

TEENAGE

ROCK and ROLL^k

FIFTY CENTS
OCTOBER, 1956

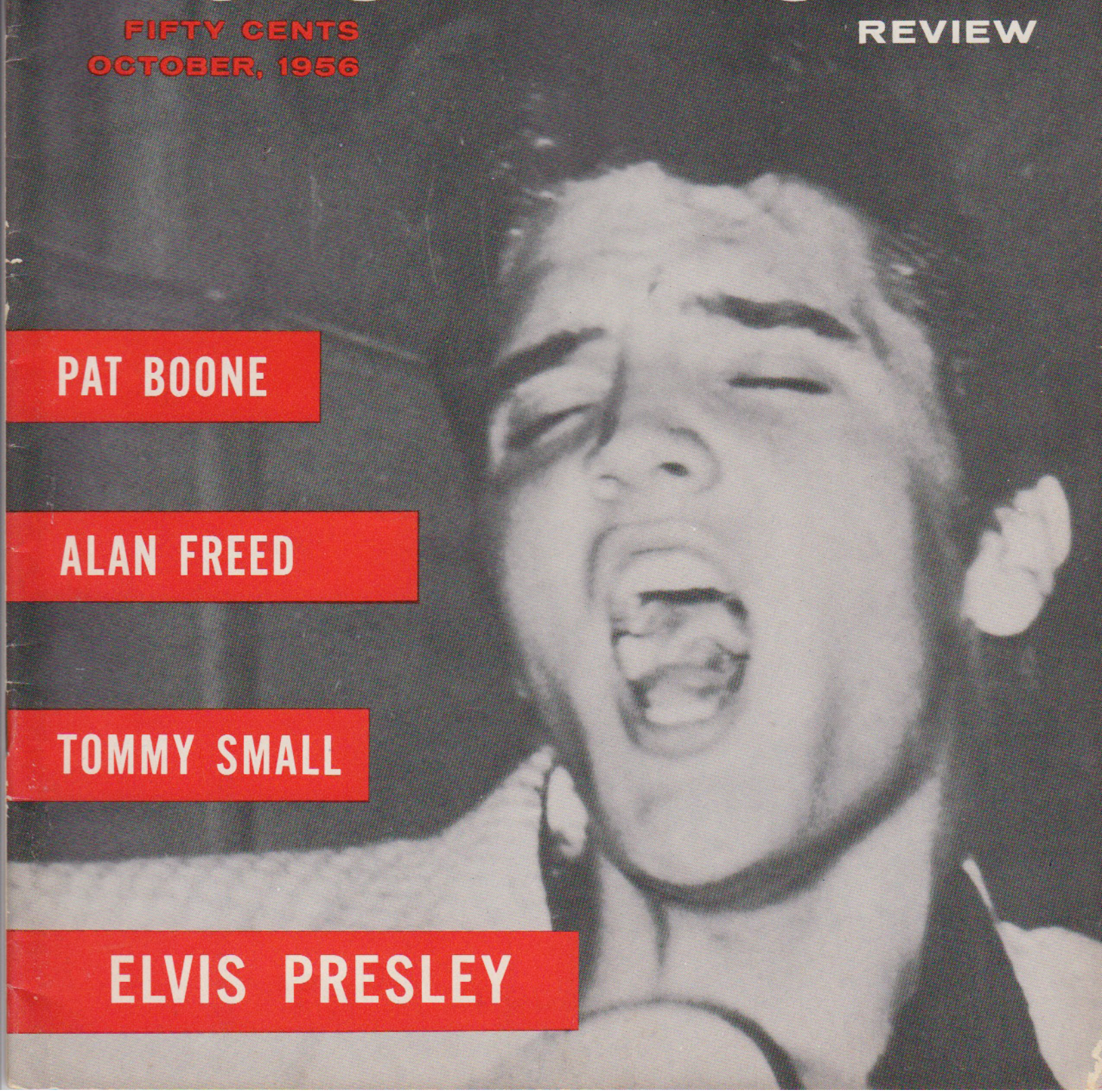
REVIEW

PAT BOONE

ALAN FREED

TOMMY SMALL

ELVIS PRESLEY





PAT BOONE

TEENAGE

ROCK and ROLL

REVIEW

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TEENAGE ROCK AND ROLL REVIEW

the magazine with young horizons

GARY FAIRMONT FILOSA

Publisher and Editor

Associate Editor: ELINOR FRANK

Contributing Editors: MURRAY KAUFMAN

ROBERT SALMAGGI

MICHAEL ZIEGLER

Picture Editor: AL SOTO

Art Director: ROBERT THORNTON

Assistants: ARTHUR MOSKOWITZ

FRANK GRANT

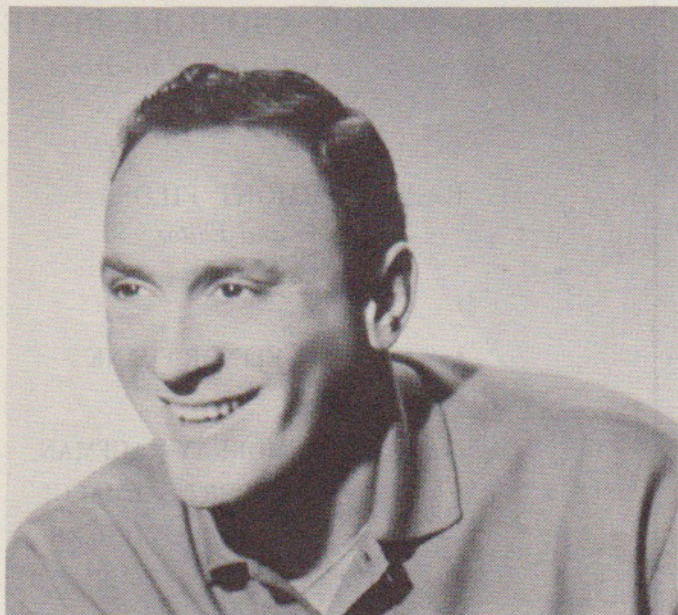
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This magazine is dedicated to the citizens of today and the leaders of tomorrow. It is edited exclusively for them—to meet their demands for a publication in the teenage field that has their interests at heart.

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Here's Elvis Presley

by Elvis Presley

A young lad born in Mississippi and whose singular style of singing has skyrocketed him to fame in his own words tells the simple truths about how a star is born

I'm afraid to wake up each morning. I can't believe all this has happened to me. I just hope it lasts.

Thanks to all my faithful teenage fans I have made a lot of money all of a sudden. Just two years ago I was driving a truck for \$35 a week in Memphis, Tennessee, and before that I was knocking down \$14 a week as a theater usher. Then one day my father gave me a guitar. Although I didn't know B-flat from C-sharp, I finally learned to play.

My career as a singer started by accident. I went into a record shop to make a record for my mother, just to surprise her. Some man in there heard me sing and said he might call me sometime. He did . . . a year-and-a-half later. He was Sam Phillips, the owner of Sun Records, and I made a couple of records for him. Mr. Steve Sholes, who is the head of country-western music at RCA Victor, happened to hear one of them and wanted to sign me up with his company. It was Mr. Sholes who gave me "Heartbreak Hotel" to cut, and, as you know, it turned out to be a million seller.

A lot of people ask me where I got my singing style. Well, I didn't copy my style from anybody. I got nothing in common with Johnny Ray, except that we both sing—if you want to call it singing. I jump around because it is the way I feel. In fact, I can't even sing with a beat at all if I stand still.

The kids are really wonderful the way they respond to my style. I get about 10,000 fan letters a week. So many people all over the country are starting fan clubs for me. I certainly am grateful to them all, and in answer to some of the questions they ask, here are a few statistics about myself.

I was born in Tupelo, Mississippi, January 8, 1935. I was raised and went to high school in Memphis, Tennessee, which is still my home. I never took any singing lessons, and the only practicing I ever did was on a broomstick before my Dad bought me my first guitar. I'm six feet tall and weigh 195 pounds. I've gained about twenty pounds in the last year. I can't understand that because my appetite isn't as good as it used to be. I don't have much time for regular meals anymore, because I'm always traveling around the country, working in a different city every day. I usually gulp down a quick sandwich in between shows, but when I can, I enjoy having a big dinner with three pork chops and plenty of mashed potatoes and gravy.

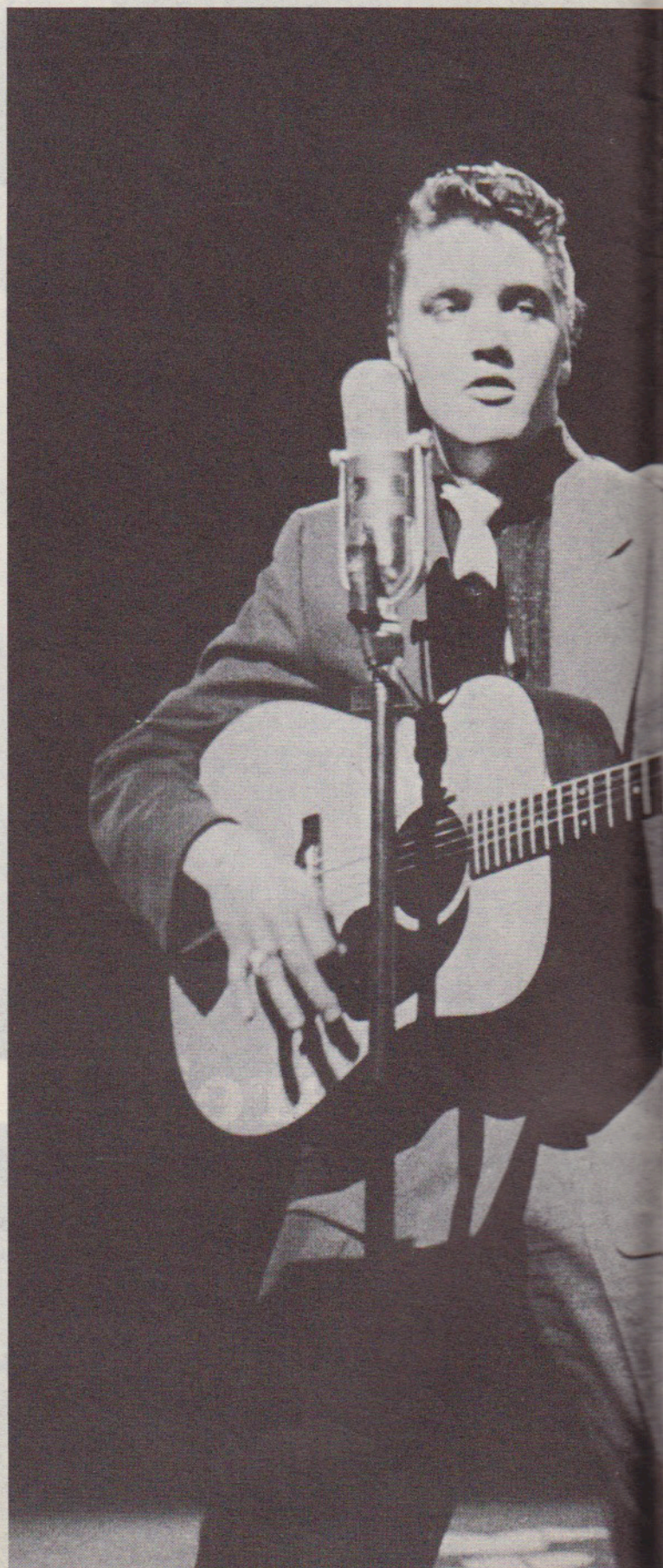
I understand there have been a lot of rumors concerning me. I am beginning to think that they have more rumors about me than records. A while ago they thought I was dead. Well, I'm alive and kicking as I'll ever be. I can't seem to relax ever, and I have a terrible time falling to sleep at night. At the most, I usually get two or three hours of broken up sleep.

