

ALAN FREED'S

Rock and Roll

PARTY

LaVerna Baker

TWEEDLEE DEE

The Penguins



EARTH ANGEL (Will You Be Mine)



The McGuire Sisters

The Platters



SINCERELY



Kay Starr

Elvis Presley



THE ROCK AND ROLL WALTZ

ONE-SIDED LOVE AFFAIR

THE GREAT PRETENDER



Bill Haley and his Comets



"Fats" Domino

Carl Perkins



AIN'T THAT A SHAME



BLUE SUEDE SHOES

SHAKE RATTLE AND ROLL

(We're Gonna) ROCK AROUND THE CLOCK



ALAN FREED TELLS WHY . . .

ROCK 'N ROLL . . . IT HAD TO HAPPEN

There's absolutely nothing new about rock 'n roll. Many of its basic ideas have been present in one form or another for decades, inspiring successive generations to let off steam in enthusiastic and energetic dance floor gymnastics.

Rock 'n roll, in fact, goes way back to the minstrels and their shuffling cakewalks. It goes back to the original New Orleans street bands with their joyful, dixieland jazz beats. Negro slaves too, far back into the last century, contributed unknowingly to the musical driving spirit of the 1950's, with their soulful, sorrowful, Spiritual chants. In much later years, their descendants lent a rhythmically reverent touch with their swingly, hand-clapping gospel hymns.

The early jazz styles of the '20's, which were products of the dixieland and rhythm blues singing styles, produced the Charleston, Black Bottom and the famous one-steps, and these in turn, experienced a vast smoothing out process with the coming of "swing" in the middle and late '30's.

That's when the Big Beat really first came into its own, with the help of men like Glenn Miller, Tommy and Jimmy Dorsey, Benny Goodman, Duke Ellington, Count Basie and many other great bandleaders. This too, was the time when the jitterbug style of cutting a rug was first danced, and its vast army of performers has never stopped growing.

But from 1937, for almost a decade, through to the end of the War, there were few improvements, refinements or changes in music styles, to keep things hopping for those youngsters who seek the new and the different.

The end of the War also signalled the end of the Big Band and the Big Beat. Popular music became stagnated with sweet, simple, sometimes sad, and generally unexciting music. It became, in fact, an era not of dance music, but of vocal performers; Record companies, great and small, produced singers by the hundreds. Singing groups mushroomed. And through the uproar of the sound effects and gimmicks of the vocal recordings, voices could be heard asking, "Where is the Beat?"

And the answer, for the teen-agers at least, was not to be found in the Latin American crazes known as the Mambo and the Cha Cha Cha. True, they had their own special kind of beat . . . but it took careful learning and practicing, it wasn't a thing you could easily feel and express spontaneously. These were fine for the sophisticated and expensive night clubs, but the young people still wanted the Big Beat.

The Big Beat was flourishing in these days, only in the very limited field of rhythm and blues. This was the blues music, the revival singers' music of the American Negro, music which had always existed, but which



had been a dominant force only in the South. The Big Beat was an accepted thing in this field, because there had always been enough exciting bands turning out solidly danceable instrumental records.

In those days of the late forties and early fifties—the stage was set, and It Had to Happen!

And less than five years ago, it started happening. With the help of the disk jockeys across the land, these rhythm and blues artists and their driving pulsating styles, were brought to the attention of young America—and the changes in pop music in those five years have been startling.

For here indeed was the "Music With A Beat". This was the music that the youth of the country wanted. The narrow limited rhythm and blues stylings stepped up and out into the much wider and broader popular music market, where, introduced by new, non-rhythm and blues artists, the form became known as Rock 'n Roll.

Today, through the influence of disk jockeys, the record companies are turning out the Big Rock 'n Roll Beat in tremendous quantities.

Do the youngsters like it?

Well the truth is, that the authentic rhythm and blues artists and their highly successful rock 'n roll counterparts now literally monopolize all the best-selling record charts of the trade papers, not only in the popular and rhythm and blues fields, but in the country and Western markets too! And since the start of the tremendous rock 'n roll movement the record industry has had the biggest sales in all its history!

That's how young America likes this fabulous thing called Rock 'n Roll!

And this book is a lasting tribute to some of the great artists and their songs—artists who have made Rock 'n Roll a great and lasting force on America's pop music scene.

Yes indeed, it Had to Happen—the Big Beat is here to stay!

ALAN FREED'S

Rock and Roll

PARTY

STORIES BY REN GREVATT

Containing Complete Original Song Copies
Words And Music

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One of the groups whose recordings—and great ones they were—did most to win nation-wide popular excitement for rhythm and blues, is The Platters. Within just a few months, the group's Mercury Records of "Only You" and "The Great Pretender" burst like a bomb on all the trade paper r & b as well as pop record charts. Now the Platters are accepted as automatic hit makers.

Tony Williams, from Elizabeth, N. J., is tenor and the lead man for the group, and he gets solid backing with every sensational new record released, by David Lynch, 2nd tenor, who hails for St. Louis; New Orleans

THE GREAT PRETENDER

Words and Music by
BUCK RAM (ASCAP)

Moderately slow

Oh, yes—I'm THE GREAT PRE-TEND-ER, Fre-tend-in' I'm do-in'

well; My need is such—I pre-tend too much, I'm lone-ly but no-one can

tell. Oh, yes—I'm THE GREAT PRE-TEND-ER, A-

drift in a world—of my own; I play the game—but, to my real shame, You've

Piano arrangement by Dick Kent

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About The Song . . . "The Great Pretender"

Buck Ram had been desperately trying to come up with a successor to the Platters' first great record "Only You." While on a plane to catch the group in Las Vegas, Ram relaxed . . . and reminisced about the fine times he had had with his group and especially the laughs he had with them when they used to imagine themselves as "Big Time" and act it out to the hilt. "What great pretenders they were," he chuckled to himself, as the plane neared Nevada. One thought led to another and before the plane hit the runway, the idea was hastily scratched out on a pad for "The Great Pretender," which was to become the Platters' greatest hit and a tune that would be recorded in seven other countries as well.

Four Guys And A Doll

born Paul Robi, baritone; small man of the group, Herbert Reed from Kansas City, who sings a booming bass; and shapely and lovely Zola Taylor, "dish" of the crew, who is a native Californian.

