



BOBBY "BLUE" BLAND



BOBBY DARIN



BILL HALEY

Born July 6th, 1925
 Highland Park, Michigan
 Died February 9th, 1981
 Harlingen, Texas



"We steer clear of anything suggestive," Bill Haley declared as the battle raged over the lyrics of those newfangled rhythm-and-blues-based pop hits. Haley's version of "Shake, Rattle and Roll" was one of the tunes in question, since it happened to be sweeping the nation. Of course, most of the good stuff from the lyrics of Big Joe Turner's original rendition had been removed or changed—lines like "Well, you wear low dresses/The sun comes shining through/I can't believe my eyes/That all this belongs to you." As Haley explained, "We take a lot of care with lyrics because we don't want to offend anybody. The music is the main thing."

He was right about the music: it was the way he played the tune that made "Shake, Rattle and Roll" a landmark success. Haley was trying to streamline the beat, to make it easy for an audience to dance, clap and sing along. In songs he composed himself, like "Crazy, Man, Crazy," Haley deliberately used simple phrases of teen slang to get his message across better.

Haley had hit the road at age nineteen with a country and western combo called the Downhomers. He then became musical director of the Saddlemen, performing on the air with them in a regular gig at a Chester, Pennsylvania, radio station. He tried to bring different sounds into the Saddlemen's music, attempting to blend, in his words, "country and western, Dixieland and the old-style rhythm and blues." In 1952, the Saddlemen released "Rock the Joint" on the Essex label, with little impact. In 1953, having released a few more singles and changed the band's name to Bill Haley and His Comets, Haley came up with "Crazy, Man, Crazy," which made the pop charts, becoming in effect the world's first successful rock and roll record. Haley and the band were immediately signed by Decca Records.

At the Comets' first Decca session, they cut "Rock Around the Clock," which generated scant interest at first. They followed with "Shake, Rattle and Roll"; it cracked the pop Top Ten in July 1954 and stayed in the Top Twenty for three months straight. It wasn't until "Rock Around the Clock" was chosen for the soundtrack of *The Blackboard Jungle*—a well-meaning 1955 film about conditions at a city high school, which caused outrage in the press and pandemonium in the theaters—that the song became a worldwide smash, a rallying cry for the young and the restless and a none-too-subtle hint that the times they were a-changin'. The song inspired a movie of its own the following year, *Rock Around the Clock*, the first teen-oriented musical, which promised "the whole story of rock and roll" but was, in fact, short on plot and long on appearances from Haley and the Comets, who lip-synced nine numbers, including "Mambo Rock" and "See You Later, Alligator." *Rock Around the Clock* made Haley a star in England, causing genuine riots and eliciting disapproving comments from the queen herself. (Haley capitalized on his U.K. popularity with a 1957 tour.) A second musical, *Don't Knock the Rock*, repeated the mostly music formula. "The kings of rock," as a movie poster said, were "rollin' back to the screen."

Haley, who continued to perform in the Sixties and Seventies, died of a heart attack in 1981. By that time, "Rock Around the Clock" had found its way back on the charts more than once and had sold an astonishing 20 million copies worldwide.

CASH BOX AND THE BIRTH OF ROCK AND ROLL

BY MARTY OSTROW

SEYMOUR STEIN CALLED me one morning last month. "Marty," he said, "you were at *Cash Box* when the whole rock and roll era began to develop. At the time, *Cash Box* captured the essence of what was happening in our industry. Could you do a feature for our Hall of Fame program on the role *Cash Box* played in the early development of rock and roll?"

Seymour was right. *Cash Box* did play an important role in the growth of rock and roll. To understand how, let's step back a third of a century to the early Fifties and see what the record business was like then, in the period when R&B, country and indie-label pop were all beginning to rub shoulders with one another.

At the time, pop stations aimed their programming at a white audience, playing such artists as Perry Como, Dinah Shore, Rosemary Clooney and Doris Day. But each city with a significant black population had at least one station that featured another type of pop music, playing Jimmy Reed, Ruth Brown, Big Joe Turner, Fats Domino, Muddy Waters, James Brown and Chuck Berry.

