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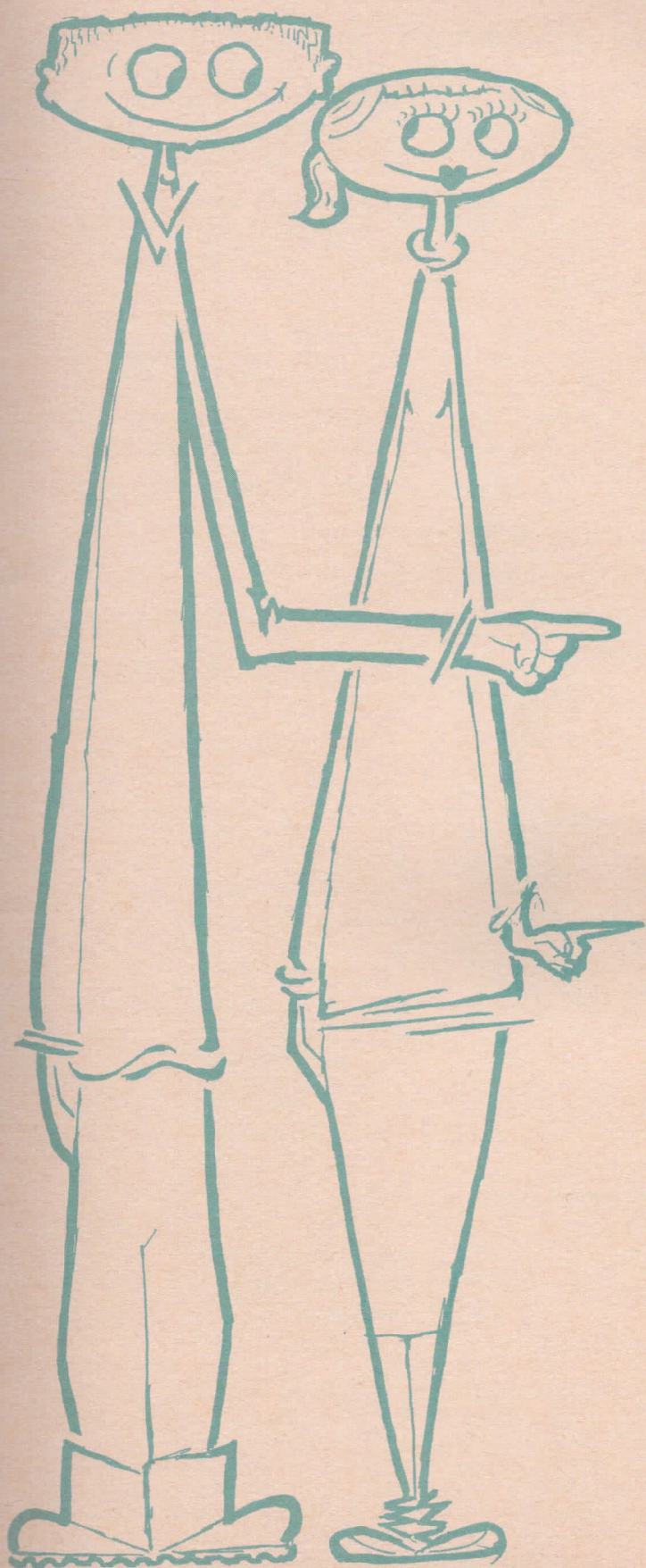
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# DANCE, TEENS!







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## AUTHOR'S PREFACE

### THE BIG BEAT!

Rock 'n Roll! Rock-a-billy! Bop!

Wherever you live — whatever you call it — it's still *your* dance!

Do you really want to learn to dance . . . but don't know where to turn for the "inside" information? Or, if you've learned one or two rock 'n roll steps (which are no doubt being BEATen to death) . . . would you like to create *new* ones?

DANCE, TEENS solves your problems by supplying this information at a fantastic fraction of the cost you'd normally pay to receive such instruction (if possible) from a dance studio. By following the teaching tactics outlined in this manual, you can mold yourself into the type of "bopper" you want to be. It's that easy!

How come?

In the Big Beat there's only *one* dance principle (one basic step) to master — and you can get on the floor with the best of 'em!