There was even a wild rumor around that I shot my mother. Well, that is pretty silly. She's my best girl friend, and I bought her and Dad a home in Memphis where I hope they'll be for a long, long time. I made my father retire a few months ago. There isn't much sense in his working because I can make more in a day than he can make in a year.

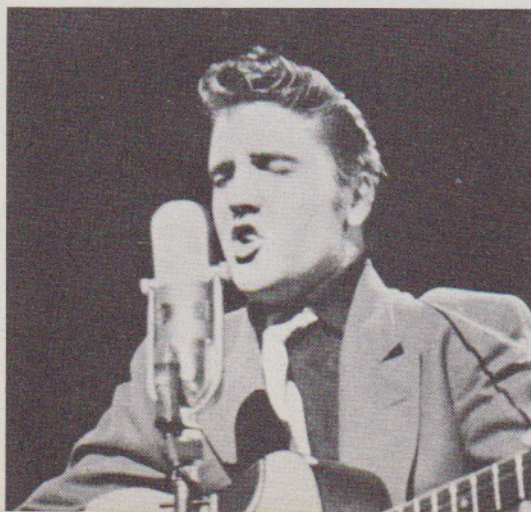
There were some rumors, too, about my getting married. Well, I have no plans for that and I am not engaged. I guess I just haven't found the right girl yet.

Besides records and personal appearances, I am looking forward to making a movie. I took a screen test a couple of months ago and Paramount Pictures signed me to a contract. I may make a picture before the end of the year. In fact, everything is going so fine for me that I can't believe it's not a dream. And, if it is, I hope I never wake up.

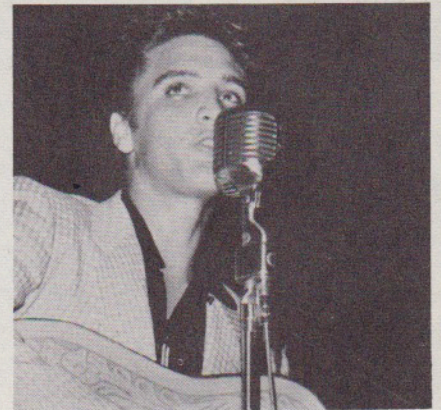
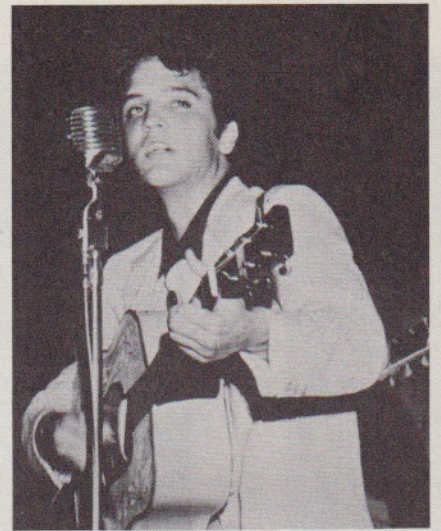
Here is Elvis Presley in Elvis Presley's own words . . .



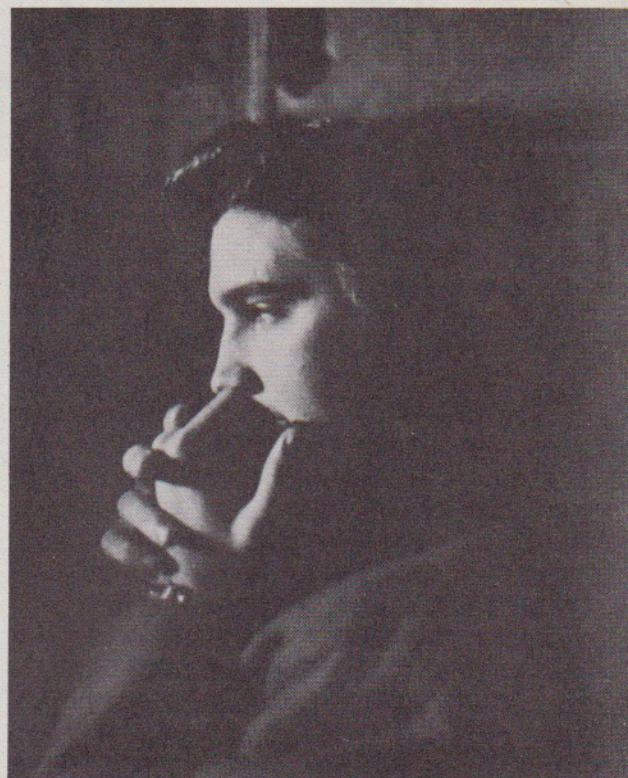
his story of success in simple earthy terms . . . The center of a growing controversy, Elvis tells us where he came from, what series of events put him on top of the music world, and where he hopes to go from here.



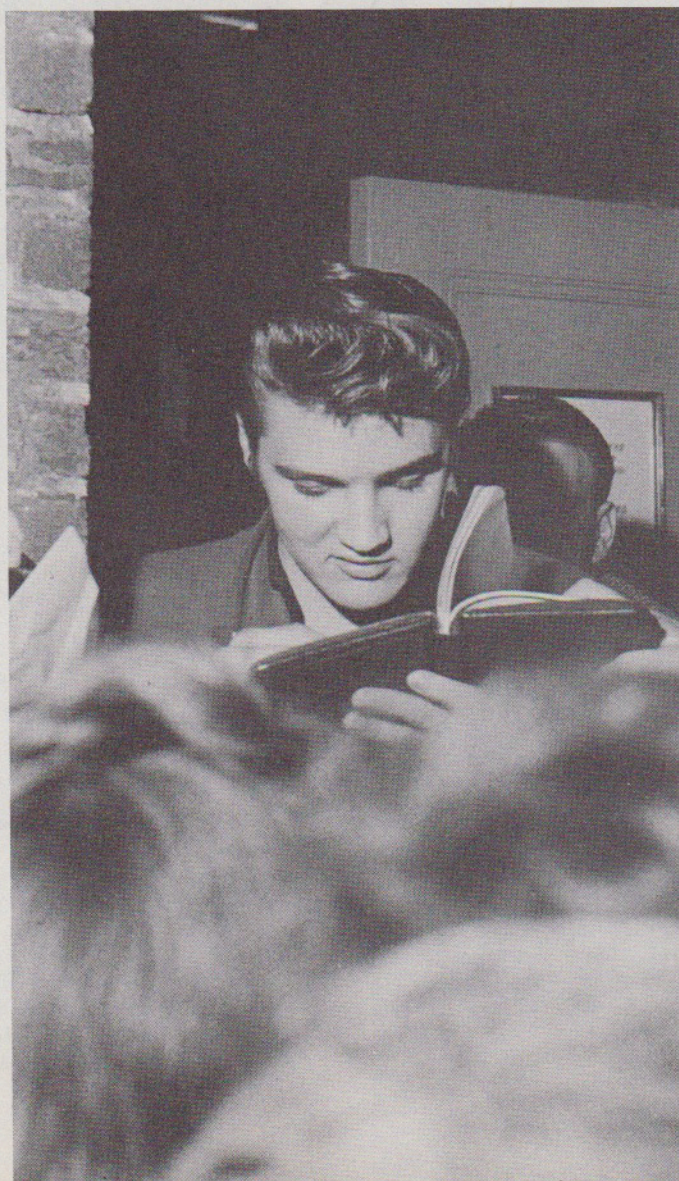
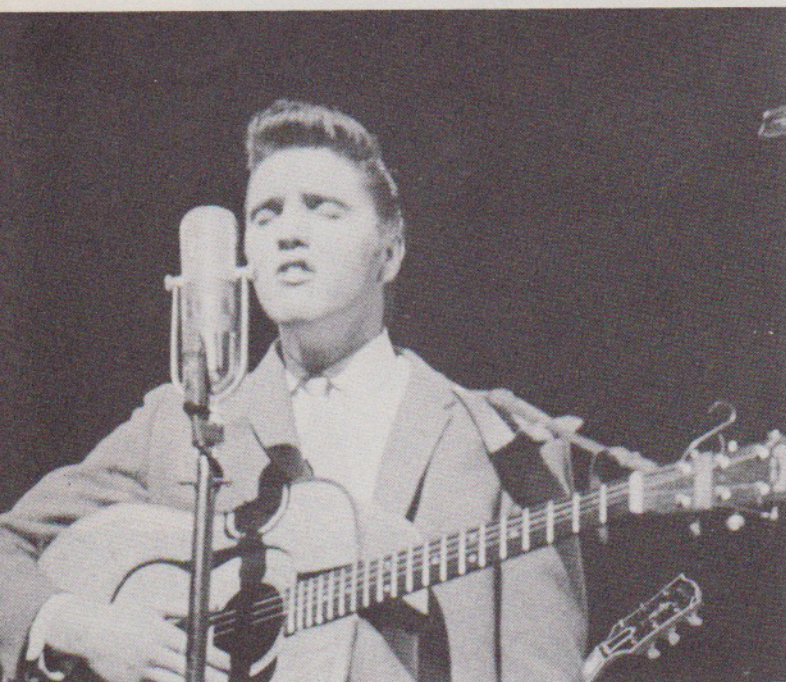
Possessing one of the most mobile faces of any singer today, Elvis's facial movements clearly indicate the seriousness and sincerity he puts into each and every word he sings. Just as Ray Bolger dances with everything he's got—his eyes, nose, ears, and feet—so Elvis sings with everything he's got, too. That is what makes them greater than other singers or dancers. Sylvia Syms, who is making a smash with her Decca recording of "I Could Have Danced All Night," is the same way. If we want to excel, as Sylvia, Elvis, and Ray do, we have got to give everything we have got to everything we do.