Billboard was the leading music trade paper. And since the major labels were making most of the big noise in the industry, they were getting most of *Billboard's* editorial space.

Cash Box was known at the time as the jukebox operator's publication. We had a big section dealing with trade news about jukeboxes and coin machines. We got involved in music when our subscribers began requesting a chart of the records that were getting heavy play on the nation's jukeboxes.

Cash Box started a weekly Top Ten jukebox chart, based on weekly phone calls to leading jukebox operators. While compiling this, we were often told that the most profitable locations were the taverns in black neighborhoods.

Occasionally, we asked the white operators how they chose records for the jukeboxes in the black areas. They often said something like this: "One of the Negro kids in my stockroom and one of my drivers tell me what to get. They listen to this R&B stuff day and night. I don't know good from bad when it comes to R&B. You guys at *Cash Box* oughta compile a list of the best R&B records on the jukeboxes like you do for the pop records."

In our desire to cover some aspect of music in greater depth than *Billboard* – and in the hope that it would result in increased advertising revenue – we decided to cover the R&B area more thoroughly and develop a Top Ten R&B chart.

We went to the independent distributors who handled the R&B labels and got a list of key retail shops in black areas. These distributors also gave us a rundown of one-stops (subdistributors who sold records to jukebox operators, candy stores, shoeshine parlors and so forth).

When we started surveying these outlets, we found that the hits varied greatly from city to city. What was Top Ten in New Orleans often never made it onto the Top Ten in L.A. This was because these small R&B labels were seldom in control of their own destinies. They may have had just one national promotion man (if they had one at all). They shipped their records to some thirty different independent distributors and had to hope that these indie distributors would get excited about a new release.

Promotion in the early days of R&B was very crude. The late Leonard Chess related his *modus operandi* in the early years of Chess Records:

"When I had six or seven new records, I would press up as many 78s as I could fit in the trunk, front seat and back seat of my car and would head out from Chicago to my distributor in Shreveport, Stan Lewis. I would head through the back roads and drive through every black area, looking for transmitting towers. I would walk into these little R&B stations (most of which never saw record-company people), give them a free copy of each of the

six or seven new titles, tell them that they were getting an exclusive and beg for regular play. Then I would drive over to the record shop in town, tell them this was getting heavy play and sell them a box right out of the car.

"The rest of the country was blanketed by sending a box or two of the new singles to my indie distributors and then getting on the phone and threatening the distributor that he's gonna lose the line if he doesn't break all seven singles in his area."

Because the hits in each area were so varied, *Cash Box* developed a series of regional R&B charts known as the Hot Charts, reporting weekly on the Top Ten R&B singles in the twelve cities that had the heaviest R&B sales.

It was this feature that eventually made *Cash Box* important. In the early years, songs like "Shake a Hand," by Faye Adams, and "Sixty Minute Man," by Billy Ward and the Dominoes, would rise to the top of these charts – in every city – and never be heard by any white people other than those music junkies who tuned into R&B stations. This material was never even considered for a pop cover at that time. Then, over a short span of a year or two, Bill Haley covered Joe Turner's "Shake, Rattle and Roll," Perry Como covered Gene and Eunice's "Ko Ko Mo," Pat Boone covered Fats Domino's "Ain't That a Shame," the McGuire Sisters covered the Moonglows' "Sincerely," the Crew Cuts covered the Chords' "Sh-Boom," and the Fontane Sisters covered Otis Williams and the Charms' "Hearts of Stone."

And since nothing awakens interest among record-industry people like a new, steady source of hit material, the major labels, music publishers, radio stations and songwriters all developed a keen interest in the *Cash Box* Hot Charts.

