anyone shouted or yelled during the performance or if members of the audience got up to dance in the aisles.

Whenever pop music becomes too complicated a simpler form comes along to replace it. That could be what is happening now.



**I'M WALKIN'**  
Fats Domino  
Atlantic

**JAILHOUSE ROCK**  
Elvis Presley  
RCA Victor

**JENNY, JENNY**  
Little Richard  
Specialty

**JIM DANDY**  
LaVern Baker  
Atlantic

**JUST BECAUSE**  
Lloyd Price  
ABC-Paramount

**JUST TO HOLD MY HAND**  
Clyde McPhatter  
Atlantic

**KEEP A-KNOCKIN'**  
Little Richard  
Specialty

**LITTLE BITTY PRETTY ONE**  
Thurston Harris  
Aladdin

**LITTLE DARLIN'**  
The Diamonds  
Mercury

**LOVE IS STRANGE**  
Mickey and Sylvia  
Groove

**LUCILLE**  
Little Richard  
Specialty

**MARIANNE**  
Easy Riders  
Columbia

**MR. LEE**  
The Bobbettes  
Atlantic

**MY SPECIAL ANGEL**  
Bobby Helms  
Decca

**NEXT TIME YOU SEE ME**  
Little Junior Parker  
Duke

**OVER THE MOUNTAIN**  
Johnnie and Joe  
Chess



Elvis Presley

**PARTY DOLL**  
Buddy Knox  
Roulette

**RAUNCHY**  
Bill Justis  
Philips

**SCHOOL DAY (RING RING GOES THE BELL)**  
Chuck Berry  
Chess

**SEARCHIN'**  
The Coasters  
Atlantic

**SHORT FAT FANNIE**  
Larry Williams  
Specialty

**SILHOUETTES**  
The Rays  
Cameo

**TEDDY BEAR**  
Elvis Presley  
RCA Victor

**TEEN AGE CRUSH**  
Tommy Sands  
Capitol

**THAT'LL BE THE DAY**  
The Crickets  
Brunswick

**TOO MUCH**  
Elvis Presley  
RCA Victor

**TREAT ME NICE**  
Elvis Presley  
RCA Victor

**VALLEY OF TEARS**  
Fats Domino  
Imperial

**WAKE UP LITTLE SUSIE**  
The Everly Brothers  
Cadence

**WITHOUT LOVE**  
Clyde McPhatter  
Atlantic

**WHOLE LOT OF SHAKIN' GOING ON**  
Jerry Lee Lewis  
Sun

**YOU SEND ME**  
Sam Cooke  
Keen

**YOUNG BLOOD**  
The Coasters  
Atco

**YOUNG LOVE**  
Sonny James  
Capitol

## 1958

**ALL I HAVE TO DO IS DREAM**  
The Everly Brothers  
Cadence

**AT THE TOP**  
Danny and the Juniors  
ARC-Paramount

**BIG MAN**  
Four Preps  
Capitol

**BIRD DOG/DEVOTED TO YOU**  
Everly Brothers  
Cadence

**BOOK OF LOVE**  
The Monotones  
Argo

(Continued on page 50)



Chuck Berry



Paul Anka and Ed Sullivan

# Rock & Roll Hits

(Continued from page 42)