Today Elvis is the hottest thing rocking on two limbs. His physical movements are impulsive punctuation marks to each belted note. On the left we see him as he is today, and the series above as he looked two years ago as he was just beginning his meteoric climb to international fame.



Hal Wallis, the motion picture impresario, has signed Elvis to a long term contract. Mr. Wallis has described the singing king of rock and roll as the greatest thing to hit Hollywood since Marlon Brando. He is a sensitive young man with the ability to gain sincere insights into the emotions and feelings of others. He has known heartbreak and great glory—his life has run the gamut of success and failure. Hal Wallis is undoubtedly right. Elvis's first movie is much anticipated.



There are those who say Elvis Presley cannot last, that he represents something new and splashy, but is too extreme to be long-lived. Perhaps they are right, but there are a multitude of young teenage fans who represent a universal "no" to such talk. Elvis has captured their hearts and their loyalties. As Elvis continues to make recording history, he is the first artist at Victor to topple Perry Como's selling record, as he continues to go forward with his movie career, it is very difficult to see how he will not enjoy a very long and very successful reign of popularity in his chosen field of music.

Rock and Roll —A Musical Safety Valve

Do I listen to rock and roll? Of course I do. You might as well tell me to try not to notice the wail of a fire engine siren or the rumble of a subway express. Just wander into your favorite ice cream parlor and see what the younger set are listening to on the juke box. Or when you go to the corner candy store for your favorite newspaper or magazine ask any of the assembled teenagers what music they dig the most.

There has been much written about the supposedly bad influence of rock and roll but I am going to skip that. Instead, I will go back a few years to another generation when rhythm and blues was the big thing. That was another era and another time, but if anyone can point out to me any difference between that music and the rock and roll of today, why, I will munch on a record. For the life of me, I can't tell, and the only point that comes to my mind is to ask why rock and roll has more of a hold on the teenage mind than the old rhythm and blues had.

For one thing, rhythm and blues was not just confined to the younger set. Quite a few lads and lassies to whom being twenty was just a memory were addicts of this type of music, and the college kids really went for it. Oldsters, too, collected disks about it. There was no frenzied approach to it. And although most folks took it, they could leave it too.

Today, with rock and roll, it is different. Almost all of these fans are teenagers who may or may not outgrow the spell as they move into the twenties. But, boy, while they are in the clutches of this feeling for rock and roll you might as well not play any other brand of popular music.

These kind of records are the best sellers. When you figure (so they tell me) that seven out of every ten records are purchased by teenagers, you can imagine what the family is listening to.

It is difficult to put the finger on why rock and roll has such a fabulous appeal. Some say it is the disk jockeys, but I doubt that. They only play what the public wants. If the younger set did not want rock and roll, Elvis Presley and Pat Boone would be languishing (records, that is) on the shelves of the radio station record libraries.

No, that is not it. I believe that it is merely a characteristic of this generation. Something that fills the innermost needs of the teenager today, that means what pink lemonade and going to the carnival meant to their grandparents.

There may well be excesses connected with it, but we must not let this blind us to the greater good. In this age of extreme tension, rock and roll provides a sort of musical safety valve.

My advice to anyone who may at any time get mad at rock and roll, is to just remember that it is merely ye olde rhythm and blues that has been resurrected by Junior and Junior Miss. Then you won't feel so bad about it.

by Robert Q. Lewis



The fabulous and famous star of CBS radio and television gives a personal appraisal of this generation of youngsters and their musical tastes.

Alan Freed in cooperation with thousands of young teen age rock and roll fans clearly demonstrates that today's youths are prepared to build a better tomorrow

A Story

This is a story about you, our teen age readers, though Alan Freed, CBS radio and WINS King of Rock and Roll, does become involved in it. Alan has been doing tremendous work to defeat the dread disease of Childhood Nephrosis, and we thought it only proper and fitting that you readers be told of his efforts.

Alan Freed, knowing the Nephrosis Foundation and the important community service that it performs, and wanting to help, generously donated his private and professional time, starting in January, to become Chairman of the TEEN AGERS MARCH TO BEAT CHILDHOOD NEPHROSIS.

Then, through his many Rock and Roll Party broadcasts and right up until the eve of the March, Alan made appeals for volunteer teen agers. The response was fantastic!

On Saturday morning, February 25th, some 7,000 college and high school boys and girls from New York City and its vicinity joined the first annual TEEN AGERS MARCH TO BEAT CHILDHOOD NEPHROSIS.

These Rock and Roll fans volunteered their time to distribute informational literature on Childhood Nephrosis, house-to-house, throughout the broad New York metropolitan area. Why? Because they knew that Childhood Nephrosis, one of the most common chronic disorders that affects young children, is killing fifty per cent of its victims today; because they wanted to urge their elders to provide the money so urgently needed for research that will one day eliminate this dread kidney affliction as a major health problem, and because they wanted to show their elders that, contrary to a few unfavorable headlines, given an opportunity to serve their community, they will make an all-out successful effort.

"Wasn't this something new for you, Alan?" we asked a very busy Mr. Freed between his heavy schedule of programs.

"Not entirely! I've made appeals for every worthwhile cause on my programs, and I've done a great many personal appearances for charities. This is the first time, however, that I've ever undertaken a really large organization project like this. And the teen agers' cooperation has been the greatest!

"I know the needs of the Nephrosis Foundation, and I was very happy that I could help. Do you realize what a wealth of untapped manpower there is in our teen agers? Millions of them are ready and willing to pitch in on a public service program; all I had to do was ask them."

"And 7,000 came out for the March as a result of your volunteer appeals on your program."

"That's right! As a matter of fact, the Nephrosis Foundation estimates that there were nearer 10,000, and they put our Childhood Nephrosis material into the hands of about 1,000,000 families.

"The kids picked up their materials at about fifty supply depots in this area, and I sure was busy hopping from one depot to the other



during the day. At that time, Dr. Henry W. Kaessler, President of the National Nephrosis Foundation, caught me between depot trips and said they would start planning a national Teen Agers March To Beat Childhood Nephrosis for 1957.

"Meanwhile, many of my fan clubs around the country have been holding their own 'Rock and Roll Parties,' and contributing whatever money they raise to the Foundation.

"If we've helped the fight against Childhood Nephrosis, that's sufficient return for our efforts. But I think we've done something else, too. My programs of WCBS & WINS in New York, like my programs

You Helped Write



Every Saturday night from 9 to 9:30 over CBS Radio, Alan has his "Rock 'n' Roll Dance Party" with Count Basie as a regular with his energetic rhythms (left).

Alan does some energetic clapping to Joe Newman's trumpet solo, but simmers down some to hear Joe Williams, Count Basie's blues singer, rock and roll.



on KATZ, St. Louis, and WEBB, Baltimore, are Rock and Roll parties. My fans are Rock and Roll fans, and through these efforts, we've shown them that the Rock and Rollers are really good citizens.

"I never thought that Rock and Roll needed any defense, but, if it did, some ten thousand of us presented our defense with the March."

"And you rest your case?"

"Yes; until we repeat the Teen Agers March to Beat Childhood Nephrosis on a national basis next year."

"You'll have a lot more of our readers with you then."

"We know it and we're counting on them!"



Rebel with a cause

An intimate interview with one of the rising young stars of stage and screen, Mark Rydell, in which he comes to the total defense of the teenager today with a lucid understanding of their problems and their aspirations

by Robert Salmaggi

Mark Rydell entered the Russian Tea Room off 57th Street in New York, casually dressed and looking impossibly cool despite the crushing heat which hung oppressively in mid-air.

He stood near the bar, and evidenced a mild impatience at not being seated immediately. Several times he signaled the hostess, gesturing in annoyance. It is this kind of nervous exuberance, this brimming excitability that Mark Rydell brings to his powerful portrayals of unbridled adolescence on screen and television.

It was with this thought in mind that we sat down with Rydell. What lay at the core of his rocketing career? What kind of life had he led up to now that makes his performances such gems of realism?

As Mark toyed with his menu, his eyes kept darting about the entire length of the room. He gave the impression that he was continually on the go, with movements quick and cat-like. At first glance, one might have thought that he was ill-at-ease, and edgy. Actually, he was the most relaxed person present.

We took note of his dark brown hair and hazel eyes. From the standpoint of theatrical standards, Rydell's looks were not conventionally glamorous, but neither was his face lacking in definite character and appeal. There was an intensity about it that seemed to transcend the mere confines of the so-called pretty boy looks in such demand today. Mark Rydell, it was clear, had been singled out by the public and critics alike not only because of his physical assets, but also because he could *act*.

We decided not to mince words—Rydell was the type, it was obvious to see, who was straightforward and candid, not given to the usual marshmallow banter that ordinarily precedes an interview.

The first question proffered raised his eyebrows and he shot a quizzical look our way. "Juvenile delinquency?" he queried. "You want me to tell what I think of it? Me?" He considered the question, then suddenly his face brightened considerably. "I get the connection," he said eagerly. "The roles I play, tough kid parts, right?"

We nodded, and noticed that Rydell's interest was at fever pitch—he was in his own element now, talking about two things which undeniably enthused him, acting and juvenile delinquency. "I understand a lot of it," he began, "juvenile delinquency, I mean. You know, it's a kind of rebellion, and healthy or not, it's a powerful force which has to be contended with . . . Take the picture 'Crime In The Streets,' in which I played a young hoodlum. Now, there's a picture which deals truthfully with the subject at hand, squarely and forcefully, with no pussyfooting around. It's a good sign, which is being heeded in television and the theater as well, especially TV.

"It's about time they stopped using juvenile delinquency as a sensational publicity angle. It needs as much serious attention as any adult

problem. Yes, pictures like that bring out the crying need for remedial measures. It intrigues me, the situation that exists. You know, speaking of the entertainment field's part in this, remember when anything about adolescence used to be all 'Dear Ruth,' and 'Andy Hardy,' and stuff like that. That's not the true picture. There the emphasis was on pink cheeks and rosy innocence. How Pollyannaish can you get?"

Rydell's face bore an earnest expression as he spoke. He continued dispensing his opinions, gesturing at times to underscore a point he'd brought out.