At this point, radio was still totally divided, with pop covers being played only on white radio and the original R&B versions being played only on black radio. Then along came Alan Freed, who, more than any other single individual, changed the face of radio. He would play a pop version of a hit, followed immediately by the original R&B version of the same song. The R&B sound became more acceptable to the white ear. Soon the white market began to prefer the original versions. It wasn't long before little independent record manufacturers were coming up with one big pop or rock and roll hit after another.

During this series of events, the *Cash Box* staff was called into a meeting to resolve a dilemma. A record called "Gee," by the Crows, on George Goldner's Rama label, had been riding high on the R&B charts. Then it began to get heavy reports out of the white record shops. Although the word was not yet in the record-industry lexicon, we were experiencing the first "crossover" record.

We resolved the problem by keeping the record on the R&B chart and by placing the same record on the pop chart. Needless to say, this opened a Pandora's box of discussions and arguments on the proper way to compile the total volume from both charts. Similar problems of categorization developed out of the country-music area when Elvis Presley and, later, the Everly Brothers – both originally regarded as country acts – got heavier acceptance in the pop area than they did in country.

I remember a series of meetings during the late Fifties at which we discussed whether a record should be reviewed in pop, R&B or country, or in all three, or in two of the three. We even discussed doing away with the R&B section altogether, because we didn't want to limit a record to only one audience when we couldn't tell from the sound who it would appeal to.

Of course, our confusion at *Cash Box* reflected the changes that were taking place in music and in society. It was a privilege to be able to cover from its inception – and to contribute to – one of the most creative music periods in our history.

COUNTRY WINNERS OF "THE CASH BOX" DISK JOCKEY POLL



MOST PROGRAMMED RECORD
"I DON'T HURT ANYMORE"
★ HANK SNOW
★ RCA VICTOR
★ RUMBALEO MUSIC

MOST PROGRAMMED FEMALE VOCALIST
KITTY WELLS
★ DECCA

MOST PROGRAMMED MALE VOCALIST
WEBB PIERCE
★ DECCA

MOST PROGRAMMED INSTRUMENTAL ARTIST
CHET ATKINS
★ RCA VICTOR

MOST PROGRAMMED VOCAL GROUP
JOHNNIE & JACK
★ RCA VICTOR

MOST PROGRAMMED DANCE BAND
HANK THOMPSON'S BRAZOS VALLEY BOYS
★ CAPITOL

MOST PROGRAMMED SACRED SINGER
MARTHA

UP AND COMING FEMALE VOCALIST
ELVIS PRESLEY

UP AND COMING MALE VOCALIST
ELVIS PRESLEY

- HEARTBREAK HOTEL
Ella Fitzgerald
RCA Victor 20 6420
(4-500)
- YES, I KNOW WHY
Webb Pierce
Decca 2780, 9 27801
- I WANT YOU
Ella Fitzgerald
RCA Victor 20 6420
(4-500)
- BLUE SUED SHOES
Columbia 3734, 45 374
- YOU AND ME
Ella Fitzgerald & Duke Ellington
Columbia 3734, 45 374
- I'VE GOT FIVE DOLLARS
Fats Domino
Capitol 3368, 13361
- CRAZY ARMS
Columbia 3734, 45 374
- FOR RENT
Columbia 3337, 13337
- BUDDY

R & B WINNERS OF "THE CASH BOX" DISK JOCKEY POLL

MOST PROGRAMMED RECORD
"PLEDGING MY LOVE"
★ JOHNNY ACE
★ DUKE RECORDS
★ LION PUBLISHING

"EARTH ANGEL"
★ PENGUINS
★ DOOTONE RECORDS
★ DOOTIE WILLIAMS PUBLICATIONS

MOST PROGRAMMED FEMALE VOCALIST
RUTH BROWN
★ ATLANTIC

MOST PROGRAMMED MALE VOCALIST
JOE TURNER
★ ATLANTIC

MOST PROGRAMMED VOCAL GROUP
DRIFTERS
★ ATLANTIC

MOST PROGRAMMED ORCHESTRA
SMALL INSTRUMENTAL GROUP

LOOKOUT 1955!
ATLANTIC IS ROLLING WITH 3 NEW HITS!!!