Though the four points of the compass are represented, The Platters as a group got started in Los Angeles under the wing of songwriter and personal talent manager Buck Ram. In a very few years, Ram has guided and developed the group into a top-flight stage act as well as record performers. Prior to singing with Mercury Records, The Platters had a number of successful records on the King Label and had already established themselves as an important drawing card on TV and in night clubs as well.

The Platters are featured with Bill Haley and Alan Freed in the Columbia Picture "Rock Around the Clock" and also co-starred with Haley in the record-breaking "Super Attraction" package tour of the south and midwest.

They've been on CBS-TV and ABC-TV network shows, have played the finest clubs and hotels in Los Angeles and Las Vegas and not long ago had the rare distinction of winning two triple-crown awards from *The Billboard*, trade paper of the record business. These awards were made on the same record, "The Great Pretender," for its simultaneous appearance in the number one spot on all three r & b and all three pop record charts. In the *Cash Box* juke operator poll, they were voted "Most Outstanding Vocal Group of 1955" an opinion obviously shared by millions of smart record buyers.

left me to dream... all a - lone, Too real - is this feel - ing of
make - be - lieve. Too real - when I feel - what my heart - can't con - ceal. Oh,
yee... I'm THE GREAT PRE - TEND - ER. Just laugh - in' and gay - like a
clown. I seem to be - what I'm not. you see, I'm wear - in' my heart - like a
crown. Pre - tend - in' that you're... still a - round'. Oh, round'.

A List of Recordings By The Platters

ON FEDERAL RECORDS:

- Love All Night
- Tell The World
- Maggie Doesn't Work Here
- Any More
- Take Me Back
- Yoo-Yee-Ah-Bee
- Shake It Up Mamba
- Roses Of Picardy
- Beer Barrel Boogie

ON MERCURY RECORDS:

- Only You
- Bark Battle & Ball
- The Great Pretender
- Just A Dancing Partner
- My Prayer
- Heaven On Earth
- Winner Take All
- (You've Got) The Magic Touch



Kay Starr has travelled a long way from the Oklahoma Indian Reservation where she was born . . . a good many million records in fact. Her biggest recent smash, "Rock and Roll Waltz," sold over a million records all by itself.

But Kay was not always for the music world. There was a time, back in Texas, when she had plans of becoming a fashion designer. But at the age of 13 she made her radio debut on an amateur show on WRR in Dallas, for which she received five dollars. In her own words, "I found out I could actually make money singing." From that point all thoughts of

The Rock And Roll Waltz

Words by
DICK WARE

Music by
SHORTY ALLEN

Medium Waltz Tempo

One night I was late Came home from a date Slipped out of my

shoes at the door Then from the front room

I heard a jump tune I looked in and here's what I saw.

Interlude

There in the night was a won - der - ful scene Mom was

About The Song . . . "The Rock And Roll Waltz"

Songwriters Shorty Allen and Roy Alfred, always turning over new song ideas, were tuned to Allen Freed's Rock 'n Roll Show one day, when the famous jockey happened to remark in connection with a record he was about to play, "The next thing we'll have is rock and roll in waltz time." That was all the fellows needed. They wrote the tune, first rock 'n roller in that tempo in history, and based the lyrics on some of the romantic thoughts expressed in the many wires and letters received by Freed. After three turndowns from other publishers, the pair brought the tune to Sheldon Music headman, Goldie Goldmark, who immediately spotted the tune as a natural for Kay Starr. Goldmark sold RCA Victor pop records chief Joe Carlton on the idea, and the rest is history—Kay Starr's most successful record ever—THE ROCK AND ROLL WALTZ.

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Bright Star Of The Record Whirl

a fashion career evaporated and Kay has been singing practically ever since. Following the amateur hour success, the gal made more and more money on radio shows, without ever having any formal training. She learned one lesson early, the one that says any successful performer has to have his own style before he wins success. And that fine, haunting, bluesy quality Kay developed has been helping her cash in steadily.

Her style and technique brought Kay vocalist jobs with the bands of Glenn Miller, Bob Crosby and Joe Venuti and later she sang for two years with the Charlie Barnet band . . . until she was stricken with a serious throat ailment, which sidelined her completely for a year.

(Continued on following page)

G⁷ C G⁷ C⁷ F

danc-ing with Dad to my rec-ord ma-chine And while they danced on-ly

C G D⁷ G⁷

one thing was wrong, They were try-ing to waltz to a rock and roll song!

Chorus C F C

One, two and then rock One, two and then roll They did THE

G⁷ C F

ROCK AND ROLL WALTZ ——— Rock, two, three, Roll, two, three, It looked so

C G⁷ C

cute to me, I love THE ROCK AND ROLL WALTZ! (OVER).

A List of Recordings By Kay Starr

On RCA VICTOR RECORDS:

Second Fiddle
Love Ain't Right

The Rock and Roll Waltz
I've Changed My Mind A
Thousand Times

Without A Song
Home Sweet Home On
The Range

Good And Lonesome
Where What or When
Foolishly Yours
For Better or Worse

If Anyone Finds This, I Love You
Turn Right

On CAPITOL RECORDS:

Breeze
Side By Side
Wheel Of Fortune
Angry

So Tired
Wabash Cannonball

Honeymoon
Bonaparte's Retreat

I'm The Lonesomest Gal In Town
You've Gotta See Mama

It was a long year. Singing no songs and hardly speaking, Kay had time to think, to learn more about music, to find old forgotten songs that she might someday revive. Kay decided that if providence and luck were with her and she recovered to sing again, she would sing as a single.

And recover she did . . . to go on to the greatest triumphs of all. Her singing had changed . . . the years of singing above the howling horns of the bands had given her a haunting huskiness, which she used to the best possible advantage. And people liked this new voice. Her first record, "I'm the Loneliest Gal in Town," was a solid hit. Then after doing personal appearances with the Andrews Sisters, the Three Stooges and Connie Boswell, Kay hit paydirt with a tremendous engagement at Slapsie Maxie's famous nightclub in Hollywood. Since then, Kay has had many successes, including TV appearances, hit single records and several well-received and much played albums.