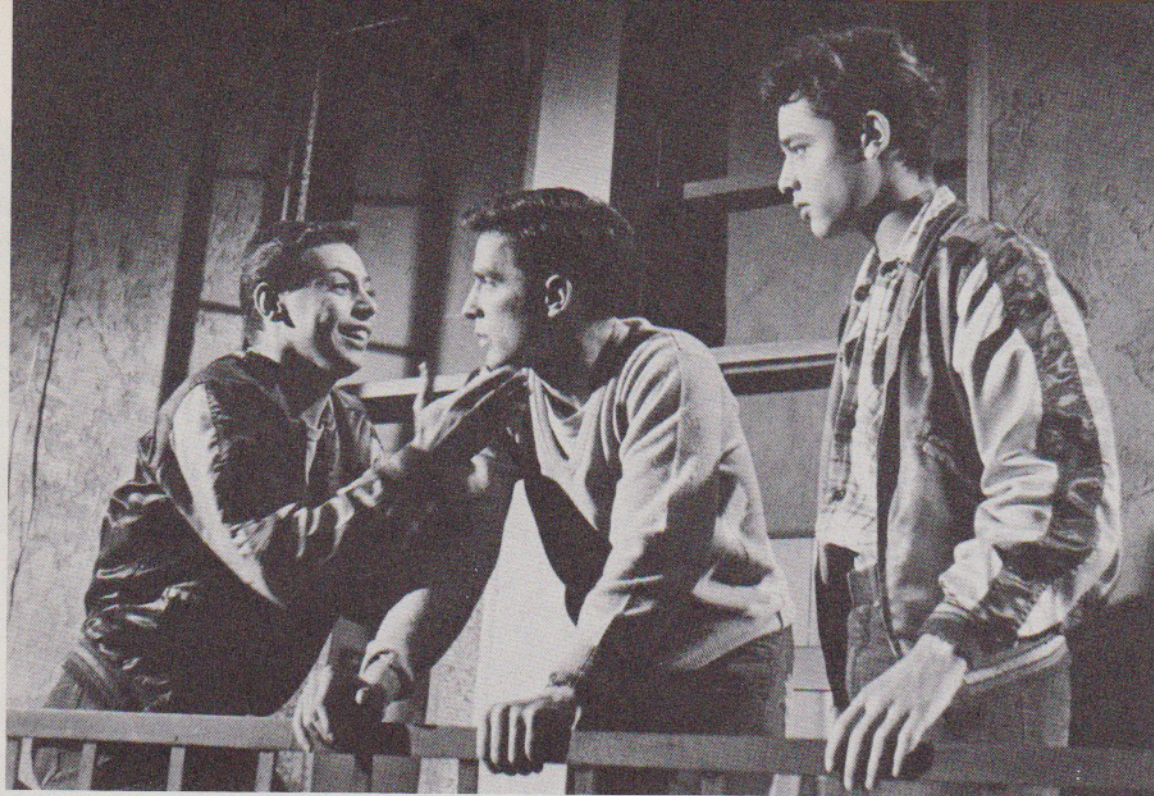
"The kids today," Rydell continued, "are more—what would you call it—courageous, let's say. They want to be paid attention to, so what happens? You get the unmuffled cars, the motorcycles, uniforms. They're looking for an identity. I'm all for them. Sure, they've got to be tempered, but you can't stop them cold. To try to inhibit their rebellion against society is like stopping a pressure cooker. You've got to deal with it, but you have to get at the agitating source.

"The essence—what is the essence? The kids find a necessity for a more positive identity. That's something everybody deserves—identity. Let's face it, kids were just kids before, but now they're winning wars, they're coming into their own."

He leaned back, satisfied with his flow of eloquence. Rydell chose his words deliberately, then hurled them out in machine gun rapidity, studying their effect upon the listener. He meant every word he said. There was no staging, no miniature grandstanding that is a favorite pastime of so many prominent personalities. He was deadly sincere in his beliefs.

We asked Rydell what he thought of the current Rock 'n' Roll craze. He smiled, then said brightly, "It swings! I dig its current, it's real powerful! You know, there's a case of the rebellion again. They, the kids, have taken the Rock 'n' Roll movement to their hearts, for their very own, because through it they can express themselves. It's theirs, they've identified themselves with it, man. Rock 'n' Roll is unique, it's created a splash, and what's more, it's not harmful at all. Let 'em have it, I say!"

The curious thing about Rydell is the fact that though he is New York born, he has never actually come across any sort of violence as that depicted in the various TV shows and films he's appeared in. "That doesn't mean it's non-existent," he explained. "You see, I had no boyhood to speak of . . . I went from the environment of adolescence to the environment of manhood overnight. At thirteen, I was a professional musician, played the Borscht circuit, places like that. Now, in a certain sense, I'm enjoying my lost boyhood now, as it were. Playing these toughie roles lets me investigate painlessly the whole area of young manhood.



In the movie "Crime Is In the Street," Mark (left) plays alongside Sal Mineo and John Casavetes. Mark's reviews were lush.

Shown here with Casavetes, Mark (right) and his friends plan a crime which is fortunately avoided by appearance of good where bad only appears to be. See the movie. It is a must.



"I get my 'rocks,' my kicks in these type portrayals. I never could do this in real life, man, never! I just seem to have a hunger for the misunderstood boy of the streets who cries out in protest at a world he never made. It's real, true to life, not merely a facade of the investigation of today's youth. If I bring a certain realism to these roles it's because I tried to understand and tried to sympathize with the youth of today."

Rydell reached for a cigarette, then suddenly remembered he'd stopped the habit. He waved to a group of actors at a nearby table, then bade a mute hello to Lee J. Cobb, who sat close by. "There's an actor," he said wistfully. "He's got a paralyzing effect on you when he's on stage. God, the theater is terrific. The impact of it—when it's good—is gigantic. That's why I want to be really good. You can't be

pedestrian in this thing. It's hard for me not to be, because I'm in demand, so I've got to have a lot of stamina to withstand the offers until I come across an extraordinary part, a role which is dignified, sensitive, compelling. Only then can you contribute something of value."

He gazed into space for a brief interval, lost in thought. Suddenly, as if speaking to himself, he murmured, "If I can shed light where it has not been, if I can move people in a particular part, then it's wonderful . . . then I'm interested . . ."

This, then, is Mark Rydell, who rebels against the shallow and the commonplace. He is an actor with a purpose, an individual with a cause, and society as well as the entertainment industry is the better for it.



Singing His Way

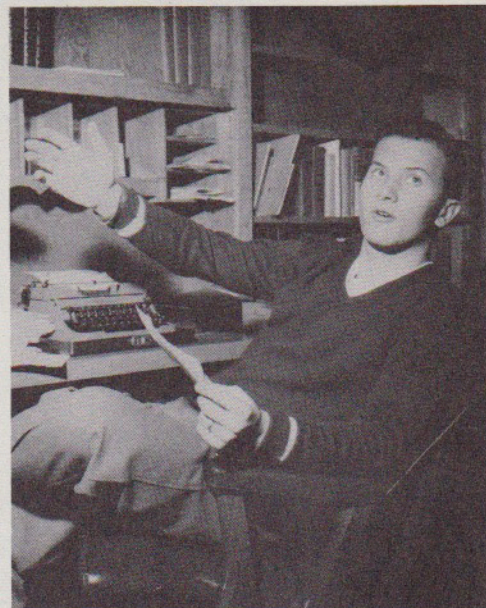
There is only one young singer today that is going to college full time while rearing a family of two and at the same time is a smash hit as a singer, it's Pat Boone

Just a year or so ago, a young lad in Denton, Texas, was working his way through North Texas State College by singing on a local television station. Today this same young man is still working his way through college, but it is Columbia College now, and he is still singing on television—but now it is nationally.

Pat Boone is the name, a name and a handsome face familiar to the millions who watch Arthur Godfrey's shows and a voice that is just as familiar to just as many teenage record fans.

Charles Eugene Boone (the Pat came from his parents who had expected a girl they planned to name Patricia) was reared in Nashville, Tennessee. From the time he was ten years old he was a singer—one always in demand at parties, prayer meeting, picnics and such. But while singing was always his great love, young Pat never entertained any serious ideas about a professional career.

When he was in grammar school, Pat decided he wanted to go to college, and after a year at one school he ended up at North Texas State College in Denton, Texas. In order to help pay his tuition he applied for a job at a local television station as a singer. The job came through



Pat listens to the first dub of a new record. Although he catapulted to fame through rock and roll, critics predict he will be one of the great ballad singers of his generation. Alone in his study at home, Pat practices a speech for one of his classes. "Sometimes my daughter Cherry comes into the study and sees me talking, and can't figure out who I'm talking to," relates father Boone, "then Shirley, my wife, tells her I'm practicing. Now, whatever I am doing, I'm practicing as far as Cherry is concerned."

Through College

and Pat was busy full time between studies and his TV work.

Just for the fun of it, Pat entered a talent contest in Denton. He won hands down, much to his surprise, and went to New York as part of his reward to audition for the Ted Mack Amateur Hour where again he won. The next step was the Arthur Godfrey Talent Scout Show, and here again he repeated his earlier triumphs. But Arthur Godfrey winners are not rare and Pat headed back for Denton and his fifty dollar a week job.

However, in nearby Gallatin, Tennessee, another young man by the name of Randy Wood, owner of Dot Records, wasn't about to forget Pat Boone. He liked the youngster's big voice, personality and appearance. He called Pat and offered him a recording contract. As soon as Wood took over, Pat's career began moving upward at a fast pace. Wood, possessor of the most sensitive ear in the record business, picked two songs for him—the songs that were to catapult Pat to fame.

Boone's renditions of "Two Hearts" and "Ain't That A Shame" zoomed to the top of the hit parade in a few short months and shifted his career into high gear. Once again Boone found himself on the

Godfrey Show, but this time as a regular performer on the daily morning and Wednesday shows. Today, thanks to Godfrey and the cathode ray tube, Pat is singing his way into the hearts of millions of Americans. He's even well known in England and Australia.