MISS RHYTHM RIDES AGAIN!
Ruth Brown
"EYE YOUNG MEN"
"EVER SINCE MY BABY'S BEEN GONE"
ATLANTIC-1951

TWO TERRIFIC SIDES BY THE GREAT RAY CHARLES!
Ray Charles
"I'VE GOT A WOMAN"
"COME BACK"
ATLANTIC-1950

A GREAT DEBUT ON ATLANTIC FOR A GREAT ARTIST!
Ivory Joe Hunter
"IT MAY SOUND SILLY"
"I GOT TO LEARN TO DO THE HAMBO"
ATLANTIC-1949

ATLANTIC RECORDING CORP.
214 WEST 57th ST. NEW YORK 19, N.Y.

The Cash Box

Volume XVII—Number 50 September 1, 1954

THE QUESTION OF ELVIS PRESLEY!

Probably the hottest artist in the entire entertainment business today is Elvis Presley. He's certainly creating the greatest excitement, getting the widest press coverage, drawing the largest audiences, and definitely setting lots of records.

Yet, it's become almost a national pastime to knock Presley. Even people who've never seen him are knocking him — on general principles, it seems. But what's worst of all is that there are people in the record business who are knocking him, when he himself should be boasting about him.

Here's an artist who's as big as any artist can be at the moment—and he was created by the record business. Instead of being proud of the fact that the record industry has the ability and power to create the hottest artist in the entire entertainment field, some people in our business are going along with the general knocking trend because it appears to be the fashionable thing to do. This seems like a first rate case of self-defestation to us.

As a matter of fact, what the record industry needs is a change of attitude to coincide with the change in stature. Records are no longer a minor fad of the entertainment picture. Our industry has grown up and now can take its place equally among all the other entertainment fields. Records are being enjoyed in millions of homes every day and the prospects are bright for even greater growth in the immediate future. Record

dealers and distributors have progressed from the almost marginal businesses they used to be to very substantial enterprises in many cases. And as far as influence goes, records today create stars faster than almost any other medium.

Moreover, the record industry should take pride in the great star it has created, stars who have gone on to become top box office draws in other fields. Just off-hand, here are a few. "What industry wouldn't be proud, for instance, of having created a Perry Como, who's come to represent everything that's good and nice to millions of people all over the country? Or a Doris Day, who has gone on to be the top female attraction in the motion picture industry? Or an Andy Griffith, who, as the result of one record, received the recognition which enabled him to exploit his acting ability first on Broadway and currently in a motion picture? The record industry has also produced an Eddie Fisher, one of the top names in the entertainment world, and a Johnny Ray, whose appeal has been worldwide, and many others that we could go on listing.

The point is, let's stop being unfair to ourselves. Let's stop knocking the products we create. An Elvis Presley, whether you like his style or don't, is a great thing for the record industry. Let's devote the energy we would spend in hating the guy to trying to develop several more who will sell records at the pace that he does.

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LOVEY DOVEY
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"CONGO MOMBO"
By LIGHTNING SLIM

"WONDERIN' AND GOIN'"
By JERRY McCAIN and The Masters

"RUN UNCLE JOHN! RUN!"
By JERRY McCAIN and The Masters

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2. YOU USSET ME, BABY (RPM 416)
3. EARTH ANGEL (Penguins Dootone 348)
4. RECONSIDER BABY (Lowell Fulson Checker 804)
5. TEACH ME TONIGHT (Dinah Washington Mercury 70497)
6. SINCERELY (Moon/Lows Chess 7581)
7. WHITE CHRISTMAS (Clyde McPhatter & Drifters Atlantic 1048)
8. POISON IVY (Willie Mabon Chess 1580)
9. HAMBRO BABY (Ruth Brown Atlantic 1044)
10. HURT (Ray Hamilton Epic 9086)
11. I'M READY (Muddy Waters Chess 1579)
12. HURTS ME TO MY HEART (Faye Adams Herald 434)
13. TWEEDELE DEE (Lavern Baker Atlantic 1047)
14. LAST NIGHT (Little Walter Checker 805)