## **BUZZ, BUZZ, BUZZ**

The Hollywood Flames

Ebb

## **CHANTILLY LACE**

Big Bopper

Mercury

## **DO YOU WANT TO DANCE**

Bobby Freeman

Josie

## **DON'T**

Elvis Presley

RCA Victor

## **DON'T LET GO**

Roy Hamilton

Epic

## **ENDLESS SLEEP**

Jody Reynolds

Liberty

## **FEVER**

Peggy Lee

Capitol

## **FOR YOUR LOVE**

Ed Townsend

Capitol

## **GET A JOB**

The Silhouettes

Ember

## **GREAT BALLS OF FIRE**

Jerry Lee Lewis

Sun

## **I'LL COME RUNNING BACK TO YOU**

Sam Cooke

Specialty

## **JENNY-LEE**

Jan and Arnie

Arwin

## **JOHNNY B. GOODE**

Chuck Berry

Chess

## **HARD HEADED WOMAN**

Elvis Presley

RCA Victor

## **JUST A DREAM**

Jimmy Clayton

Ace

## **LITTLE STAR**

The Elegants

APT

## **A LOVER'S QUESTION**

Clyde McPhatter

Atlantic

## **MAYBE**

The Chantels

End

## **MY TRUE LOVE**

Jack Scott

Carlton

## **OH JULIE**

The Crescendos

Nasco

## **PEGGY SUE**

Buddy Holly

Coral

## **POOR LITTLE FOOL**

Ricky Nelson

Imperial

## **RAUNCHY**

Bill Justis

Philips

## **REBEL-'ROUSER**

Duane Eddy

Jamie/Guyder

## **ROCKIN' ROBIN**

Bobby Day

Class

## **SHORT SHORTS**

The Royal Teens

ABC-Paramount

## **SPLASH SPLASH**

Bobby Darin

Atco

## **THE STROLL**

The Diamonds

Mercury

## **SWEET LITTLE SIXTEEN**

Chuck Berry

Chess

## **TALK TO ME, TALK TO ME**

Little Willie John

King

## **TEARS ON MY PILLOW**

Little Anthony & Imperials

Gone/End

## **TEQUILLA**

The Champs

Challenge

## **TO BE LOVED**

Jackie Wilson

Brunswick

## **TO KNOW HIM IS TO LOVE HIM**

Teddy Bears

Dore

## **TOPSY II**

Cozy Cole

Lone

## **TWENTY SIX MILES**

Four Preps

Capitol

## **TWILIGHT TIME**

The Platters

Mercury

## **WEAR MY RING AROUND YOUR NECK**

Elvis Presley

RCA Victor

## **WHAT AM I LIVING FOR?**

Chuck Willis

Atlantic

## **WILLIE AND THE HAND JIVE**

Johnny Otis

Capitol



Bill Haley and the Comets. Brooklyn Paramount Theater. Mid-150s.

**WIN YOUR LOVE FOR ME**

Sam Cooke

Keen

**YAKETY YAK**

The Coasters

Atco

**YOU CAN MAKE IT IF YOU TRY**

Gene Allison

Vee Jay

**1959****A BIG HUNK O'LOVE**

Elvis Presley

RCA Victor

**A FOOL SUCH AS I**

Elvis Presley

RCA Victor

**A TEENAGER IN LOVE**

Dion &amp; Belmonts

Lourie

**CHARLIE BROWN**

The Coasters

Atco

**THE CLOUDS**

The Spacemen

Alton

**COME INTO MY HEART**

Lloyd Price

ABC-Paramount

**COME SOFTLY TO ME**

Fleetwoods

**DANCE WITH ME**

The Drifters

Atlantic

**DONNA**

Ritchie Valens

**DREAM LOVER**

Bobby Darin

Atco

**EVERYBODY LIKES TO CHA-CHA**

Sam Cooke

Keen

**GOTTA TRAVEL ON**

Billy Grammer

Monument

**I CRIED A TEAR**

LaVern Baker

Atlantic

**I WAITED TOO LONG**

LaVern Baker

Atlantic

**I WANT TO WALK YOU HOME**

Fats Domino

Imperial

**I'LL TAKE CARE OF YOU**

Bobby Blue Bland

Duke

**I'M GONNA GET MARRIED**

Lloyd Price

ABC-Paramount

**IT'S JUST A MATTER OF TIME**

Brook Benton

Mercury

**KANSAS CITY**

Wilbert Harrison

Fury

**LAVENDER BLUE**

Sammy Turner

Big Top

**LONELY BOY**

Paul Anka

ABC-Paramount

**LONELY TEARDROPS**

Jackie Wilson

Brunswick

**MACK THE KNIFE**

Bobby Darin

Atco

**MR. BLUE**

The Fleetwoods

Dolton

**PERSONALITY**

Lloyd Price

ABC-Paramount

**PINK SHOELACES**

Dodie Stevens

Cristalette

**POISON IVY**

The Coasters

Atco

**PRIMROSE LANE**

Jerry Wallace

Challenge

**PUT YOUR HEAD ON MY SHOULDER**

Paul Anka

ABC-Paramount

**RED RIVER ROCK**

Johnny &amp; The Hurricanes

Warwick

**THE RIGHT TIME**

Ray Charles

Atlantic

**SEA OF LOVE**

Phil Phillips

Mercury

**SEVEN LITTLE GIRLS****(SITTIN' IN THE BACK SEAT)**

Paul Evans &amp; Curls

Carlton

**SINCE I DON'T HAVE YOU**

Skyliners

Calico

**SIXTEEN CANDLES**

The Crests

Coed

**SLEEPWALK**

Santo &amp; Johnny

Canadian-American

**SMOKE GETS IN YOUR EYES**

Platters

Mercury

**SMOKIE**

Bill Black

Hi

**SO FINE**

The Fiestas

Old Town

**SO MANY WAYS**

Brook Benton

Mercury

**SORRY (I RAN ALL THE WAY HOME)**

Impalas

Cub

**STAGGER LEE**

Lloyd Price

ABC-Paramount

**TALK THAT TALK**

Jackie Wilson

Brunswick

**TEEN BEAT**

Sandy Nelson

Original Sound

**THANK YOU PRETTY BABY**

Brook Benton

Mercury

**THAT'S WHY**

Jackie Wilson

Brunswick

**THE HAPPY ORGAN**

Dave "Baby" Cortez

Herald

**THERE GOES MY BABY**

The Drifters

Atlantic

**THERE IS SOMETHING ON YOUR MIND**

Big Jay McNeely

Swingin'