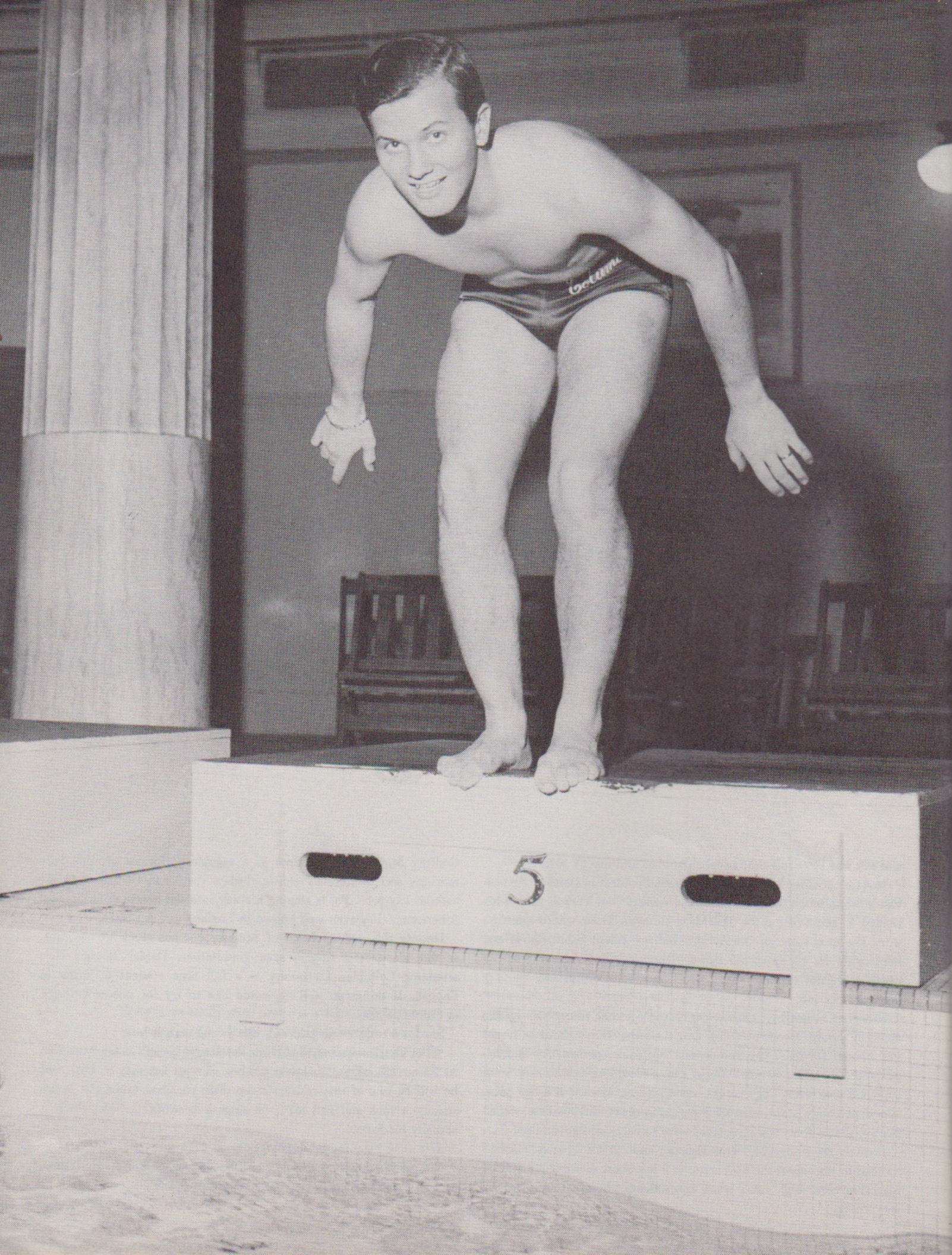
Despite this sudden burst of success, Pat has stuck to his guns, as did his great-great-great-grandfather, Daniel Boone. He's attending Columbia University as a full time student majoring in English. If things go well he would like to try for master's degree at Columbia also.

So, for a twenty-one year old, this young man is busy.

What the future may hold for Pat Boone is still a big question. At 23 he will be qualified as a teacher. We predict that by that time he will be one of this country's top male vocalists, since Pat is not strictly a rock and roll man, he sings a beautiful ballad, which is actually his forte.

Will it be teaching or singing?

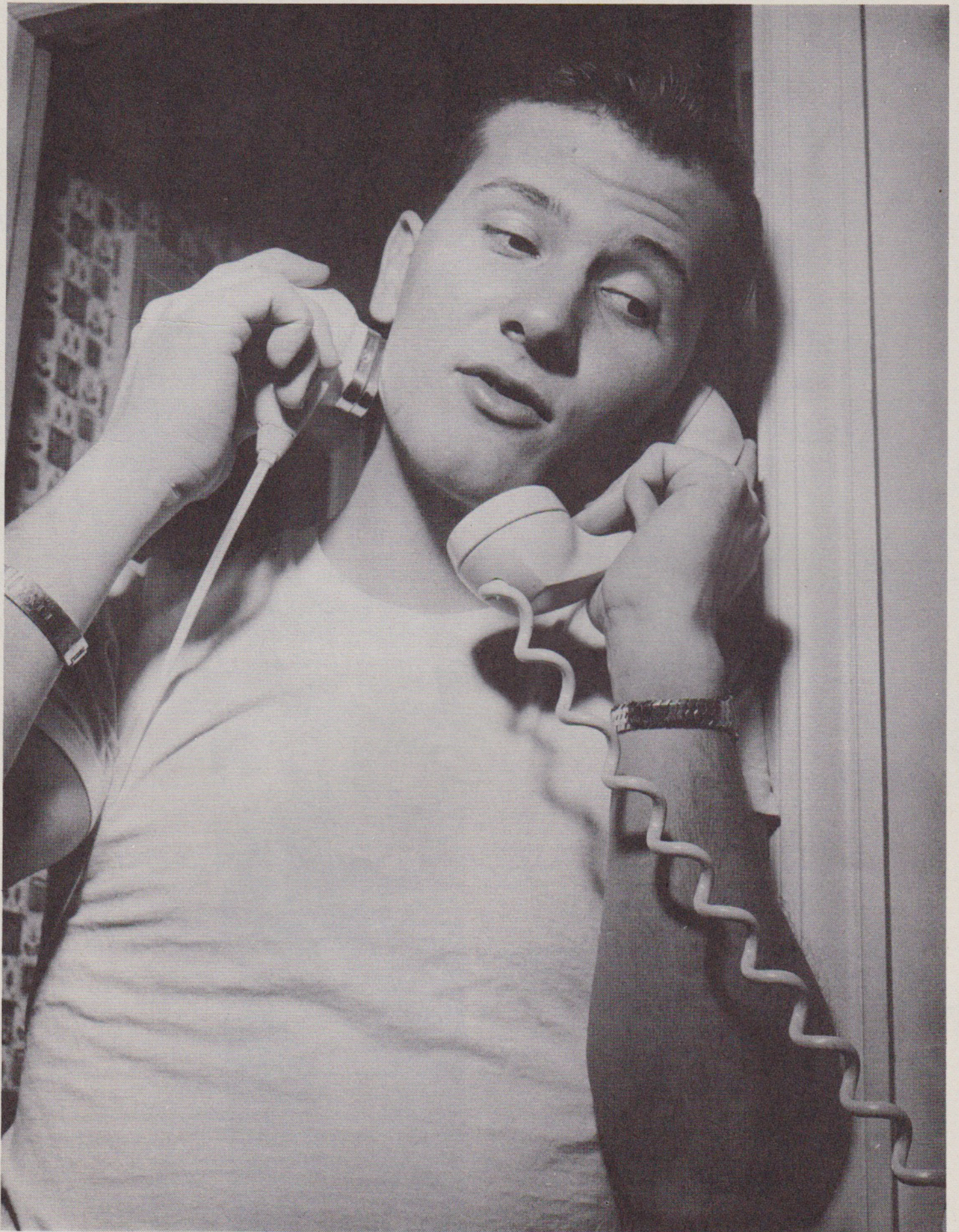
We say singing, and go one step further, we see him in Hollywood as one of the most popular young stars of a decade.

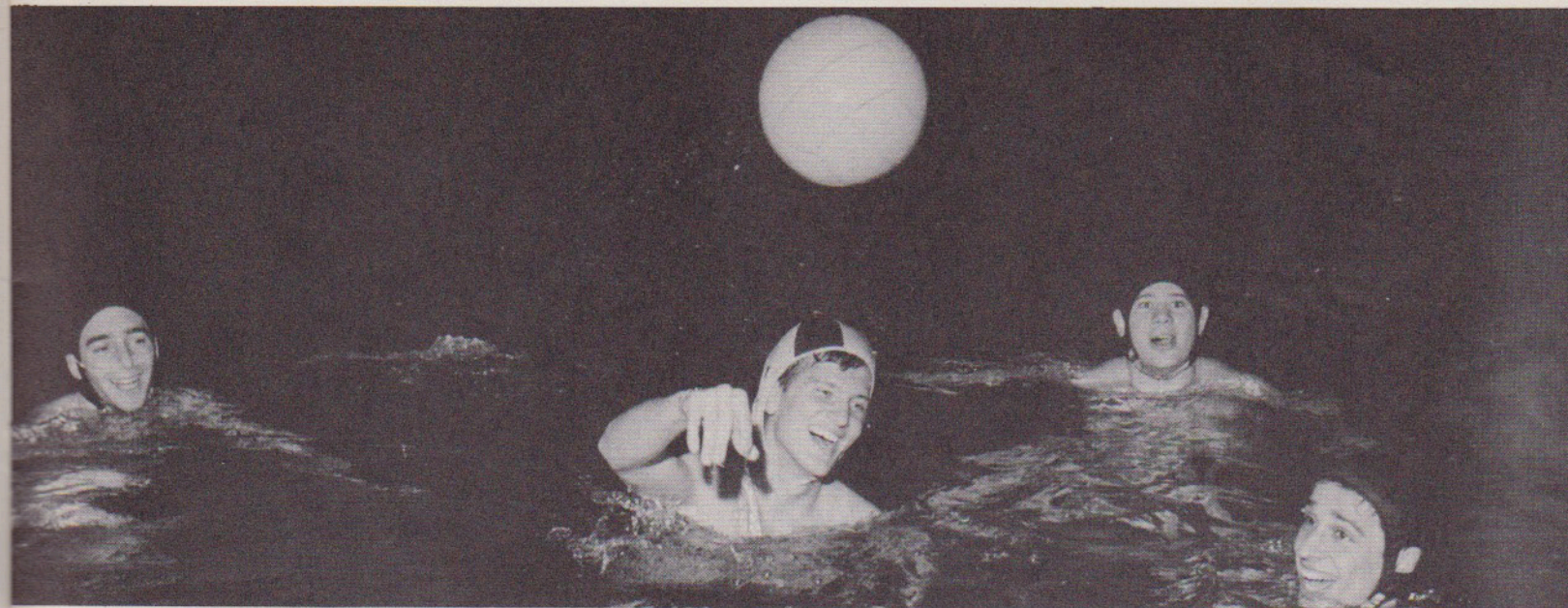




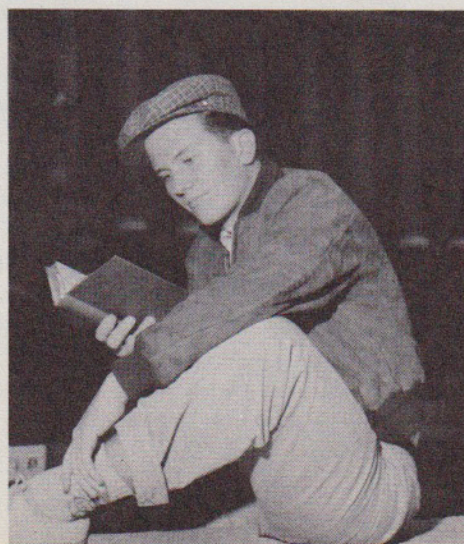
The Boones at home: Pat and Shirley tell Cherry a story. Pat is the proud papa of two girls, with a third child due in October. A boy, of course. In the kitchen Pat finishes the dishes while Shirley tells Cherry she will have to grow taller before she can do what Daddy is doing. "That is one day I'm looking forward to," laughs Pat. Pat is quite athletic, at the left we see him preparing to dive into the Columbia pool.