The Nations Rhythm & Blues TOP 15

1. HEARTS OF STONE (DeLuxe 6062)
2. YOU USSET ME, BABY (RPM 416)
3. EARTH ANGEL (Penguins Dootone 348)
4. RECONSIDER BABY (Lowell Fulson Checker 804)
5. TEACH ME TONIGHT (Dinah Washington Mercury 70497)
6. SINCERELY (Moon/Lows Chess 7581)
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12. HURTS ME TO MY HEART (Faye Adams Herald 434)
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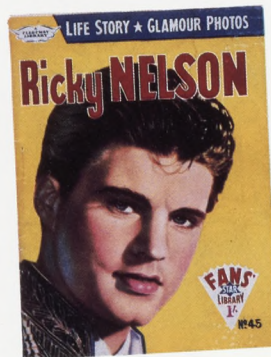
REACHING THE TOP
WILLIE MABON
"KNOCK ON WOOD"
"GOT TO LET YOU GO"

RECORD CO.

"PLEASE LOVE A FOOL"
BY THE MODERN LARKS

HOT HITS

1. HEARTS OF STONE (DeLuxe 6062)
2. YOU USSET ME, BABY (RPM 416)
3. EARTH ANGEL (Penguins Dootone 348)
4. RECONSIDER BABY (Lowell Fulson Checker 804)
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12. HURTS ME TO MY HEART (Faye Adams Herald 434)
13. TWEEDELE DEE (Lavern Baker Atlantic 1047)
14. LAST NIGHT (Little Walter Checker 805)



ROCK AND ROLL MAGAZINES

A Vanishing Legacy

BY ALAN BETROCK

IN THESE DAYS of concert films, rock videos, library archives, photographers' files and tape-recorded interviews, the recent history of rock and roll is well documented and well preserved. But in the early days of rock, before the music was thought to be of lasting value, and before media coverage and technological progress combined to satiate the needs of even the most die-hard rock fans, rock and roll magazines were one of the few places where we could read about the performers we all heard on the radio and on records. Even though many of these publications sold hundreds of thousands of copies, today most have been lost, destroyed or forgotten. Many copies were cut up, as teenagers pasted the photos of their favorite stars on their notebooks or bedroom walls or in their scrapbooks. Others were thrown out when trends or personalities changed or when teenagers "grew out" of their rock and roll phase. Most of the rest were used for scrap paper or simply discarded as the years went by. Libraries rarely, if ever, saved rock and roll magazines, and none of them were microfilmed. So today we find ourselves in the situation of trying to reconstruct the music's history by attempting to build collections of these lost treasures by any means possible.

To some this means combing flea markets and finding magazines one at a time, dogeared and faded, sometimes with pages cut out, covers detached or quirky comments scrawled over the stars' photos. Others scour secondhand bookstores or magazine stores hoping to find a pile in better shape, albeit at higher prices. Still more pore over mail-order lists or collector-oriented publications for the honor of bidding on magazines that recently have begun to change hands at twenty-five dollars, fifty dollars or even more per copy. And yes, some still dream of finding that elusive warehouse where the precious booty may have lain untouched for some thirty years now – that mint run of *Dig*, *Rock 'n Roll Stars* or *Rhythm and Blues* – all waiting for you at fifty cents per copy. But for most, this latter prospect remains just a dream – mercurial, evasive and heart-rending. Most storehouses are long gone, and those still remaining are more likely to have 40,000 copies of

ELVIS PAT BILL PRESLEY BOONE HALEY
Rock 'n' Roll Battlers

BILL HALEY
PAT BOONE
ELVIS PRESLEY

PRESLEY full page color portrait!