**LONELY TEARDROPS**

Jackie Wilson

Brunswick

**MACK THE KNIFE**

Bobby Darin

Atco

**MR. BLUE**

The Fleetwoods

Dolton

**PERSONALITY**

Lloyd Price

ABC-Paramount

**PINK SHOELACES**

Dodie Stevens

Cristalette

**POISON IVY**

The Coasters

Atco

**PRIMROSE LANE**

Jerry Wallace

Challenge

**PUT YOUR HEAD ON MY SHOULDER**

Paul Anka

ABC-Paramount

**RED RIVER ROCK**

Johnny &amp; The Hurricanes

Warwick

**THE RIGHT TIME**

Ray Charles

Atlantic

**SEA OF LOVE**

Phil Phillips

Mercury

# Rock & Roll Hits

(Continued from page 50)

**SEVEN LITTLE GIRLS**  
(SITTIN IN THE BACK SEAT)  
Paul Evan & Curls  
Carlton  
**SINCE I DON'T HAVE YOU**  
Skyliners  
Calico  
**SIXTEEN CANDLES**  
The Crests  
Coed  
**TIGER**  
Fabian  
Chancellor  
**('TIL) I KISSED YOU**  
Everly Brothers  
Cadence  
**TRY ME**  
James Brown  
Federal  
**VENUS**  
Frankie Avalon  
Chancellor  
**WHAT A DIFFERENCE A DAY MAKES**  
Dinah Washington  
Mercury  
**WHAT'D I SAY**  
Ray Charles  
Atlantic  
**YOU BETTA KNOW IT**  
Jackie Wilson  
Brunswick  
**YOU GOT WHAT IT TAKES**  
Marv Johnson  
United Artists  
**YOU'RE SO FINE**  
The Falcons  
Unart

## 1960

**ALL I COULD DO WAS CRY**  
Etta James  
Argo  
**ALLEY-OOP**  
Hollywood Argyles  
Dante & Evergreens  
Madison  
**BABY (YOU'VE GOT WHAT IT TAKES)**  
Dinah Washington, Brook Benton  
Mercury  
**BECAUSE THEY'RE YOUNG**  
Duane Eddy  
Jamie/Guyden  
**BURNING BRIDGES**  
Jack Scott  
Carlton  
**CATHY'S CLOWN**  
The Everly Brothers  
Warner Brothers  
**CHAIN GANG**  
Sam Cooke  
RCA Victor  
**DEVIL OR ANGEL**  
Bobby Vee  
Imperial  
**FANNIE MAE**  
Buster Brown  
Fire  
**FINGER POPPIN' TIME**  
Hank Ballard and the Midnighters  
King  
**FOOL IN LOVE**  
Ike and Tina Turner  
Sue  
**GEORGIA ON MY MIND**  
Ray Charles  
ABC-Paramount  
**GOOD TIMIN'**  
Jimmy Jones  
Cub  
**HANDY MAN**  
Jimmy Jones  
Cub  
**HE WILL BREAK YOUR HEART**  
Jerry Butler  
Vee Jay  
**I LOVE THE WAY YOU LOVE**  
Marv Johnson  
United Artists  
**IT'S NOW OR NEVER**  
Elvis Presley  
RCA Victor  
**IT'S TIME TO CRY**  
Paul Anka  
ABC-Paramount

**ITSY BITSY TEENIE BIKINI**  
Brian Hyland  
Kapp  
**JUST A LITTLE BIT**  
Roscoe Gordon  
Vee Jay  
**KIDDIO**  
Brook Benton  
Mercury  
**LET'S GO, LET'S GO, LET'S GO**  
Hank Ballard and the Midnighters  
King  
**MONEY**  
Barrett Strong  
Anna  
**MY DEAREST DARLING**  
Etta James  
Argo  
**MY GIRL JOSEPHINE**  
Fats Domino  
Imperial  
**NIGHT**  
Jackie Wilson  
Brunswick  
**ONLY THE LONELY**  
Roy Orbison  
Monument  
**PUPPY LOVE**  
Paul Anka  
ABC-Paramount  
**A ROCKIN' GOOD WAY**  
Dinah Washington, Brook Benton  
Mercury  
**RUNNING BEAR**  
Johnny Preston  
Mercury  
**SAVE THE LAST DANCE FOR ME**  
The Drifters  
Atlantic  
**SHOP AROUND**  
The Miracles  
Tamla  
**STAY**  
Maurice Williams  
Herald  
**STUCK ON YOU**  
Elvis Presley  
RCA Victor  
**SWEET SIXTEEN**  
B. B. King  
Kent  
**TEEN ANGEL**  
Mark Dinning  
MGM  
**THIS BITTER EARTH**  
Dinah Washington  
Mercury  
**THE TWIST**  
Chubby Checker  
Parkway  
**WALK, DON'T RUN**  
Ventures  
Dalton  
**WAY DOWN YONDER IN N.O.**  
Freddie Cannon  
**WHAT IN THE WORLD'S**  
Jack Scott  
Carlton  
**WHERE OR WHEN**  
Dion & Belmonts  
Laurie  
**WHY**  
Frankie Avalon  
Chancellor  
**WILD ONE**  
Bobby Rydell  
Cameo/Parkway  
**WHITE SILVER SANDS**  
Bill Black  
Hi  
**A WOMAN, A LOVER, A FRIEND**  
Jackie Wilson  
Brunswick  
**YOU GOT WHAT IT TAKES**  
Marv Johnson  
**YOU TALK TOO MUCH**  
Joe Jones  
Ric Ron