Repeat Chorus

One, two and then rock One, two and then

roll One, two and then jump

It's good for your soul It's old but it's new

Alan Freed Goes International

Alan Freed's success is truly international. Naturally, his network show every Tuesday evening on CBS-Radio is heard far and wide and among the 10,000 to 15,000 letters received from fans each week, more than a sprinkling of those are from Canadian listeners. But Alan Freed now travels overseas—to Europe, via tape recordings, for a weekly show. The program is aired Saturday evenings over Radio Luxembourg, one of the most powerful, most listened to radio voices in all Europe. The program there only started in June of this year, but the response has been sensational. Thanks to this show, rock 'n roll is rapidly taking hold on the continent as well as England.

Let's do THE ROCK AND ROLL WALTZ!
I love THE ROCK AND ROLL

WALTZ!
rit.

The Penguins . . .

Just a couple of years ago, an explosion took place in Los Angeles which was heard and felt for months to come everywhere in the country. It was The Penguins' record of "Earth Angel," which finally sold three million copies and set the group as a top attraction in practically every medium of show business.

The quartet of lads from Los Angeles have been clicking ever since with other records on the Dootone label, including an album, and later with a number of solid releases on Mercury Records. They've been a big draw among sophisticated audiences as well as with their loyal and growing clan of teenage admirers.



EARTH ANGEL

(Will You Be Mine)

Slowly with a beat

TUNE UKL
G F E A

By Gaynell Hodge, Jesse Belvin and Curtis E. Williams

VOICE

EARTH AN-GEEL, EARTH AN-GEEL, Will you be mine, -

My dar-ling, dear, Love you all the time, - I'm just a fool, -

A fool in love with you. EARTH

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About The Song . . . "Earth Angel"

"Earth Angel" was among the first of those early trail-blazing tunes to bridge the gap between the limited rhythm 'n blues market and the much broader pop market. The song was written in the rhythm and blues idiom completely by three young Los Angeles writers, all members of the same vocal group. Curtis Williams is now the leader of The Penguins, Gaynell Hodge is lead singer of the Turks and Jesse Belvin is a featured singer and remains active in the song-writing business. The Penguins' record of "Earth Angel" was an immediate hit everywhere and later the Crewcuts' recording of the tune made it an even more widely popular hit song.

Buck Ram, noted west coast talent and music man, is solidly behind The Penguins. He has helped them with their act, building in that all-important part of success called versatility. The group can break up a crowd with their hilarious antics, and in the next moment quickly change the pace to hushed attention as they unwrap one of their mellow and haunting ballad renditions.

The Penguins have sold themselves in practically every type entertainment medium. Their hotel engagements include two of the most fabulous of all, the Moulin Rouge and the Flamingo in Las Vegas; in night clubs, they've triumphed in smart spots from New England to Florida, from Michigan to the west coast. In ballrooms, they've enjoyed top box office success in such widespread cities as Wheeling, West Va., Denver, Oakland, Portland,

AN-GEEL, EARTH AN-GEEL, The one I a-dore... Love you for-ev-er and

ev-er more... I'm just a fool... A fool in love with

A List of
Recordings
By The Penguins

On DOOTONE RECORDS:

Earth Angel
Hey Senorita

Love Will Make Your Mind
Go Wild
The Ookey Ook

Baby Let's Make Some Love

A Dootone Album

On MERCURY RECORDS:

Be Mine Or Be A Fool
Don't Do It

It Only Happens With You
Walkin' Down Broadway

Devil That I See
Promises, Promises, Promises

Christmas Prayer
Jingle Jangle

My Troubles Are Not At An End
She's Gone, Gone

you... I fell for you... And I knew the
(Very Rhythmic)

vi-sion of your love's love-li-ness... I hope and pray...

Solid, Down To Earth

Oregon, Tacoma, Salt Lake City, Seattle and Pensacola, Florida. And their big theater "personals" include the famous Apollo in New York, the Uptown in Cleveland, the Brooklyn Paramount, the State in Hartford and the Paramount in their own Los Angeles.

The Penguins have graced the TV circuit on important shows out of both Chicago and Los Angeles, and of course have made guest appearances on many local TV and radio shows. Being seen and heard by so many people has its own rewards and for the Penguins, these include the winning of the National "7-UP" Youth Award, The Pittsburgh Courier Award and an award from Billboard Magazine, national trade weekly of the music and record business.

That some day... I'll be the vi-sion of your hap-pi-ness. EARTH

The first system of musical notation for the song. It consists of a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of one flat (Bb). The piano accompaniment has a grand staff with treble and bass clefs. The lyrics are: "That some day... I'll be the vi-sion of your hap-pi-ness. EARTH".

AN-GEL, EARTH AN-GEL, Please be mine... My dar-ling, dear...

The second system of musical notation. The vocal line continues with the lyrics: "AN-GEL, EARTH AN-GEL, Please be mine... My dar-ling, dear...". The piano accompaniment continues with chords and a steady bass line.

Love you all the time... I'm just a fool... A fool in love with

The third system of musical notation. The vocal line continues with the lyrics: "Love you all the time... I'm just a fool... A fool in love with". The piano accompaniment continues with chords and a steady bass line.

you. EARTH you.

The fourth system of musical notation. The vocal line concludes with the lyrics: "you. EARTH you.". The piano accompaniment continues with chords and a steady bass line.

Sam "The Man" Taylor

Sam "The Man" Taylor is the fellow you hear with that driving, honking tenor saxophone on many of your favorite rock 'n roll records. Sam, in fact, has recorded for more record labels than any currently billed star in any part of the record business. A recent working day for Sam is a good example of just how busy this fine tenor man really is.

After sweating out a six hour record session with Atlantic Records, he hopped in a cab that had been provided for his use by M-G-M Records, with horn, music and stand, for a date with that label. Following a five-hour session with M-G-M he repeated the operation, hustling off to another three-hour session at Columbia Records... grand total: 14 hours of blowing tenor sax for the joy of his many record fans. In the past year, Sam Taylor has made records with at least two dozen companies, including all major record labels.



One of the most controversial, yet outstandingly successful performers to burst on the entertainment world in years. That's the story of the phenomenal Elvis Presley. In a very few months, he has zoomed to the top of the record artist sweepstakes, has smashed house records wherever he has appeared and has generated more interest in the psychological aspects of rock 'n' roll than any other entrant in the field.