AMERICA'S FINEST TEENAGE MAGAZINE
HEP CATS Feb 25c
 LEARN HOW TO TALK WITH THE HIPSTER'S DICTIONARY WORDS & PHRASES USED BY TODAY'S HIPSTERS

ALSO IN THIS ISSUE
SAL MINEO HE'S A REAL HIP DUTY
JANE MORGAN A BOB FATHOMING KITTEN
TEEN TALK LETTERS FROM OUR READERS

MEET THE NEW HIPSTER
THE 4 PREPS A TEENAGE QUARTET THAT'S GOING PLACES

COMPLETE STORY ON
RICK NELSON THE NAZUK'S FASTEST RISING NEW RECORDING STAR

HOW CHILDREN SHOULD RAISE THEIR PARENTS

JOIN A FAN CLUB FROM THE COMPLETE LISTING OF **FAN CLUBS**

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DIG January 1957 25c

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 • GENE VINCENT
 • COOL HOT ROD
 • SO YOU WANT TO BE A MODEL?
 • INTERNATIONAL PEN PALS

SCENES FROM PRESLEY'S FIRST MOVIE!

WHO'S COOL?
 The Cat That Wears Levi's, Peppers or Ivy League?

ROCK AND ROLL ROUNDUP
 Twenty Five Cents February, 1957

PAT BOONE
 ALAN FREED
 FATS DOMINO
 JOE TURNER
 BO DIDDLEY
 BIG AL SEARS

AN OPEN LETTER TO ELVIS PRESLEY

LATEST SONG HITS
RHYTHM AND BLUES JUNE 25c
 The ROCK & ROLL Beat

BABY YOU'VE GOT WHAT IT TAKES
 LADY LUCK
 TEEN ANGEL
 WILD ONE
 TOO POOPED TO POP
 THIS MAGIC MOMENT
 WHAT IN THE WORLD'S COME OVER YOU
 CHATTANOOGIE SHOES SHINE BOY
 STEP BY STEP
 COUNTRY BOY
 LET IT ROCK
 ABOUT THIS THING CALLED LOVE
 PARADISE
 HANDY MAN

THAT BO DIDDLEY MAN MAKES THE SCENE WITH A LOVE EVER SO KEEN
 ADAM WADE, THE SPOTLIGHT GUEST, GOES ON TO PASS THE RHYTHM TEST
 A TALENT TRIBUTE TO TIMMIE ROGERS AND HIS FRANTIC ANTICS

AMERICA'S FINEST TEENAGE MAGAZINE
COOL & HEP CATS December 25c
 NOW! COOL & HEP CATS COMBINED INTO ONE
 DEDICATED TO THE REAL COOL EVERYBODY A COUPLE OF TOP HIPSTERS

ALSO IN THIS ISSUE
 OPEN LETTER TO OUR ELVIS
 PEREZ PRADO
 THE TEENS TALK
 PAUL ANTHONY
 NATALIE TRUNDY
 NUMBER 1 TORERA
 HALLOWEEN FUN PARTY PLANS
 NEW FACES CONTEST

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'TEEN SEPTEMBER 1957 25c

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A Million Fans Shout **"ROCK, RICKY, ROCK!"**

ROCK 'N ROLL Jamboree PAUL 1956 - 12 CENTS

Picture-stories on:
 ELVIS PRESLEY
 ALAN FREED
 FATS DOMINO
 BILL HALEY
 AND THE COMETS

BO DIDDLEY
 GENE VINCENT
 PAT BOONE
 LA VERN BAKER
 RUTH BROWN
 THE TEEN AGERS
 THE CADILLACS
 THE CLEFTONES
 THE CLOVERS
 AND OTHERS

ROCK 'N ROLL STARS 25c

THE REAL ELVIS PRESLEY STORY

BILL HALEY and his COMETS - **CLYDE McPHATTER**
PAT BOONE - **FRANKIE LYMON** and the **TEENAGERS**
LONNIE DONEGAN - **THE PLATTERS** - **RUTH BROWN**
FATS DOMINO - **LA VERN BAKER** - **LITTLE RICHARD**
LITTLE WILLIE JOHNS - **JOE TURNER** - and others

National Geographic than anything else. Despite the odds, the search goes on.