## 1961

**ALL IN MY MIND**  
Maxine Brown  
Nomar

**ANGEL BABY**  
 Rosie & The Originals  
 Decca  
**ARE YOU LONESOME TONIGHT**  
 Elvis Presley  
 RCA Victor  
**BABY, YOU'RE RIGHT**  
 James Brown  
 King  
**BLUE MOON**  
 Marcells  
 Colpix  
**THE BOLL WEEVIL SONG**  
 Brook Benton  
 Mercury  
**BRIGHT LIGHTS, BIG CITY**  
 Jimmy Reed  
 Vee Jay  
**BUT I DO**  
 Clarence Henry  
 Argo  
**CALENDAR GIRL**  
 Neil Sedaka  
 RCA Victor  
**CRYIN'**  
 Roy Orbison  
 Monument  
**DEDICATED TO THE ONE I LOVE**  
 Shirelles  
 Scepter  
**DON'T CRY NO MORE**  
 Robby Blue Bland  
 Duke  
**EVERY BEAT OF MY HEART**  
 Gladys Knight and the Pips  
 Vee Jay  
**FOR MY BABY**  
 Brook Benton  
 Mercury  
**SEE WHIZ (LOOK AT HIS EYES)**  
 Carla Thomas  
 Atco  
**GYPSY WOMAN**  
 The Impressions  
 ARC-Paramount  
**HATS OFF TO LARRY**  
 Del Shannon  
 Big Top  
**HE WILL BREAK YOUR HEART**  
 Jerry Butler  
 Vee Jay  
**HIDE AWAY**  
 Freddie King  
 Federal  
**HIT THE ROAD, JACK**  
 Ray Charles  
 ABC-Paramount  
**I DON'T MIND**  
 James Brown  
 King  
**I KNOW**  
 Barbara George  
 AFO  
**I LIKE IT LIKE THAT**  
 Chris Kenner  
 Instant  
**I PITY THE FOOL**  
 Bobby Blue Bland  
 Duke  
**IT'S GONNA WORK OUT FINE**  
 Ike and Tina Turner  
 Sue  
**JUST GOT TO KNOW**  
 Jimmy McCracklin  
 Art-Tone  
**LAST NIGHT**  
 The Mar-Keys  
 Satellite  
**LET THE WINDS BLOW**  
 Fats Domino  
 Imperial  
**LOST SOMEONE**  
 James Brown  
 King  
**MAM SAID**  
 The Shirelles  
 Scepter  
**MOTHER-IN-LAW**  
 Ernie K. Doe  
 Minit  
**MOUNTAIN'S HIGH**  
 Dick & Deedee  
 Liberty  
**MY TRUE STORY**  
 The Jive Five  
 Beltone  
**NEW ORLEANS**  
 U.S. Bonds  
 Legrand

**100 LBS. OF CLAY**  
 Gene McDaniels  
 Liberty  
**ONE MINT JULEP**  
 Ray Charles  
 Impulse  
**PLEASE, MR. POSTMAN**  
 The Marvelettes  
 Tamla  
**PONY TIME**  
 Chubby Checker  
 Parkway  
**QUARTER TO THREE WALTZ**  
 U.S. Bonds  
 Legrand  
**RAINDROPS**  
 Dee Clark  
 Vee Jay  
**RUNAWAY**  
 Del Shannon  
 Bigtop  
**RUBBER BALL**  
 Bobby Vee  
 Liberty  
**RUNNING SCARED**  
 Roy Orbison  
 Monument  
**SHOP AROUND**  
 Miracles  
 Tamla  
**STAND BY ME**  
 Ben E. King  
 Atco  
**STAY**  
 Maurice Williams  
 Herald  
**SURRENDER**  
 Elvis Presley  
 RCA Victor  
**TAKE GOOD CARE OF MY BABY**  
 Bobby Vee  
 Liberty  
**TOSSIN' AND TURNIN'**  
 Bobby Lewis  
 Beltone  
**TRAVELIN' MAN**  
 Rickey Nelson  
 Imperial  
**TURN ON YOUR LOVE LIGHT**  
 Bobby Blue Bland  
 Duke  
**WILL YOU LOVE ME TOMORROW**  
 The Shirelles  
 Scepter  
**WOODEN HEAT**  
 Joe Dowell  
 Smash  
**YA YA**  
 Lee Dorsey  
 Fury  
**YOU'RE SIXTEEN**  
 Johnny Burnette  
 Liberty