Born in Tupelo, Mississippi, 21 years ago, Elvis has always worked hard at his art and started his musical career on a \$2.98 guitar. After earning some money at part-time jobs, he walked into the Memphis office of Sun

One-Sided Love Affair

Tempo: C&S
A D F#B

Words and Music by
BILL CAMPBELL

Moderato

If you want to be loved, You've got to love me, too, If you want to be loved, You've
got to love me, too. 'Cause I ain't for no ONE-SID-ED LOVE AF-FAIR.

If you want to be kissed, You've got to kiss me, too. If you want to be kissed, You've
got to kiss me, too. 'Cause I ain't for no ONE-SID-ED LOVE AF-FAIR.

About The Song . . . "One-Sided Love Affair"

Bill Campbell has been around the songwriting business for many years. In the early days of his career he wrote for the great minstrel man, Bert Williams, and Campbell himself toured all over Europe as a song and dance man. When Elvis Presley made his original Sun recording of "I Forgot to Remember to Forget," Campbell heard the style, and was reminded distinctly of the great Lead Belly. In that same style he wrote "One-Sided Love Affair" for Presley which turned out to be a most fortunate choice for the singer. His RCA Victor EP record of the song was one of the largest EP sellers in history for any record company.

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Meet The Meteor!

Records and offered to make a disk at his own expense. After the first "take" he was signed on the spot. His first Sun record became an overnight smash and led to his becoming a brand new matinee idol for teenagers everywhere.

Wiggling, warbling Elvis Presley was signed by RCA Victor Records in December 1955 for one of the highest sums ever paid a new artist. But it was money wisely invested by RCA Victor country artists and repertoire head, Steve Sholes. Presley's Victor record of "Heartbreak Hotel" was a sensational hit and received heavy buying action in pop and rhythm and blues as well as country and western markets. Later, his first album broke the record company's all-time best-selling LP mark by a wide margin.

Paramount Studios have signed Elvis to a long-term movie contract and he also owns his own music publishing company. With his latest disk of "Hound Dog" having the greatest advance sale of any Victor single record, the Presley success express continues to roll at an unprecedented clip.

Fair exchange has no rub-ry. The world knows that it's true. Un-der-stand-ing solves all prob-lem, That's why I'm tell-ing you. If you want to be hugged, You've got to hug me, too. If you want to be hugged, You've got to hug me, too. 'Cause I ain't for no ONE-SID-ED LOVE AF-FAIR. If you know you can't take it, Then don't try to give it. If you know you can't take it, Then don't try to give it. 'Cause I ain't for no ONE-SID-ED LOVE AF-FAIR. If you want to be FAIR.

A List of Recordings By Elvis Presley

On RCA VICTOR RECORDS:

Hound Dog
Don't Be Cruel

My Baby Left Me
I Want You, I Need You,
I Love You

Heartbreak Hotel
I Was The One

Baby Let's Play House
I'm Left, You're Right,
She's Gone

Milk Cow Blues Boogie
You're A Heartbreaker

Good Rockin' Tonight
I Don't Care If The Sun
Don't Shine

That's All Right
Blue Moon Of Kentucky

On SUN RECORDS:

I Forgot To Remember To Forget
Mystery Train



On the strength of one great record, pickin' and singin' Carl Perkins has skyrocketed to the top of the rock 'n roll sweepstakes. That record, "Blue Suede Shoes," was one of the earlier entrants in what has since become the rage of the jumpin' and swingin' teen-age set, country-styled rock and roll.

It may sound strange to characterize a fellow of 23 as a 20-year musical veteran, but so it is with Carl Perkins. At the age of three he first gave serious indications of musical talent on a cigar box guitar with bailing wire strings, made for the tyke as a toy by his father. Carl says, "I was

BLUE SUEDE SHOES

Words and Music by
CARL LEE PERKINS

Bright tempo (not too fast)

Piano

The piano introduction consists of two staves of music. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

Chorus

tacet *f* tacet *f* tacet

Well, it's one for the mon-ey, two for the show, three to get read-y, now

The vocal line starts with a 'tacet' instruction, followed by the lyrics. The piano accompaniment features a driving eighth-note rhythm in the right hand and a simple bass line in the left hand.

*b*7 *f*

go, cat, go! But don't you step on my BLUE SUEDE SHOES. You can

The vocal line continues with the lyrics. The piano accompaniment maintains the same rhythmic pattern, with some chord changes indicated by the *b*7 and *f* markings above the staff.

*C*7 *C*7sus4 *f* *b*7 *f*

do an-y-thing... but lay off of my BLUE SUEDE SHOES... Well, you can

The vocal line concludes with the lyrics. The piano accompaniment features a final flourish with the *C*7, *C*7sus4, *b*7, and *f* markings above the staff.

About The Song . . . "Blue Suede Shoes"

A day dream, the kind you have just before sleep takes over at night, is responsible for Carl Perkins' great hit song "Blue Suede Shoes." Carl explains that one night as he lay in his bed, the thought came to him of how it would feel to be the only fellow ever to wear blue suede shoes. He pictured himself walking down the main street of Memphis, proudly wearing those blue suedes. Getting out of bed the lyrics came to him, particularly the line warning everyone "to keep off my blue suede shoes." Soon Perkins had the lyrics and the music set in his mind and with the help of his swingin' guitar, he made the record that's been making its own new records ever since.

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Started When He Was Three

born with a guitar in my hand," and the facts bear out the almost literal truth of the statement. Carl spent a great deal of time in his years of growing up in practicing the instrument and singing his own songs to his own playing. He became known as the entertainer of the crowd and developed an almost uncanny instinct for sizing up an audience and playing what they wanted to hear. In his teens he was the guy who wowed audiences all over Madison County, Tennessee, until the day a friend advised him to try for an audition with Sun Records, the Memphis firm that specializes in developing young and unknown talent. The firm was impressed, and after months of polishing the style and the delivery, his first recording session took place. Record people were struck with the fine, driving and swinging style which brought on the second session when the famous smash hit "Blue Suede Shoes" was recorded. The rest is history and the jumping,

whirling live-wire that's known as Carl Perkins has proven in dozens of appearances that success for him was no accident.

tacet *f* tacet *f* tacet *f*

knock me down, - step in my face, - slan-der my name all o-ver the place; -
Burn my house, - steal - my car, - drink - my ci - der from my old-fruit jar; -

tacet *f* tacet

Do an-y-thing that you want to do, - but uh - uh, hon-ey, lay off of my shoes -

B^b *f* *C7*

Don't you step on my BLUE SUEDE SHOES. You can do an-y-thing - but lay

C7 *f* *B^b7* *f* tacet *f* *B^b7* *f*

off of my BLUE SUEDE SHOES. SHOES.