What keeps fans searching, and why do collectors subject themselves to endless travels that usually lead to a dead end? Well, in the pages of early rock and roll magazines lies the history of the music as it happened. We can see who got coverage and why. We can gaze at early photographs printed nowhere else. We can read the first interviews and profiles of the performers, learn about their early years, hear anecdotes about their recording sessions and so much more. What did they wear, how did they get their first hits, where did they play, what were their influences, and how did they see themselves as this new music swirled and raged around them? These magazines take you back in time, and with the benefit of hindsight, you can try to separate fact from legend and attempt to construct an accurate picture of how things happened and why the performers were important. True, we have the records, but these publications give us so much more. They help place the music in a historical context that makes it that much more enjoyable.

As there were literally dozens of titles published between 1955 and 1960, what follows is a brief overview of the twenty or so that I feel are the most important today. This is based on their historical value, their content, their collectibility today and their impact at the time.

The field is basically divided into two distinct categories. First we have the one-shots, magazines that were published only once, on a particular performer or theme. One-shots have been around for a long time, and publishers rush them out to capitalize on a performer or subject that reaches massive popularity but may not be around in six months. If it happens that the subject is still popular in six months, nothing is lost, because you can always put out a somewhat-updated second one-shot. In the field of pop there were one-shots on Tommy Sands, Ricky Nelson, Fabian and Frankie Avalon, Edd "Kookie" Byrnes, Dick Clark, *American Bandstand* and the twist. There were three one-shots on Pat Boone, four on James Dean and several on Harry Belafonte and the calypso boom.

But the clear-cut champion of the one-shot was Elvis Presley, who had thirteen different magazines devoted exclusively to him, most of which sold between 500,000 and 1 million copies each—quite amazing sales when you think of all the other books, magazines and merchandise related to the Elvis phenomenon. The one-shots had such titles as *Elvis Answers Back*, *The Amazing Elvis Presley*, *Elvis Presley Speaks*, *Elvis Presley in Hollywood*, *Elvis in the Army*, *Elvis: His Loves and Marriage* and *Elvis Presley: Hero or Heel?* They are filled with little-known facts about Elvis, photos of Elvis in concert and on television, candid shots and articles that often have an interesting editorial slant. Other notable one-shots include *Rock 'n' Roll Battlers* (1956), mainly devoted to Elvis, Bill Haley and Pat Boone, and *Rock 'n' Roll Rivals* (1957), featuring the weird mix of Elvis, Tab Hunter, Pat Boone and Tommy Sands. In the fall of 1956 came *Rock 'n' Roll Jamboree*, one of the first integrated rock publications. A great magazine, it featured profiles of Alan Freed, LaVern Baker, Clyde McPhatter, Carl Perkins, Bo Diddley and many others. *Rock 'n' Roll Stars* began as a one-shot but was so successful that it ultimately had three issues, roughly one each in 1956, 1957 and 1958. Like *Rock 'n' Roll Jamboree*, it was integrated; along with the usual array of big names, it had features on some often-overlooked performers, like Frankie Lyman, Ruth Brown, Screamin' Jay Hawkins, the Cadillacs, Andre Williams and Ivory Joe Hunter. In 1957 came *Rock 'n' Roll Yearbook*, which is notable for its coverage of regional stars and lesser-known performers. Also in 1957 came a square-bound soft-cover mass-market book-magazine called *Who's Who in Rock 'n' Roll*, which is the most complete publication devoted to early rock. There are pictures and bios of more than 200 performers, including the stars, the one-hit wonders and the also-rans. It's a veritable encyclopedia of its era and is a must for fans and collectors.