**1962**

**BIG GIRLS DON'T CRY**  
 The Four Seasons  
 Vee Jay  
**BREAKING UP IS HARD TO DO**  
 Neil Sedaka  
 RCA Victor  
**BRING IT ON HOME TO ME**  
 Sam Cooke  
 RCA Victor  
**CAN'T HELP FALLING IN LOVE**  
 Elvis Presley  
 RCA Victor  
**DEAR LADY TWIST**  
 Gary U.S. Bonds  
 Laurie  
**DO YOU LOVE ME?**  
 The Contours  
 Gordy  
**DON'T PLAY THAT SONG (YOU LIED)**  
 Ben E. King  
 Atco  
**THE DUKE OF EARL**  
 Gene Chandler  
 Vee Jay  
**GOOD LUCK CHARM**  
 Elvis Presley  
 RCA Victor  
**GOODBYE CRUEL WORLD**  
 James Darren  
 Colpix

(Continued on page 54)

# Rock & Roll Hits

(Continued from page 52)

## GREEN ONIONS

Booker T. and the MG's  
Stax

## HEY BABY

Fruce Channel  
Smash

## I CAN'T STOP LOVING YOU

Ray Charles  
ABC-Paramount

## I KNOW

Barbara George  
AFO

## I NEED YOUR LOVIN'

Don Gardner, Dee Dee Ford  
Fire

## LIE TO ME

Brook Benton  
Mercury

## LOCO-MOTION

Little Eva  
Dimension

## MASHED POTATO TIME

Deedee Sharp  
Cameo

## MONSTER MASH

Bobby Pickett  
Garpax

## NOTHING CAN CHANGE HIS LOVE

Sam Cooke  
RCA Victor

## THE ONE WHO REALLY LOVES YOU

Mary Wells  
Motown

## PATCHES

Dickey Lee  
Smash

## PALISADES PARK

Freddy Cannon  
Swan

## PARTY LIGHTS

Claudine Clark  
Chancellor

## PEPPERMINT TWIST

Joey Dee & Starlighters  
Roulette

## PLEASE MR. POSTMAN

Marvelettes  
Tamla

## POOR FOOL

Ike and Tina Turner  
Sue

## RELEASE ME

Little Esther Phillips  
Lenox

## ROSES ARE RED

Bobby Vinton  
Epic

## RUN TO HIM

Bobby Vee  
Liberty

## SEALED WITH A KISS

Brian Hyland  
ABC-Paramount

## SHE CRIED

Jay & the Americans  
UA

## SHERRY

Four Seasons  
Vee Jay

## SNAP YOUR FINGERS

Joe Henderson  
Todd

## SOLDIER BOY

The Shirelles  
Scepter

## SOMEBODY HAVE MERCY

Sam Cooke  
RCA Victor

## SOMETHING'S GOT A HOLD ON ME

Etta James  
Argo

## SOUL TWIST

King Curtis  
Enjoy

## STORMY MONDAY

Bobby Blue Bland  
Duke

## SURFIN' SAFARI

Beach Boys  
Capitol

## THE LION SLEEPS TONIGHT

Tokens  
RCA Victor

## THE TWIST

Chubby Checker  
Parkway

## TOWN WITHOUT PITY

Gene Pitney  
Musicor

## TUFF

Ace Cannon  
Hi

## TWIST AND SHOUT

The Isley Brothers  
Wand

## TWISTIN' THE NIGHT AWAY

Sam Cooke  
RCA Victor

## TWO LOVERS

Mary Wells  
Motown

## THE WANDERER

Dion  
Laurie

## YOU ARE MY SUNSHINE

Ray Charles  
ABC-Paramount

## YOU BEAT ME TO THE PUNCH

Mary Wells  
Motown

## YOU DON'T KNOW ME

Ray Charles  
ABC-Paramount

## YOU'LL LOSE A GOOD THING

Barbara Lynn  
Jamie

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## Marks to Radnor

PHILADELPHIA — Singer-comic Guy Marks has signed a pact with Radnor Records.

First record is "Blossom Dear" backed with "I Told." The disk, produced and arranged by Pete De Angelis, has a heavy M.O.R. appeal with "Blossom Dear" expected to get C&W and contemporary play as well.

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## Spirit to Europe

Spirit, the Topanga Canyon band, will make their first European tour this month.

The three-week tour, which will include concert and club appearances in England, Holland, Belgium, Germany, Denmark, France and Sweden, will be kicked off Jan. 22 with a press reception at the Speak-easy Club in London, hosted by CBS Records.

By BOB MOORE MERLIS

NEW YORK—Much of the energy and interest in the current exposure of classic rock and roll music is a result of the efforts of Rich Nader.

Nader presented the first Rock and Roll Revival Program at Madison Square Garden Oct. 18 and volume two of the show was staged Nov. 29. To the surprise of many, but not to Nader, both shows sold out.

Other recent activities of Nader and company (Music Production Consultants, Inc.) have included bringing Bill Haley and the Comets to the Bitter End for a week's engagement. During that week, a live album, produced by Nader, was cut with Bill and the Comets (two of whom have been with him for over 15 years) and will be released in the near future on Kama Sutra. The record is called "The Bill Haley Scrapbook" and will feature all of his big hits.