Time for friends? "Not much," says Pat, "my schedule is so tight, and when I'm home I like to be with my wife and children. Sometimes I catch up on my friends like in this picture (left)." Pat is an avid swimmer and loves water sports. The Toppers rehearse while Pat looks on (center). How many things can a guy do at one time. Here at a Godfrey rehearsal Pat eats, studies, rehearses. Of Godfrey, Pat says, "He's one of the greatest men I've ever known." Here he studies between classes.



Here are some stimulating words from the fabulous disk jockey who has the largest disk jockey fan club in the country and who squeezes in time to be the Music Editor of SHOWBUSINESS.



Teenagers Today Don't Have It So Good

by Murray Kaufman, Disk Jockey for WMCA

When it comes to in-person entertainment, the teenager of today is the "forgotten man," in comparison with the teenager of a decade ago. Today, when they deserve more than ever before to see big names in person, there is nowhere for the teenager to go. They deserve inexpensive, in-person shows because teenagers, as a group, buy more records than any other age category thereby establishing stars and big salaries for their favorites. The great majority of teenagers today are either too young or do not have enough money to visit the plush night clubs that feature "name" record acts.

It has been a dozen years since I was a teenager but I remember well when there were six theaters in New York, where for twenty-five cents (before 1 PM) you could see the Frank Sinatras, Benny Goodmans, Glenn Millers, and Danny Kayes. This too was the golden age of the bands. Tommy Dorsey, Les Brown, Stan Kenton, Larry Clinton, Jimmy Dorsey, Kay Kyser, Claude Thornhill, Mal Hallett, Russ Morgan, Artie Shaw, Vaughn Monroe, Harry James, Jimmie Lunceford, the "Duke," the "Count," Xavier Cugat and names and more names played at hotels. If you were flush three dollars you could take a date on Friday night to dance, buy a couple of horse's necks, leave a tip, and end with a great evening. Even though three dollars then is comparable to six now, where can you take a date to a similar spot with similar entertainment for six dollars nowadays.

There are certain disk jockeys throughout the country that run record hops where, for the sum of 50 cents to a dollar, teenagers can see big record names in person. These name recording artists are probably on a disk jockey good will tour or appearing at a spot close to the particular city. I don't feel that is right since the name artist is performing gratis and the d.j. keeps all the money. This is a subtle

form of payola. In a great many towns, there is a bitter rivalry between the d.j.'s and if an artist performs for one d.j. before the other, he is blacklisted by the hurt, temperamental d.j.

The artists try to avoid such situations, but cannot help falling into a situation such as arriving in town of a day when one d.j. has a hop going as the other does not. Even though the disk jockey without a hop that night hears that an artist has performed at the competitions function, he will blackball that artist's records on his show.

While the public is unaware of all this behind the scenes intrigue that goes on, eventually they will be the losers again. Because artists are going to refuse to appear at any of these functions.

I must at this point also state that there are some d.j.s who run genuine free record hops and these jockeys deserve the full support of all artists. My own record hops at Palisades Amusement Park in New Jersey twice a week have been very successful for the artist and the teenager. The 185,000 card carrying members of my fan club are admitted free, park their dad's car free, see the show without charge, dance free and in many instances win record albums and dance lessons from my radio sponsors even though the hops are not broadcast, and run by a disk jockey who does not get paid for these hops.

Actually, rock and roll shows such as Dr. Jive (Tommy Small) and Alan Freed put on that play theaters are good. They give the teenager a chance to see a performance without hocking their grandmothers for the price of admission.

It is because of my own hops at the Palisades and the time I give them each spring and summer that I feel free to talk out for more of the same. The teenager is the biggest market the record industry has and they should be handed a bone now and then.



This is about the rocking-est and rolling-est young man we've seen around. A member of The Songsters, all this energy was displayed at a Palisades Park party.



Cadence maestro Archie Bleyer is surrounded—and quite happy about it—by the four charming and talented Chordettes. All have been featured at Murray Kaufman's rock and roll parties on Mondays and Fridays at Palisades Park in New Jersey.

Eileen Barton (left) sings her current hit "Too Close for Comfort" which appears under the Coral label. Kaufman says Eileen has a tremendous future ahead of her.





**Murray Kaufman on
Rock and Roll Music**

Murray Kaufman, The Chordettes, and Archie Bleyer watch as the presidency of the vast Kaufman's fan club is passed over to Ralph Behringer from Tony Coffina and Dave Golding, past presidents now in college. Each fan carries a card and is admitted free to the rock and roll parties at the Palisades. Bill "Davy Crockett" Hayes, Cadence recording star, and The Jones Boy, Vik Record artists, pictured at left, grace the Kaufman party.

Most music publishers are doing all they can to swing the trend away from rock and roll and let it slip back to its place before the (sh) boom. They have found out much to their chagrin that this type of music does not sell sheet music. The publisher cannot make money from record royalties alone. Number one rock and roll songs that sell 100 to 200 thousand copies of sheet music cannot compare to the pop hits that sell 500 thousand to a million music sheets. A publisher gets just one penny royalty for every record sold. However, he makes from eleven to fifteen cents on every copy of sheet music.

What these publishers fail to realize is that there are many reasons why rock and roll music appeals to the teenagers in this day and age. I am too self-conscious, especially without a Ph.D after my name, to elucidate more than to say—it is a great escape from reality—and it is this escape that most teenagers are seeking.

Nevertheless, rock and roll is definitely here to stay. Perhaps its popularity will diminish but it will certainly remain as an integral part of American music. And so is the teenager here to stay as the most important audience of American music.

Hot Beat for Happy Feet

The basic step to rock and roll is double swing and we have cornered the very beautiful Grace Poggi who learned her dance steps and grew up with Rita Hayworth and who is now with Arthur Murray to discuss it for you



by Grace Poggi

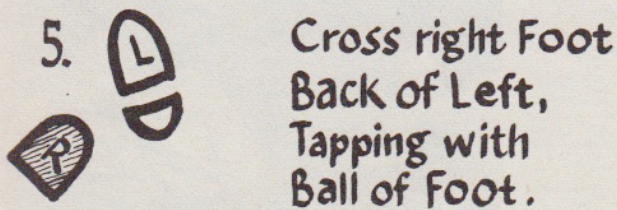
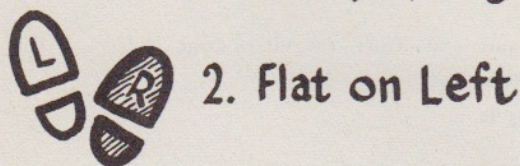
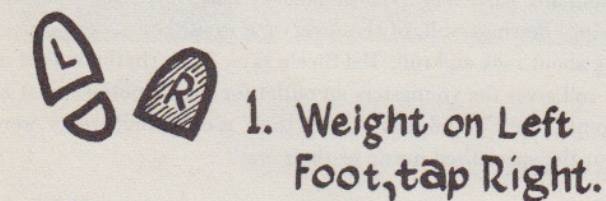
The fundamental step to rock and roll dancing is double swing. Youngsters everywhere, however, have developed their own varied interpretations to this newly recast rhythms in blue music.

It is of interest to note that the *Caixó*, which is the native dance of Brazil, is very similar to the closed position, the Charleston-like enthusiasm, and rolling movement in rock and roll dancing.

Although rock and roll is now in its infancy, it will evolve its own set patterns. This will occur gradually, perhaps sooner than we think we will find Mother and Father rock and rolling in many a sedate ballroom.

Rock and roll, as all dance, is excellent mental and physical therapy for teenagers. It is certainly an adequate outlet for their energies and natural boisterousness. Dancing is an excellent social contact, an evening spent with others who share your interest in dancing is certainly a major way to avoid loneliness or despondency.

The teenagers want rock and roll as a dance step, so I believe it is here to stay. It is no more physically demonstrative than was the Charleston, the Lindy Hop, or the jitterbugging of not too long ago.



Al Hibbler

Meets Ted Steele

Every day of the week, Monday through Friday, on WOR-TV in New York, Ted Steele and lovely young teenager, Jeannie O'Brien, host and hostess one of the most popular teenage programs in America today. Steve Schultz and his Dixielanders provide sweet dance music for a multitude of happy feet belonging to the teenagers who are Ted and Jeannie's guests on "Ted Steele's Bandstand."

To all this add the featured guest star, name him Al Hibbler, and

you have a shindig that is really rocking and rolling. Al says he doesn't sing any particular type of music exclusively. But whatever he does sing, he sings well, of that everyone is sure.

Talking about rock and roll, Ted Steele says, "The rhythmic beat of rock and roll gives the youngsters an outlet for their emotions, just as their parents, their grandparents, and their great-grandparents were mad about the specialized music of their era."



When Al Hibbler accepted an invitation

on Ted Steele's popular television

Bandstand things began to rock and roll



"Ted Steele Bandstand" is New York teenagers' most popular program. Here rock and roll is not king, but is heavily mixed with sweet music. Al Hibbler, strictly not a rock and roll man himself, was Ted's guest not so long ago, and we got these wonderful photos of Ted, Al, Steve Schultz and his band, and the guest teenagers for the day. The band pictured here is not Schultz's, however, it is one of the guest teenage high school bands frequently invited to play for Ted and show. Al Hibbler, as every other of Ted's guests, was hit with a barrage of questions from the assembled teenagers. The questions they ask are sharp and to the point. All of them would make terrific reporters. Ted is aided in his host responsibilities by lovely teenager, Jeannie O'Brien, who says, "I like all music—rock and roll too."





Rock Around The Clock

by Robert Salmaggi

Alan Freed, the king of rock and roll, plays himself in the new Columbia Picture, "Rock Around The Clock." Bill Haley and His Comets, The Platters, Tony Martinez and his Band, Freddie Bell & His Bellboys are also featured, all playing themselves.

Johnny Johnston plays Steve Hollis, enterprising agent. Alix Talton plays Corine Talbot, head of a band-booking agency, who loves Hollis but loses him to Lisa Johns, played by Lisa Gaye, a young dancer.

The entire movie is one of excitement and tremendous music including "Rudy's Rock," "Mambo Rock," "Rock-A-Beatin' Boogie," and "Only You" to name a few.

Alan Freed saves the young rock and roll enthusiasts from disaster. If you like rock and roll here it is at its best in movie form for the first wonderful time. You won't want to miss it. So don't!



Lisa Gaye and her brother in the movie, Earl Barton, do a rock and roll swing. Johnny Johnston and Lisa convince Alan to book them in his club which makes everyone most happy.