A List of Recordings By Carl Perkins

On SUN RECORDS:

Blue Suede Shoes
Honey Don't

Let the Juke Box Keep On Playing

Gone Gone Gone

Boppin' The Blues
All Mama's Children

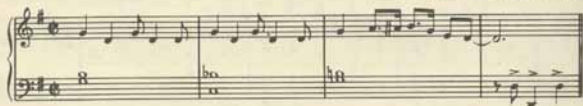


To many fans, Fats Domino is Mr. Rhythm and Blues himself. Few performers on the r & b front today can boast of such a sensational and unbroken chain of record hits as the great Fats.

New Orleans never lost Fats. But when his first record was released, the country gained a great new star. He was discovered by Imperial Records' distributor in New Orleans and promptly a recording crew flew there from the coast to record the promising young singer. His first record made him the toast of the south and later led to an extensive country-wide tour with packed houses and broken attendance records.

Ain't That A Shame!

By ANTOINE DOMINO
and DAVE BARTHOLOMEW



1. You made me cry when you said — Good-
2. (You) broke my heart when you said — we'll

bye! part! AIN'T THAT A SHAME! — My tears fell like rain —

AIN'T THAT A SHAME! — You're the one to blame.

About The Song . . . "Ain't That A Shame"

The idea for the song "Ain't That A Shame" came to Dave Bartholomew and "Fats" Domino at the dinner table. It was just after playing a date, and the two left the dance hall as early as possible to go out and have dinner. As usual, their conversation was show business. Dave casually remarked that it seemed the best songs ever written were those tailored after a common, every day expression, words perpetually used but which lacked any great significance or special meaning at the time used. And he proceeded to rattle off half a dozen hit songs as an example. That started the ball rolling and the two immediately thought of other expressions that might adapt themselves to a song. About that point, Dave got careless with his dinner and as a spot of gravy caught his tie, "Fats" casually remarked, "ain't that a shame". Dave shouted "that's it" and they knew then that they had the makings of a pretty good song!

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Domino has always clicked in the rhythm and blues field, and he proudly has the title to at least a dozen best-sellers on the trade paper rhythm and blues charts. But his sensational recording of "Ain't That A Shame" went one important step further—it rose high on the nation's best-selling popular record charts as well, a feat never before accomplished by any r & b performer. Frequently, in fact, Domino has had more than one of his great hit records on these popularity charts at the same time.

Recently, Fats Domino took California, home of Imperial Records, literally by storm. On a month long one-night tour of the state, all-time house records fell by the wayside at every stop. On the strength of this and a continuing stream of new hit records, the requests for Domino's services at college affairs, in night clubs and with private organizations, are increasing all the time. With an army of fans that's building with every new record

and every new appearance, Fats Domino has few contenders indeed for his crown as the king of rhythm and blues.

Oh well good - bye al - though I'll

cry, AIN'T THAT A SHAME! My tears fell like

rain, AIN'T THAT A SHAME! You're the one to

blame. You blame.

A List of
Recordings
By Fats Domino
On IMPERIAL RECORDS:

- So Long
- When My Dreamboat Comes Home
- I'm In Love Again
- My Blue Heaven
- So Weevil
- Don't Blame It On Me
- Poor Me
- I Can't Go On
- All By Myself
- Troubles Of My Own
- Ain't That A Shame
- La - La
- Going To The River
- Mardi Gras In New Orleans
- Rosemary
- You Said You Loved Me
- Don't You Know Helping Hand
- Thinking Of You
- I Know
- Love Me
- Don't You Hear Me Calling
- Caroline
- I Lived My Life
- You Can Pack Your Suitcase
- Please Don't Leave Me The Girl I Love
- Baby Please
- Where Did You Stay

The McGuire Sisters . . .



In less than four years in the bigtime of showbusiness, the McGuire Sisters have racked up one of the most impressive success stories ever. The young ladies from Miamisburg, Ohio, have an extraordinarily high number of record hits to their credit, which have been hits largely because of their sweet, harmonic, ungemmicked singing. On the TV front, their long-standing spot in the Arthur Godfrey line-up speaks for itself, and has resulted in more than 600 currently active McGuire Sisters fan clubs.

The gals, Christine, Phyllis and Dottie, have a thorough grounding in harmony-styled singing. Their mother, an ordained pastor of the Church

A List of
Recordings
By The McGuire Sisters
On CORAL RECORDS:

The Cheerleader Flip

Weary Blues

In The Alps

Delilah Jones

Picnic

Missing

Tell Me Now

Baby Be Good To Me

My Baby's Got Such Lovin' Ways

He

I Believe

Song Of India

Give Me Love

If It's A Dream

Heart

Rhythm n' Blues

Something's Gotta Give

It May Sound Silly

Doesn't Anybody Love Me

Melody Of Love

Open Up Your Heart

Naughty Lady Of Shady Lane

Hearst Of Stone

Sincerely

No More

Give Me Your Heart For

Christmas

Christmas Alphabet

Lonesome Polecat

Muskkrat Ramble

Goodnight Sweetheart,

Goodnight

Heavenly Feeling

Sincerely

Words and Music by
HARVEY FQUA
ALLAN FREED

Slowly (with a good beat)

Piano

Refrain

SIN - CERRE - LY, _____ Oh, Yes, - SIN - CERRE - LY, 'Cause I love you so.

dear - ly, _____ Please say...you'll be mine. _____ SIN - CERRE - LY, _____

Oh, you know... how I love you, _____ I'll do an - y - thing.

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Good Things Come In Three's

of God, is a talented pianist and there was singing in the household as far back as the sisters can remember. In fact, all three were members of the church choir.