On the Rock Revival front, a national tour for the Rock Revival package is scheduled to start March 20. Among the cities to be covered are Pittsburgh, Tampa, Detroit, Baltimore, Philadelphia, plus several colleges. The show features Chuck Berry, Bill Haley & the

## Richard Nader

# Rock & Roll Revival: Professionalism Revisited

Comets, Bo Diddley the Coasters, the Shirelles and the Drifters alternating dates with Jackie Wilson, the Five Satins, the Penguins and Gary U.S. Bonds.

Nader says that he is "fed up with the lack of professionalism exhibited by many of today's groups." He views today's groups as "cooking for themselves, creating a barrier between the audience and the show." He feels that some of this lost professionalism is brought back by the stellar performances provided by the artists presented in the Rock Revival package.

### Audience Diverse

Surveys have shown that the audience attracted by old rock is, indeed, a diverse one. At the Madison Square Garden shows, it was determined that

80% of the audience at the early show was under 22; and the remaining 20% was over 22. At late show, these statistics were reversed: 80% over 22 and 20% under. As he sees it, "The music really gets people together." He credits this to the fact that the six or seven acts he presents represents between 30 and 40 million record sales.

Nader feels that popular music is in a vacuum now which is comparable to the early '60s: between the Twist and the Beatles. He sees Woodstock as a plateau for progressive music and feels that both the artists and public are looking for new directions. Concurrent with this search for new directions is a reexamination of what went before: the roots of rock and roll.

The Rock Revival shows are

not a slapped-together package. They are carefully timed out to exactly two hours; the m.c. is provided with a script which emphasizes the contributions the performers have made to music and the concept has proven to be in no way demeaning for the performers while being lots of fun for the public. The show is preceded with a promotional kit which includes 50 albums from Roulette, Buddah and Original Sound; advertising mats with the revival logo, hit lists of all the acts, photos and biographies.

Oldies but Goodies contests are arranged on local stations, the prizes from which are tickets to the Rock Revival show. Nader has found stations fighting to get the package as they feel identification with the oldies gives them more depth.

Nader is also producing shows which are underwritten by major advertisers. Advertisers are attracted to the package as a means of reaching many more people in a different way and as a supplement to established media. When an advertiser underwrites a show, ticket prices are kept low and good will is instantly created.

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# Nader/Rock

*(Continued from page 41)*

Negotiations are currently under way with 17 major advertisers and several city governments who are interested in sponsoring from one-day festivals to twenty city tour.

Rich Nader is also involved in some other unique ventures in the music industry. Planning is now under way for the Rock and Roll Hall of Fame which is expected to provide some of the first really big music news of the '70s.

Nader is also consultant to two major airlines who are developing branches within their organizations which will exclusively handle performers and associated people in the music industry. Such areas as timetables, publicity, equipment handling and rapid removal of performers and equipment through the use of special tags and packaging are some of the aspects of the planning now under way.

The Rock and Roll Revival package is just one of the fields of interest of Rich Nader and Music Production Consultants which is in business to apply knowledge of the music industry to other industries like advertising and transportation.



# Buddah Rock Revival Pioneers

"The difference between fads and the establishment of new musical categories lies in public acceptance," said Buddah Records Vice President Neil Bogart in reviewing the rock and roll revival campaign that the company has spearheaded.

"Presenting the public with a form of music that is not currently available to them and making them aware that it is then available combined with the encouragement and exploitation of this acceptance is the essence of what any record company can do in presenting product, especially a new music, to the country," said Bogart.

"Convinced that the happy, good time sound of rock and roll is something which has been absent from the charts for too long, we attempted to present this form of music to the public and to make them aware of it as a musical category that they had been ignoring. I think that the success we have had with Sha Na Na, the Tokens, Lou Christie and our First Generation album series indicates that the first phase of the rock and roll revival has become a success," he went on.

Bogart emphasized that despite the quarter of a million dollars that Buddah has already invested in the rock and roll revival campaign, only the cooperation between a number of record companies has made the establishment of rock and roll as a new musical category possible. "If Sha Na Na had gone it alone, then any success they would have had could have been termed a fad. But, with Sha Na Na, NRBQ, Cat Mother and the All Night Newsboys, and the great number of other contemporary artists who have taken to playing rock and roll, and with the success of these artists, I believe that rock and roll has become fixed in the public's mind as a musical form to be bought and enjoyed."

Simultaneous with the preparation and release of the First Generation album series which included artists of the caliber of Little Richard, Joe Simon, Jimmy Clanton, Jerry Butler, Billy Preston, the Dells, Frankie Ford and Chris Kenner, Buddah began their drive to establish rock and roll on the marketplace with Sha Na Na. A former Columbia University singing group, the band soon found favor in the progressive rock market for their lovingly humorous approach to the

sound and the look of the '50s. Following Sha Na Na, Buddah continued presenting artists who had made the '50s happen — the Isley Brothers, the Tokens, Lou Christie and, with the release of his first album in many years this month, Bill Haley and the Comets.