Tommy Smalls Dr. Jive Himself

A million ears every day listen to a man called Dr. Jive who discovered Bo Diddley singing on a Chicago street corner and has boosted many another artist to fame

"The man who makes you come alive," is how Tommy Smalls' thousands of fans describe the man they call Dr. Jive, and whose "Dr. Jive Show" is heard daily on radio. One of his fan clubs has 50,000 paid members and is operated by two charming young ladies known everywhere simply as Squeekie and Peaches. They work for Tommy around the clock and when asked why they simply say, "Dr. Jive is a real great personality and who shows as much interest in his many fans as they do in him."

What does Tommy Smalls have to say about his vast following and rock and roll, "Teenagers today are no different than teenagers of any other decade. Unless it is that they live in a world with bigger problems and bigger headaches for everyone involved. They are good, clean, fun-loving youngsters. We show a greater concern today for teenage welfare which is good. But just because we are more concerned now

than before, does not mean that the problem today is greater. Very few young people are delinquents, and certainly it isn't music that makes a delinquent. Music, after all, soothes the most savage beast.

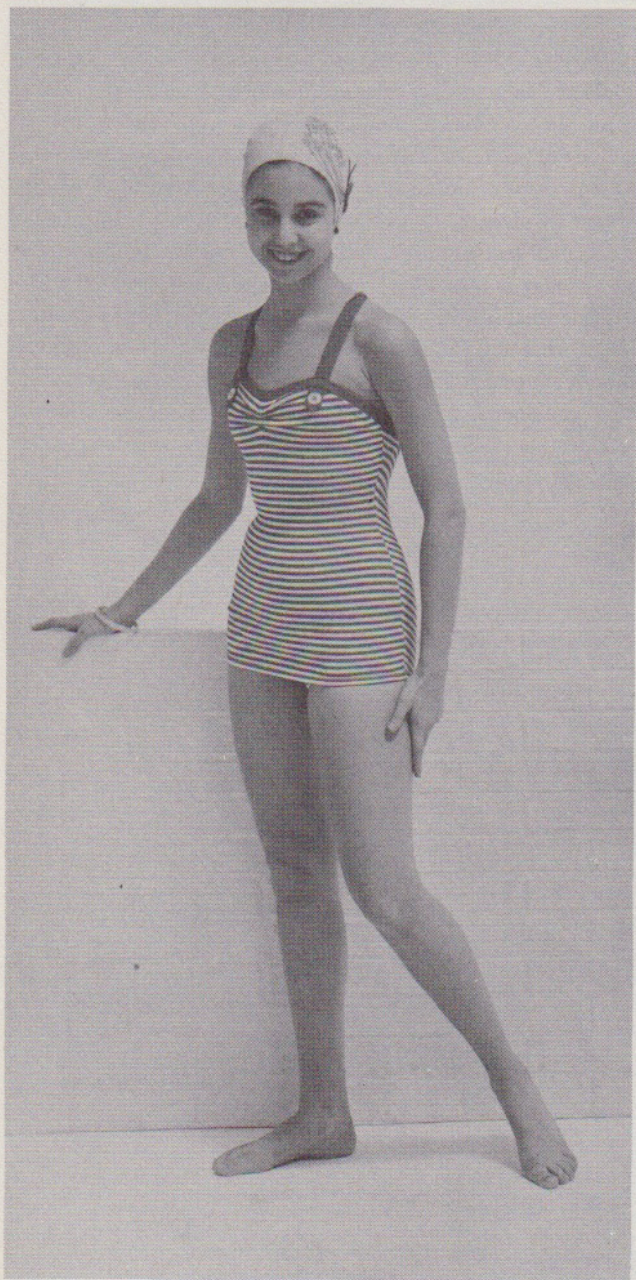
"To millions of youngsters and young adults today rock and roll is almost the only type of music they are willing to listen to. They like its happy beat. It gives them an opportunity to release pent-up emotions in a whirl of dancing fun which is harmful to absolutely no one. The teenager today is a rock and roll fan. It is the teenager that has made the music what it is in popularity. It is our job and our aspiration to give them what they want in the way of music. They are great people, these youngsters, and I love them all dearly."

Dr. Jive is not alone in what he has to say. Perry Como was recently attributed with this remark, "Who are we to say what the kids should like?" Isn't that about the facts of the matter?

Jayne Mansfield, the popular young star of the Broadway smash "Will Success Spoil Rock Hunter," helps Tommy celebrate his recent election as Mayor of Harlem, New York. In tune with his usual desire to aid talented young people gain an opportunity to display their abilities, Tommy talks to lovely young songstress Carol Nelson whom Tommy invited to be a guest on his daily WWRL show out of New York in the evenings.



Fashion Notes



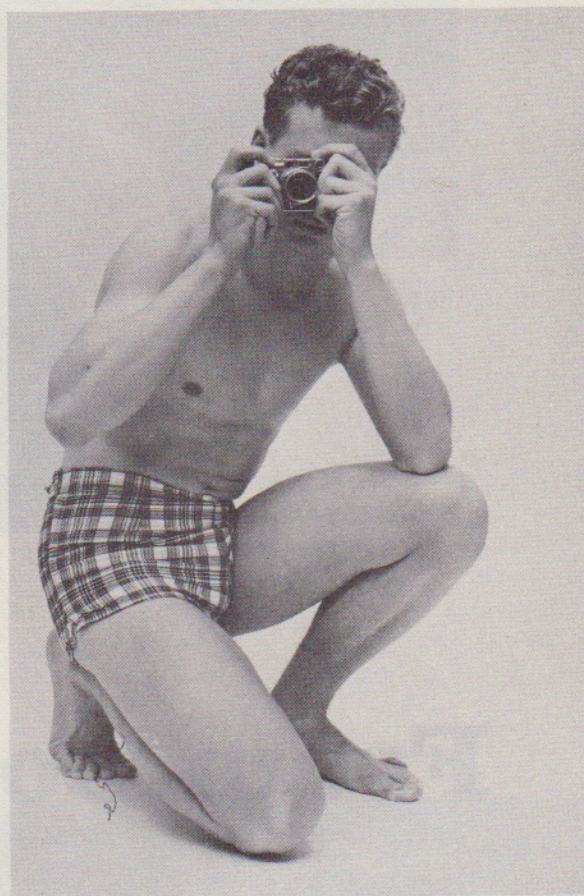
A blouse by day, a topper by night, this young lady's sweater features the bulky look by Exmoor in summer-weight Tycora. The two-way stretch knitted swimsuit by Catalina in lastex with nylon is perfect for swims.

Fashions are great fun this summer. Whether dancing on the beach or inside at a rock and roll party, one can be real neat and clean-cut without sacrificing a bit of comfort. Free and easy is the password in styling today. No tightness or formality—just freedom of movement for the teenager on the go.

In addition to good looks and good wearing qualities, clothes this summer are easier than ever to care for. Synthetics (man-made fabrics)

*for the teenager who has a flair
for style and comfort*

by Elinor Frank



This young photographer is handsomely attired in a Catalina brief trunk with the handy zipper on the side. The handsome cabana set worn by Mike is also available in sizes for Dad and for baby brother too.

and blends of synthetics with natural fibers make frequent tubbing a one-two-three affair with little or no pressing afterward. Synthetics are good for Mother—they mean less work.

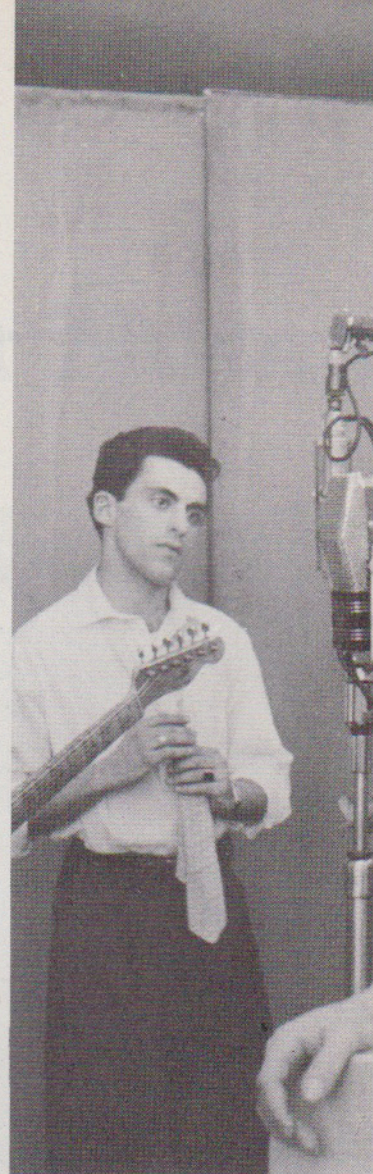
Here's good news for you teenage girls! Sweater time is any time. With the new lightweight garments now out, the much-loved sweater is one fashion that no longer must be banished during the summer months. Tycora, the miracle yarn, is particularly suited for this pur-

pose. It is light in weight, non-fuzzing, and washes easily. It is a good traveler too for you vacation bound people—suitcase wrinkles will shake right out.

The boys can count on some real sharp brief trunks for ease in swimming, plus some handsome cabana sets (suit and shirt). All in all, for every teenage lass and lad, summer can be a fun season with fun clothes both comfortable and correct.



Tom



Frankie

From Bowling to Rock

*The story of The Four Lovers . . .
From the lead billing in a small night
club in New Jersey to national success
and musical acclaim is the story of four
handsome young men who deserve every bit of it*

The truth of the matter is that the Four Lovers first got together to bowl! Only two of the Four Lovers are brothers, Nicky and Tommy, and they were being featured in a small but very excellent night club in New Jersey where Frankie and Hank were the relief unit.

The boys all lived near the club and when a local bowling contest was being organized, as coincidence or fate would have it, their names came up as a team. They have been a team ever since.

Nicky plays a specially rigged up bass, an electric amplified job with a tremendous sound. His brother, Tommy, plays the melody electric guitar for the group. Hank gives out on an amplified rhythm guitar that is the wildest. Rounding out the foursome is the lead singer, tenor Frankie, who also plays drums. If necessary he can sing and handle the sticks at the same time which is no small feat. The rest of the Lovers pace their vocalizing behind Frankie's lead tenor.

In the field of rock and roll these Four Lovers are four of the most fabulous, rocking-est, swinging-est of guys ever to take off on a tune.