When their ages ranged from four to six, they made their first public singing appearance in Middletown, Ohio, when they sang "Jesus Loves Me" to a rousingly enthusiastic acclaim. Later, Chris took piano lessons, Phyllis studied voice and Dottie played saxophone.

In high school all three were active as solo performers in local clubs, and as a trio and Chris was good enough on piano to work with local bands. Later they sang as a group in Army hospitals and became the toast of Ohio TVviewers via appearances on a Dayton station.

One day in the spring of 1953, they scraped together all the money they could lay their hands on and took off

for New York in Phyllis' ramshackle car. They won a chance on the Arthur Godfrey Talent Scouts show and during the eight week wait to appear, they become regulars on the Kate Smith TV show.

But since their triumphant first appearance with Godfrey, it's been smooth sailing and smooth singing for the gals. The records keep coming—at least 20 have been turned out to date, including an album. Considering their youth and fresh beauty and those lush harmonies that make them stand out from all the rest, much more can be counted on in the years to come from the musical McGuires.

F# Dm7 Gm7 C7 Y Gm7 G4m F7 B-b
 for you, Please say you'll be mine. Oh, Lord, won't you
 B-b G# F# F#m7 F# G7 Dm7
 tell me why I love that girl so. He does n't
 G7 C# C#-5 F# Dm7
 want me. But, I'll nev-er, nev-er, nev-er, nev-er let him/her go. SIN-CERELY,
 Gm7 C7 F# Dm7 Gm7 C7 F# Dm7
 Oh, you know how I love you, I'll do an-y-thing for you,
 Gm7 C7 F# Dm7 Gm7 C7 C#-5 F# Dm7 Gm7 F#
 Please say you'll be mine. SIN-mlae.

About The Song . . . "Sincerely"

The song "Sincerely" was written by Alan Freed and Harvey Fuqua. Harvey Fuqua is a member of the "Moonglow" group. This song was written when Freed was at WJW, Cleveland. The two boys pieced the tune together in the station's Music Library on little scraps of paper. The song *Sincerely* was then recorded by The Moonglows on the Chess Record label. The Moonglows were discovered by Freed. The tune was next recorded by the McGuire Sisters on the Coral label. Other disks followed. *Sincerely* is now established as a solid standard in its field.



Bill Haley And His Comets . . .

In the few short years since Bill Haley and his Comets cut their eye teeth in the fabulous world of rock and roll, they've made practically a habit of breaking records. Theaters, auditoriums, radio, TV, records . . . it's the same tremendous success story, and all in just five years.

But behind those five smash hit years, lie other years, when the shy, quiet lad first showed his musical bent by working out tunes on a home-made pasteboard guitar. That was in Booth Corner, Pa., near Philadelphia, where the family moved when Bill was seven. Later on, his Dad provided the real article and young Haley set about teaching himself how to play

(WE'RE GONNA)

ROCK AROUND THE CLOCK

Words and Music by
MAX C. FREEDMAN
and JIMMY DE KNIGHT
A. S. C. A. P.

Moderato

The piano introduction consists of two staves of music in 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The tempo is marked 'Moderato'.

VOICE

ONE, TWO, THREE O'-CLOCK, FOUR O'-CLOCK, ROCK,

The vocal line is written on a single staff. The lyrics are 'ONE, TWO, THREE O'-CLOCK, FOUR O'-CLOCK, ROCK,'. The music is in 4/4 time and includes a piano accompaniment on a second staff.

FIVE, SIX, SEV-EN O'-CLOCK, EIGHT O'CLOCK, ROCK, NINE, TEN E-LEV-EN O'-CLOCK,

The vocal line continues with the lyrics 'FIVE, SIX, SEV-EN O'-CLOCK, EIGHT O'CLOCK, ROCK, NINE, TEN E-LEV-EN O'-CLOCK,'. The music is in 4/4 time and includes a piano accompaniment on a second staff.

TWELVE O'-CLOCK, ROCK, WE'RE GOB-KA HOSE A--ROUND THE CLOCK TO--RIGHT,

The vocal line concludes with the lyrics 'TWELVE O'-CLOCK, ROCK, WE'RE GOB-KA HOSE A--ROUND THE CLOCK TO--RIGHT,'. The music is in 4/4 time and includes a piano accompaniment on a second staff.

About The Song . . . "Rock Around The Clock"

In 1952, music publisher James E. Myers, who writes under the pen name of Jimmy DeKnight, first got together with Max Freedman, composer of "Sioux City Sue." Noting that the music business was at a low ebb, the two undertook to turn out something new and different. The result was a new kind of swinging, rocking rhythm with emphasis on the second and fourth beats of the measure. The happy, bouncing tune suggested a party—a big dancing party that would go on and on—around the clock. Thus it was that the musical bombshell known as "Rock Around the Clock" was born. The tune has become the granddaddy of all rock 'n roll tunes with over 50 commercial recordings in 15 different languages since the original record-breaking Bill Haley platter.

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Made in U. S. A.

They Rock Around The Clock

his newest and most treasured prize, a genuine guitar.

It was that first real guitar, in fact, that brought Bill Haley his initial public acclaim, without the mothing young man even knowing about it! He got in the habit of playing his guitar and singing his songs for the boss of the Booth Corner auction, where he and his friends would gather on Friday nights. The boss was impressed, but could never get Haley to play for the customers. But the problem was licked, when the office was secretly wired up for a public address system. Only after hearing and seeing the crowds react so favorably did the youngster overcome his stage fright to step out in his professional debut at \$1 a night. But that was the start which led Haley to put together his own little band which played many engagements in the towns nearby. Two years later, when Bill was 15, he hit the road to make his own way. During those days the pay was lean but the

(Continued on following page)

CHORUS

1. PUT YOUR GLAD RAGS ON AND JOIN ME, NOW, WE'LL HAVE SOME FUN WHEN THE
 (2. WHEN THE) CLOCK STRIKES TWO, AND THREE AND FOUR, IF THE HAND SLOWS DOWN WE'LL
 (3. WHEN THE) CHIRK BING TWE AND SIX AND SEVEN, WE'LL BE ROCK--IN' UP IN
 (4. WHEN IT'S) EIGHT, NINE, TEN, E--LEV--EN, TOO, I'LL BE GO--IN' STRONG AND
 (5. WHEN THE) CLOCK STRIKES TWELVE, WE'LL COOL OFF, THEN, START A--ROCK--IN' 'ROUND THE