## Sought Contemporary Manner

Incorporating promotions that ran from First Generation wall charts to Sha Na Na's Rock and Roll Revival Kit to The Rock and Roll Scavenger Hunt, Buddah sought to bring the music of rock and roll to the public in a contemporary, enjoyable manner that didn't smack of oldies but goodies.

Said Richard Robinson, who co-ordinated the release of the First Generation series and the John Sebastian Songbook for Buddah, "Audiences began to accept entertainers who weren't out of the current rock mold. Artists like Ike and Tina Turner, B. B. King, Albert King and Bill Haley were suddenly able to enjoy the spotlight that, at the beginnings of progressive rock, was reserved only for young, new groups.

"When record companies became aware of this trend toward the re-introduction of artists of the '50s onto the current scene, the rock revival began in earnest. The very nature of the present rock scene as theater, cultural event, and music made the rock and roll revival possible."

## 'Swamp Music' Coming

Emphasizing that no one record company could have brought this renewed interest in old artists about, Neil Bogart forecast three forms of rock music during the early '70s. "Naturally hard, atmospheric rock will continue," said Bogart, "but hand in hand with it will be rock and roll music and what Atlantic Vice President Jerry Wexler calls 'swamp music.' Thus we will be able to have a Blood, Sweat and Tears, Ronnie Hawkins and Bill Haley appealing to the same audience and playing side by side. I don't think one form will dominate the others, although I feel that the trend toward emotional music away from the over-intellectualization of rock that has occurred during the past few years is a possibility."

With the release of the first Bill Haley album, Buddah will begin the second portion of their rock and roll revival cam-

paign. "As with any record product, the important factor is airplay. A company can tell the world through advertising and promotion that something new is happening, but unless they have airplay to back it up nothing will happen. The Tokens and Lou Christie are presently on the singles charts, Sha Na Na is selling albums and Bill Haley will do the same. Again I must emphasize that this combined with the chart success of artists like NRBQ and Cat Mother have made rock and roll something a new audience, who weren't old enough to hear the originals, is enjoying and buying for the first time," opined

Bogart.

Buddah's immediate plans call for renewed promotion of Sha Na Na in preparation for the group's second album, a huge campaign to make the public aware that Bill Haley is once again available to them, and promotion of the Tokens as well as the preparation of more First Generation albums.

"Rock and roll is the new music of the new rock audience. I firmly believe that it will become as much apart of what is happening as hard rock if the present effort to promote it and make it available continues. And we intend to continue it," vowed Bogart.

# Rock Around The Calendar



Some of the pace-setting, all time rock and roll giants: Alan Freed; the Drifters, with Ben E. King; Frankie Lyman and the Teenagers; Roy Orbison; Billy Grammer; the Clef-Tones; Brook Benton; Jimmy Clanton; Anthony and the Imperials; Rick Nelson; Frankie Avalon; and Fabian.

# Roulette All Out On Rock & Roll Revival

## Kirshen Tell Plans

NEW YORK—Roulette Records, an acknowledged pioneer in the associated fields of rock and roll and oldies, is preparing an impressive program to capitalize on the current rock revival trend.

Sonny Kirshen, Roulette's Director of National Sales and Marketing, says, "Rock and roll is where it all started for Roulette," and backs up that assertion with the forthcoming (early February) release of two re-packs of Alan Freed "Memory Lane" Oldies albums. Kirshen emphasizes that these albums are, in effect, not re-packagings but authentic replicas of the original LPs. The albums will not be re-processed for stereo and will be available in the original mono only. Kirshen states that the Freed albums will be "the records the way they actually were" when first released. The albums will be out on the classic End label (as were the originals); the only package differences will be the addition of the Roulette logo and a "belly band" which states "This Is Where It All Started—Roulette Records."

Recently, Roulette has been receiving a steady stream of correspondence from the record-buying public inquiring as to the availability of the label's rock and roll product. Roulette's oldies thrust is, therefore, a response to great consumer demand. One of the most requested artists is Ronnie Hawkins whose performances with the group now known as the Band are legend among devotees of vintage rock and roll. Roulette will offer a "Best of Ronnie Hawkins" album to be released in the near future. The success of this product is almost guaranteed by the advance public demand.

Other fronts on the rock revival scene for the label include a tie-in with Rich Nader's Rock and Roll Revival shows. Roulette is promoting the nationwide and Canadian tour of the show with its series of nineteen volumes of the "Golden Goodies" series. Radio stations are being provided with the product for preparatory airplay for the show and the series is featured in the show's program.

Currently there are 75 singles in the label's Golden Goodie lineup which have always been

strong sellers. Kirshen sees juke box operators as a prime user of this product. "Operators are hungry for this type of product; they gobble up these rock and roll oldies with very good acceptance."

Roulette has enjoyed great success with the re-release of the Chantels' single of "Maybe." Interest in the disk has been generated by a Janis Joplin re-make of the song.