The second major category of early rock magazines is the continuing publications. Of these, the seminal magazine has to be *Rhythm and Blues*, a Charlton publication that first appeared in 1952. Predating the rock and roll explosion by several years, it was unmatched in tracing rock's R&B roots, with profiles, stories and

pictures of performers, mainly black, whose work was not widely covered in the mass media. The magazine covered jazz, blues, R&B, jump, vocal groups and more. The 1950s issues of *Rhythm and Blues* were erratically distributed and are very difficult to find today. In 1955, Charlton brought us a short-lived title, *Ebony Song Parade*, which dealt primarily with some of the more middle-of-the-road black performers of the era. Charlton also published *Hit Parader* and *Song Hits*, both already established magazines that covered whatever was popular at any given moment. In 1956 the company began to issue *Rock 'n' Roll Songs*, which focused mainly on performers that the publishers felt fit the rock and roll tag. Besides the usual profiles, stories and pictures, all Charlton titles featured song lyrics to popular (and some lesser-known) songs of the era.

Late in 1955 came *Dig*, the first publication that saw rock and roll as part of a new teenage culture. The magazine tried to be truly trend setting, covering clothes, hair styles, movies and music. *Dig* was lively and irreverent, and copies are essential to any study of teen culture and fads of the Fifties. In 1957, the publishers of *Dig*, which seems to have been tailored primarily for teen boys, began another magazine, *Modern Teen*, geared more toward girls. *Modern Teen* was less exciting than *Dig*, and as time went on it devoted more and more space to the teen idols. The only real competitors to *Dig* were *Hep Cats* and *Cool*, both started in 1957. They were issued somewhat erratically but were streetwise, hip and very informative. They certainly lived up to their titles, as they were indeed cool and for hep cats only. In 1958 the two merged as *Cool & Hep Cats*, which became, by the early Sixties, rather tame and run-of-the-mill. But the first two years, before and after the merger, are close to unbeatable.

Movie Teen Illustrated, one of the most valuable magazines of the era, also began publication in 1957. Its early issues concentrated mainly on James Dean and Elvis Presley. The magazine featured mostly one-of-a-kind photos, many of which were artful and poignant. The stories were a bit more serious and knowledgeable than most. *Rock and Roll Roundup* only published four issues (between January and July of 1957), but it offered in-depth stories and interviews, as well as interesting photos, often in color, a rarity for the early rock and roll magazines. It also had features on black artists, and its demise was a significant loss to the field. The same company gave us *Teenage Rock and Roll Review*, the first issue of which came out in October of 1956. This publication was pretty good, but as time went on the editors seemed to try to show how safe and clean-cut rock and roll was. The title was later changed to *Teenage Review* and finally just to *Teenage*, but by that time (late 1957), the magazine's squeaky-clean outlook made it pretty forgettable.

The other two magazines of the era worth mentioning are *'Teen* and *16*. *'Teen* began in 1957 as a pretty hip magazine, but it became filled with rather boring fiction and clean, fluffy features on such subjects as fashion and dating. Still, the early issues are worth tracking down. Debuting in May of 1957, *16* was the final significant publication of the era. Early issues were devoted heavily to James Dean and Elvis Presley. In the first two years, the magazine was published erratically and the editorial focus changed often. But in the late Fifties, the magazine latched onto the coming teen-idol boom and rode that wave to its crest, becoming one of the few publications that had the power to make (and sometimes break) stars. While most Fifties mags were gone by 1960, *16* was able to go with each changing trend, from early rock and roll to the British Invasion and beyond. Although over the years it became rather lightweight, being geared primarily to young girls, it was certainly important and trend setting, and its early issues are packed with good photos and information.

I've outlined only the most significant of the magazines that came and went in rock's early days. They are invaluable artifacts of Fifties music and culture. As we honor tonight's inductees, we shouldn't forget the importance of these publications. They too had to fight their way to the top, often in the face of heavy opposition, and many battled to preserve rock's energy and integrity and to spread the word about performers and their music. They deserve a mention in tonight's celebration of the Rock and Roll Hall of Fame.