77

CLOCK STRIKES ONE, WE'RE GOB--NA ROCK A--ROUND THE CLOCK TO--RIGHT, WE'RE GOB--NA
 TELL FOR WORK, WE'RE GOB--NA ROCK A--ROUND THE CLOCK TO--RIGHT, WE'RE GOB--NA
 SW--EETH HEAVY, WE'RE GOB--NA ROCK A--ROUND THE CLOCK TO--RIGHT, WE'RE GOB--NA
 SO WILL YOU, WE'RE GOB--NA ROCK A--ROUND THE CLOCK TO--RIGHT, WE'RE GOB--NA
 CLOCK A--GAIN, WE'RE GOB--NA ROCK A--ROUND THE CLOCK TO--RIGHT, WE'RE GOB--NA

87

ROCK, ROCK, ROCK, 'TIL BROAD DAY--LIGHT, WE'RE GOB--NA ROCK, GOB--NA ROCK A--ROUND

97

THE CLOCK TO--NIGHT.

2. WHEN THE
 3. WHEN THE
 4. WHEN IT'S
 5. WHEN THE

2.F

A List of
Recordings
 By Bill Haley

On DECCA RECORDS:

Teenager's Mother
 (Are You Right?)
 Rip It Up

Hot Dog Buddy Buddy
 Rockin' Thru The Rye

The Saints Rock 'N Roll
 R-O-C-K

See You Later Alligator
 The Paper Boy

Rock-A-Beatin' Boogie
 Burn That Candle

Razzle-Dazzle
 Two Hound Dogs

Birth Of The Boogie
 Mambo Rock

Happy Baby
 Dim, Dim The Lights

Shake, Rattle And Roll
 A.B.C. Boogie

Thirteen Women
 (We're Gonna)

Rock Around The Clock
 ALBUMS

Rock Around The Clock
 Shake, Rattle And Roll

Dim, Dim The Lights

Rock 'N Roll

Rock And Roll Stage Show

Bill Haley And His Comets . . .

experience was rich as he sang and yodelled with a band and even travelled the midwest with a medicine doctor. Later on, he worked with the "Down Homers," a group out of Hartford, Conn., but his honest desire was to have his own group. A short time later he became his own boss again and has been ever since.

For six years Haley and this early group known as the "Saddlemen" worked on WPWA, Chester, Pa., where they also built a reputation as a good club act in the Philadelphia area. During this time, Bill was writing many of his songs, more than 150 in all, some of which later became smash record hits.

Shake Rattle And Roll

Key of C (C-Eb)

Tune Like
G C E A

Words and Music by
CHARLES CALHOUN

Moderately (bright bounce)

Piano

The piano introduction consists of two staves of music. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand provides a steady bass line with quarter notes.

1st Verse

Get out — from that kitch-en and rat-tle those pots and pans,—

The vocal line is written on a single staff with lyrics. The piano accompaniment continues with a similar rhythmic pattern to the introduction.

Get out — from that kitch-en and rat-tle those pots and pans.—

This system continues the vocal line and piano accompaniment from the previous system.

Well, roll my break-fast, 'cause I'm a hun-gry man.

The second verse begins with the vocal line and piano accompaniment. The piano part includes chord diagrams for C7, Eb7, C9, and Eb9.

*Symbols for Guitar, Diagrams for Ukulele.

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About The Song . . . "Shake Rattle And Roll"

After the great blues singer, Joe Turner, had clicked with his own tune, "Honey Hush," Atlantic Records asked songwriter Charles Calhoun to write another tune for Turner, in the mood of "Honey Hush," with high piano passages. He came up with the tune quickly and when asked for a title, he just as quickly tacked on an expression he remembered from earlier days, "Shake Rattle and Roll." The Turner recording of the song was another hit and the version by Bill Haley and the Comets was one of the group's all-time best-sellers. Calhoun also wrote "Flip Flop and Fly," "Money Honey," another tune for Joe Turner called "Lipstick Powder and Paint," and "Smack Dab in the Middle" for the Count Basie Band.

They Rock Around The Clock

In 1951, came the first records. At the same time came the change in name to "The Comets," these two events starting the snowball of success, which has never to this day stopped getting bigger and bigger! A year later, in 1952, Decca Records signed the Haleyites and with their first platter, "Rock Around the Clock," records started falling wherever they turned. That disk alone has sold over two million copies and many others, since, have come close to the same mark. Another fabulously successful seller was "Shake Rattle and Roll," and the music for both these great tunes is printed for you in this book.

The Comets' big exciting, music-packed feature film, "Rock Around the Clock", now playing in the theaters across the country, is another part of the success story and Decca's album of tunes used in the picture is a highly successful seller.

The Super Attractions tour, which carried Haley and the Comets to the far reaches of the south and midwest, brought new high attendances wherever it played and bookings have already been completed for a five-country European tour early next year. It all adds up to unparalleled success for Bill Haley and the Comets, high priests of rock and roll in this country and everywhere their records are sold!

Chorus

SHAKE RAT-TLE AND ROLL, - SHAKE RAT-TLE AND ROLL, -

mp. - mf

Detailed description: This is the first system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a steady eighth-note bass line and a more active treble line. Chord symbols C6 and C7 are indicated above the staff.

SHAKE RAT-TLE AND ROLL, - SHAKE RAT-TLE AND ROLL, - You

Detailed description: This is the second system of the musical score. It continues the vocal line and piano accompaniment. Chord symbols F9, C6, and C6(m) are indicated above the staff.

nev - er do noth - in' to save your dog-gone soul.

Detailed description: This is the third system of the musical score. It concludes the chorus with the final vocal line and piano accompaniment. Chord symbols Dm7, G7, and C6 are indicated above the staff.