In the future there will probably be a release of a "Best of the Flamingos" package as well as other albums. Kirshen sees the year ahead thusly:

"We are looking forward to 1970 as a year of a large volume of business for our rock and roll product." Roulette is a position of strength in the rock and roll field due to the traditional emphasis on this type of product by the label and, consequently, asserts Kirshen, "We're sitting on dynamite tapes of dynamite acts."

Other product in the rock and roll vein, though not by artists of the past, is also of concern to Roulette. A recently released single by Geraldine Hunt, "Never Never Leave Me," is in the old rhythm and blues style.

The future of Roulette in the rock and roll field looks as bright as it always has. Sonny Kirshen feels it may be brighter this year due to the fact that "Things that were happening in the '50s are now happening in the '70s."

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## Cap Releases 'Super Oldies'

HOLLYWOOD — Capitol is re-releasing 40 singles in its Starline series titled "Super Oldies."

These 45-RPM records are being made available in view of the revived interest in the hits of yesteryear. Release is set for Jan. 26.

A special counter merchandiser, equipped with divider cards, has been designed to hold as many as 130 of these "Super Oldies." The program will be supported with trade publication advertising and numerous in-store displays.

The "Super Oldies" package includes the Beach Boys' "Good Vibrations," the Seekers' "Georgy Girl," Kyu Sakamoto's "Sukiyaki," Peter and Gordon's "Woman," the Band's "The Weight," the Lettermen's "Goin' Out Of My Head," etc.

# Rock And Roll Forever

By JIM PEWTER

Today's revival of the early rock and blues music by the record buying public supports my belief that the pure music of the '50s would sustain.

Being an avid collector of rock and blues disks for the past 15 years gave me a good background for my oldies AF-KN show in Korea where I was stationed in 1965. I played oldies from 6 pm to midnight. Richard Nader, the promoter of rock and roll revival shows today, was a jock in Korea playing oldies from midnight to 4 a.m. at that time. One of our listeners and frequent visitors to the station was Pete Johnson, who later went on to write the "History of Rock & Roll" for KHJ Radio in Los Angeles.

After my hitch in the service was up I left Korea and returned to Los Angeles to continue the rock oldies show for the Armed Forces Radio and TV Network. "The Jim Pewter Rock Oldies Show" is now heard over 300 radio outlets in 29 countries in Europe and the Far East. The network show was a success at the outset. Letters for requests began arriving from all over the world acknowledging the popularity of the oldies I was playing. The artists that I featured were Bill Haley and the Comets, Little Richard, Buddy Holly and the Crickets, 5 Satins, Fats Domino, Chuck Berry, Ike & Tina Turner, Bo Diddley, Jack Scott, Everly Bros., Jerry Lee Lewis, Eddie Cochran, Shirelles, Elvis Presley, Danny & the Juniors and many more of my favorites.

Live interviews with Little Richard, Tina Turner, Rick Nelson, Ray Charles, Brian Wilson, Sandy Nelson, Freddy Cannon,

etc., were appreciated by the rock buffs around the world.

It took only one year for these rock-oldies to catch on before the Rock Revival began to spread throughout Europe, and the past hits of Buddy Holly, Eddie Cochran, Bill Haley, Little Richard and Larry Williams began to sell and receive European chart action once again.

It took another two years for this to spread to the states, and with it a dream which Richard Nader and I shared in Korea became a reality. In October, 1969, Nader packaged the pioneers of rock for a live concert at the Felt Forum, Madison Square Garden. To the surprise of many it was a sell-out. The entire show was dedicated to Alan Freed, the pioneer of rock. Watching the young music enthusiasts of today screaming and rocking in the aisles brought back many pleasant memories. I remembered all the backstage interviews with the late Alan Freed and his rock stars for my high school paper . . . waiting in line for hours to see Bill Haley and the Comets at the Prom Ballroom in St. Paul, Minn. . . . rapping with Buddy Holly over Cokes one night and laughing while he and Dion flipped a coin to see who would have to take a train back the next day because there was only room for three passengers in the light plane—not knowing that the loser would be the winner. Buddy, Ritchie Valens and the Big Bopper (J. P. Richardson) were killed the next day when their plane crashed.

## Brought Him to Forever

The revival of rock & roll in the states brought me to Forever Records, a division of Century City Music where I

convinced Prexy Norm Skolnik of the potential sales of oldies and he subsequently hired me to repackage them for sale in the record shops. Our first albums, "Rock and Roll Forever, Vol. I" and "Jim Pewter's 21 Picks From The Past," were received with great enthusiasm by the distributors and the re-orders started coming in just two weeks after the initial shipment. Soon to be released are "Forever Gold Groups Vols. I & II," "Forever Blues-Vol. I" and "Forever Country-Vol. I"—all original past hits.

Thanks, Bill Haley, Elvis, Chuck Berry, Fats, Jerry Lee, Bo, Rick and friends for making it all possible.