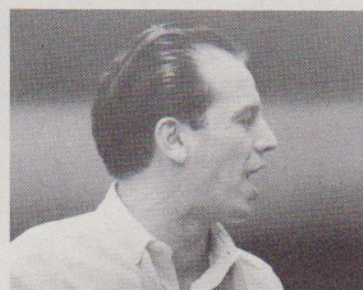
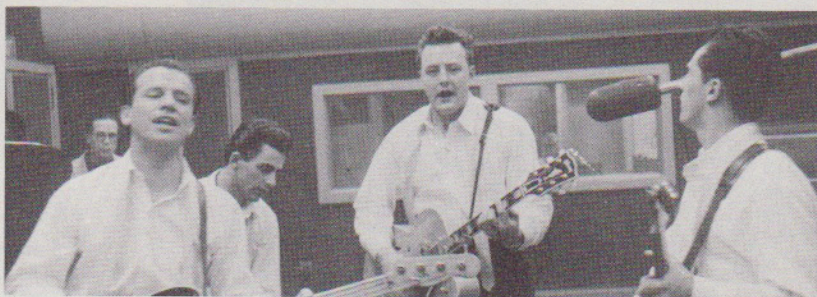
Nick




Hank

And Roll

A recording session is hard work. If perfection is wanted, and what artist wants less, many hours of preparation and actual takes must be given to each side of a disk. Here the foursome sing, play, discuss, and grab a few moments of needy relaxation.





*A young baritone on the verge of being
an all-star singer was given a
royal assist by Jackie Robinson to
pave the way for triumph after triumph*

Meet Jimmy Randolph

Stars are born on earth more rapidly than the ethereal variety, as any Hollywood or Broadway agent will readily attest. But there's one new singing star on the horizon who promises to be more than a short-lived meteor. His name is Jimmy Randolph—a name you should remember—for you'll be hearing lots about this handsome, six-footer from Brooklyn, via Brewton, Alabama.

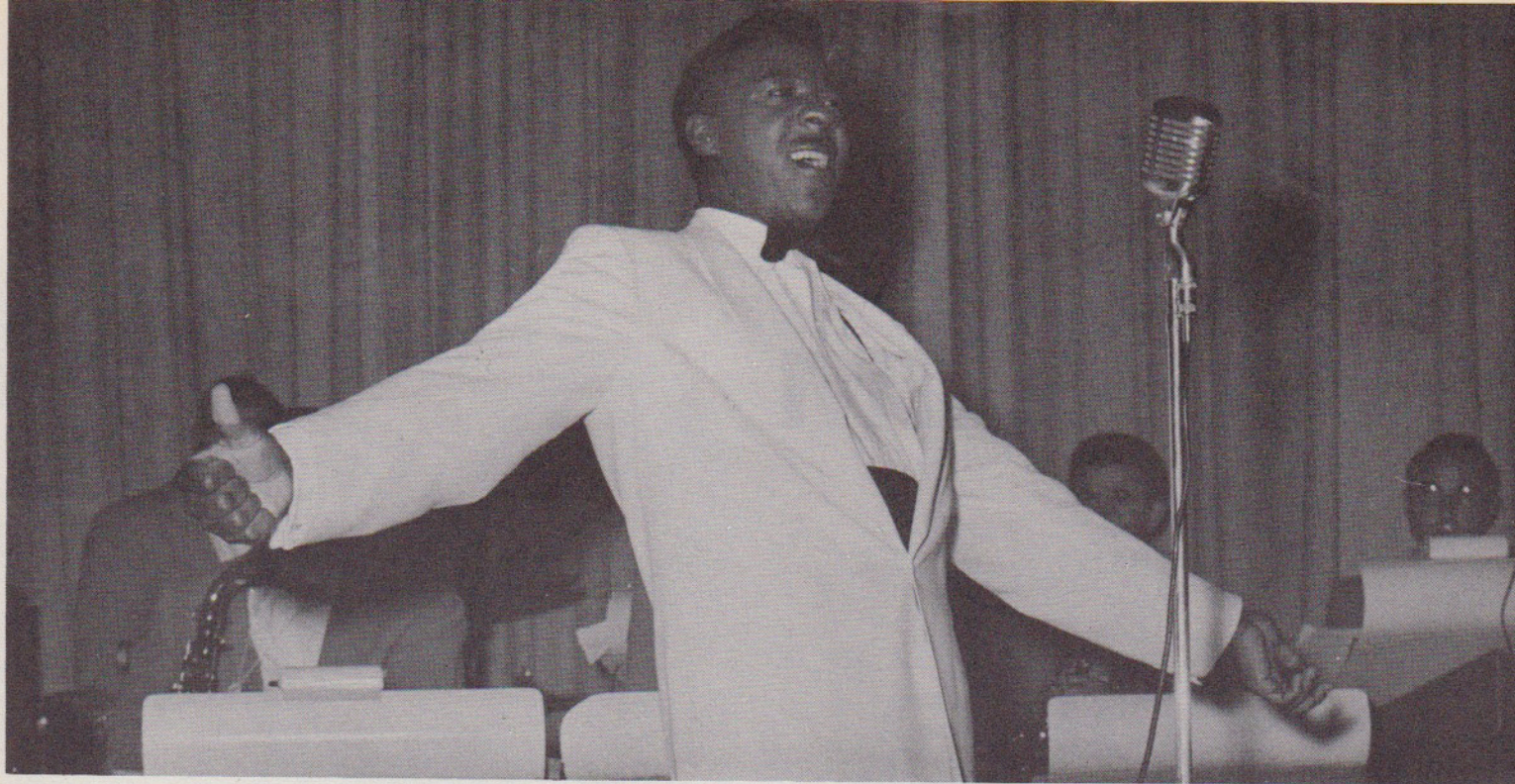
Jimmy Randolph's current Mercury release of "Summertime," a happy and almost-but-not-quite rock and rollerish version of the famous George Gershwin tune, is beginning to appear on the hit charts all over the country. It's backed with the theme songs from the new Broadway musical, "Shangri-La."

Show business-wise folks, from Milton Berle to Eddie Fisher, are high in their opinion of the 25 year old Navy veteran. The public shares this view as indicated by Jimmy's winning three out of three nationwide television shows before being 'retired' from amateur competition.

Following his graduation from Long Island University, Jimmy attracted the attention of Brooklyn Dodger star Jackie Robinson while singing at a night club within the shadow of Ebbets Field in Brooklyn. Robinson began to tell his many friends about the young singer, and it wasn't long before Jimmy was being booked into The Town and Country Club in Brooklyn. An unusual set of circumstances catapulted Jimmy within reaching distance of stardom.

Opening night there was a severe rainstorm, one act was kept from arriving, another was sick. Jimmy was featured and held the audience spellbound and was given a new contract. Two nights later, Ben Maksik gave Jimmy top billing with his name in lights.

George Burke of *The Miami Herald* says this of Jimmy Randolph, "Keep your eyes on young Randolph and mark his name in your book for future stardom. Only not in the too distant future, because Jimmy Randolph is on the verge."



Whether it is at Grossinger's in New York or the Monte Carlo in Miami Beach, Jimmy's rich voice and unique charm and personality keep everyone happy. With Muriel Smith (left as Carmen Jones), Jimmy played Husky Miller in "Carmen Jones." He drew rave notices.

AN ALBUM OF YOUR FAVORITES



THE TEENAGERS



THE CLOVERS



THE CADILLACS

RUTH BROWN

THE PLATTERS



RUTH BROWN



FATS DOMINO

BILL HALEY

THE FLAMINGOS



THE PLATTERS

BILL HALEY and THE COMETS



JOE TURNER



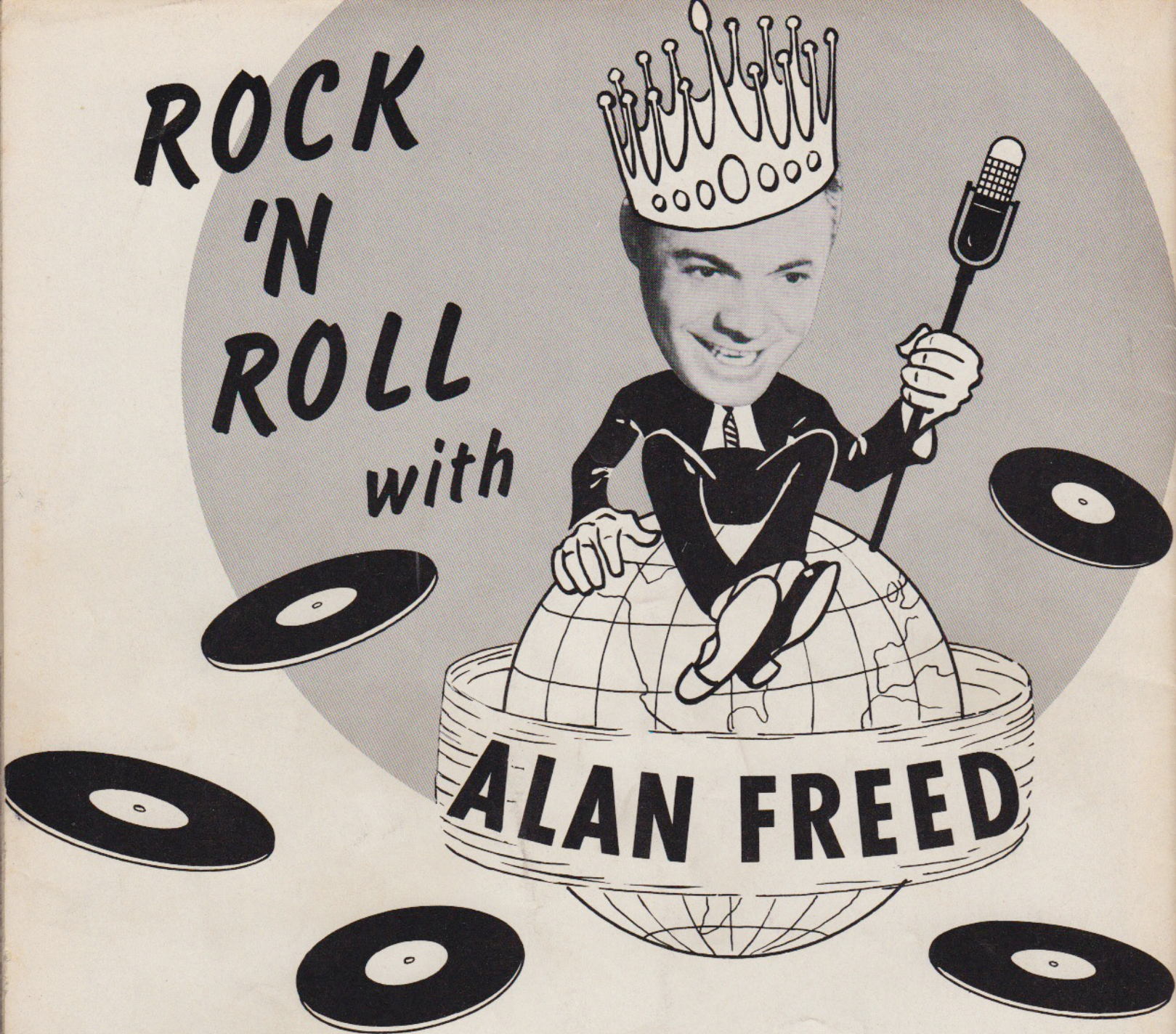
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TERESA BREWER

ROCK 'N ROLL

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