Alan Freed's Three Right Hands

Though Alan Freed may appear to be a one-man show, Alan himself would be the first to admit that he actually operates with three right hands. In addition to his own capable one, two others, according to Freed, are Johnny Brantly and Leroy Kirkland. Both have much to do with helping Freed keep his operation on a successful keel. Brantly operates as Freed's "vocal bodyguard," in which he helps screen the many new records each week that arrive at the WINS, New York, studios. He and Freed continually put their heads together to select the best of the new rock 'n roll records for the vast radio audience to hear. Leroy Kirkland is a part of the team through his well-known skill as an arranger. Kirkland does all arrangements for Freed's Coral recording band and also takes a part in programming music for the Freed shows.

La Vern Baker . . .



For Windy City born La Vern Baker, the first 17 years of her life were years to be passed as quickly as possible. That's because from the earliest times, her dream was of spotlights and stardom and rules and regulations prevented her from working in niteries till that certain "old enough" age had been attained. When the date arrived she was signed by George and Mable Woods, Chicago club owners, who dubbed her "Little Miss Sharecropper" and slotted her in the Club DeLisa, where she was held over for six months. Next stop on the rise to the top was the Flame Show Bar in Detroit where her expressive blues singing so impressed club manager Al Green, that he

Twedlee Dee

Words and Music by
WINFIELD SCOTT

With a solid rock

Piano

Voice

1. TWEE - LEE, TWEE - LEE, TWEE - LEE DEE,
2. TWEE - LEE, TWEE - LEE, TWEE - LEE DOT,

I'm — as — hap - py as — can be,
How — you're gun - na keep that hon - ry you got?

Jim - i - ny Crick - ets, Jim - i - ny Jack, You make my — heart go click - i - ly clack,
Hunk - ies, hunk - ies, pic - es, bite, — I'm gun - na see my hun - ey to - night,

*Symbols for Guitar, Diagrams for Ukulele.

About The Song . . .
"Twedlee-Dee"

Composer Winfield Scott, who writes for the Progressive Music Publishing firm, was originally part of a male quartet, known as *The Gliders*. The group had spent several hours rehearsing with pianist Howard Biggs for an Atlantic record session for Lavern Baker. During a break, Scott piped up that he had a song he felt would be perfect for the songstress. Armed with music lead sheets, he had Biggs play it off and it was a hit with everyone in the studio. The tune was "Twedlee Dee" and at the recording session the next day, it was the first song cut by Miss Baker. Scott is also the writer of a hit tune called "Gee Whit-takers," recorded by Pat Boone.

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The "Tweedlee Dee" Girl

signed her to a personal management contract. While at the Flame, La Vern taught some of her blues style to a then unknown male singer, who has been grateful to this day for her tutelage. The fellow's name is Johnny Ray.

Later, La Vern toured on the road with the Todd Rhodes band with whom she recorded her first two disk hits on King Records. Fourteen, she had also recorded on Columbia Records, but her biggest disks were yet to come, and the really big one came on Atlantic Records, La Vern's own song, "Tweedlee Dee." She writes most of her own material and judging by the sensational reaction to her records, she'll continue writing her own top-notch song interpretations. La Vern has appeared on many TV and radio shows and has continued to build her fan following with dates at many top night clubs around the country.

TWEED - LEE, TWEED - LEE, TWEED - LEE DEE.
 TWEED - LEE, TWEED - LEE, TWEED - LEE DOT.
 TWEED - LEE DEE, TWEED - LEE DEE DEE,
 TWEED - LEE DO, TWEED - LEE DEE DO,
 Give it up, give it up, give your love to me.
 Give - that kiss - to me be - fore you go;
 TWEED - LEE DOT, TWEED - LEE DEE DOT,
 TWEED - LEE DUM, TWEED - LEE DEE DUM,
 Gim - me, gim - me, gim - me, gim - me, give me all the love you got.
 Look - le, look - le, look - le, look - le, look at that - sug - ar plum...

A List of

Recordings By La Vern Baker

On ATLANTIC RECORDS:

Soul On Fire
How Can You Leave A Man Like This

I Can't Hold Out Any Longer
I'm Living My Life For You

Tweedlee Dee
Tomorrow Night

That's All I Need
Bob Ting A Ling

On COLUMBIA RECORDS:

Good Daddy
I Want A Lavendar Cadillac

On KING RECORDS:

Pig Latin Blues
Must I Cry Again

Trying



Hum - ty, sin - ton - ton. TWEEED - LEE, TWEEED - LEE, TWEEED - LEE (DO, DUM.)

I'm a luck - y so and so; (You're) as sweet as bub - ble gum.

Hub - ba, hub - ba, hub - by, ho - Mer - cy, mer - cy, pud - dia, plee.

I'm gon - na keep - my eyes - on you; TWEEED - LEE, TWEEED - LEE, TWEEED - LEE (DO, DUM.)
 You've got - some - thin' that mon - ey can't buy.

Musical score including piano accompaniment and guitar chords (F, F6, F#6, F#7, F#7b9, C7, C+).



THIS IS ALAN FREED...

Back in 1943, a 21-year old, fresh out of Ohio State University, took his first job with a radio station, WKST, Newcastle, Pa. The name of the young program director and sportscaster was Alan Freed.

Other stations followed over a period of several years for the Johnstown, Pa. native and these included WKBM, Youngstown, Ohio; WIBG, Philadelphia, and WAKR, Akron. At the latter station, Alan Freed first tried on the disk jockey suit for size and the fit was fine. Subbing for a regular, Freed took over the job then and there.

In 1950, Freed moved on to the bigtime scene at WJW, Cleveland, and TV station WXEL, in the same city. His nightly *Rock 'n Roll Party* started on WJW in June 1951 and since then, Alan Freed has continually added to his fabulous reputation as Mr. Rock 'n Roll himself.

September 8, 1954 was another big date in Freed's career—the date when he set sail on WINS, New York, with his Manhattan version of the *Rock 'n Roll Party*. This has been a tremendously popular show as well, and last May it led to Freed's feature network rock 'n roll dance party on CBS-Radio in addition to his work on WINS. Freed has also become a successful booker of rock 'n roll theater shows, a maestro of a rock 'n roll band on Coral Records and a leader of the youth movement against the dread disease, Childhood Nephrosis.

The Freed household numbers six—including Mrs. Freed (a former Arthur Murray dancing school supervisor) and four children, ages 11, 9, 2 and 1.

ALAN FREED'S ROCK AND ROLL PARTY AT THE PARAMOUNT THEATRE, NEW YORK



Autograph Here

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