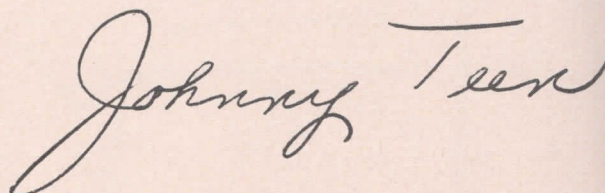
In the Big Beat you don't have to hold your partner to dance properly — which *eliminates* that "someone-to-dance-with" in order to learn how!

Every page has been designed with one purpose in mind: to make the learning process short, sweet, and simple; to provide you with a sound, easily-understood source from which to draw *answers* to your Big Beat questions.

From coast to coast, they dig it the most:

Why don't *you* . . .

DANCE, TEEN!



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## FOR PARENTS ONLY

Mention has been made by well-meaning mothers and fathers about the “biological blast” some teen-agers receive from dancing the Big Beat. There’s no denying that the music-and-dance evokes a physical response from even its most reluctant listeners; however, the Big Beat isn’t the first dance in history to “send” its audience.

In its own time, the Tango (whose “Elvis” was RUDOLPH VALENTINO) also shared a similar spotlight . . . and what happened? Through the years it has become a standardized ballroom dance, legitimate in every way. Even the oldest of our dances, the Waltz, whose beautiful music lends itself to romance and enchantment, had a difficult time when it was first introduced. Today it is recognized as a traditional dance that appeals to dancers of all ages. Ironically, the critics of the Big Beat usually turn out to be the same people who were themselves denounced for indulging in the Bunny Hug before World War I, the Charleston in the Twenties (and still being done as a novelty), the Lindy Hop in the Thirties, and Jitterbug and Swing in the Forties.

Is it so difficult to imagine why the Big Beat has such magnetic appeal? Some say it’s the disk jockeys—but they only play what the public wants! If teen-agers didn’t want the Big Beat, the artists would be gathering dust on the record racks. Throughout the United States, many clergymen and educators have finally analyzed the Big Beat as a noisy but harmless outlet for youthful vim, vigor, and vitality, expressed creatively in the positive action of dancing.

ELVIS PRESLEY himself serves a purpose (as a civilian or a soldier) in that teen-agers can release their energies while watching and listening to him, preventing them from releas-

ing this same energy in activities that could prove harmful. This passion for Elvis, however, can mainly be attributed to parental objections. The teens are simply fighting back; they’re using the Big Beat as a chance to express their feelings. You can’t deny, especially in this day and age, that *music* is a positive force in the life of the average young adult.

Each dance affects our emotions in a different way, producing a “biological blast” to some degree in grownups and teen-agers alike.

The Big Beat is no exception. The footwork ranges from the teen-agers’ gliding type of smoothness, to the pre-teens’ complete, almost erratic abandon.

Every now and then another voice of dissension springs up berating the fact that some Big Beat records are suggestive. Most of this criticism is unwarranted. True, some Big Beat records have objectionable lyrics, but so do many of the top sellers in the field of Popular or Country & Western music! It’s unfair to censure all Big Beat material for the bad taste of a few record companies, as it would be unfair to censure all photography because of a few pornographic pictures. As a matter of fact, teen-agers listen less to the words, such as they are, since they are “sent” chiefly by the BEAT!

Music should be considered according to the merit of individual performance. Why not allow each record to stand on its own merit—whether it’s a style, a type, or an artist—since all are factors of individual preference.

Other than the fact that the Big Beat is filling a void, what other reasons are responsible for cementing it to every teenager’s heart? Let’s look into their psychological makeup and find out what makes them react the way they do.



There seems to be general agreement among psychologists that the Big Beat's deepest appeal is to the teen-agers' *need to belong*, and its underlying purpose is the compulsion to practice social organization. Deep inside, they sense the day will come when, as adults, they must be able to take their place in groups set up for realistic purposes — whether it's to promote a campaign, establish a new business, or fight for a cause. The pre-teens, especially, feel the urge to go off by themselves where parents and teachers won't bother them. They set standards of behaviour, and show disapproval of those who do not comply to prove to themselves (and to others) that *they* can go through the motions of organization and administration just as co-operatively and solemnly as grownups.

In New York, a recognized psychiatrist analyzed some Big Beat songs:

Hearing LITTLE RICHARD hit a falsetto note the doctor said the high-pitched voice expressed the struggle of adolescent maleness to achieve identification. A rock-a-billy motif in another song was an impression of youth establishing roots. The doctor himself says there is nothing harmful about the music, and the "savage, animal-like style" is part of the anti-formalist, rebellious mood of adolescence.

*The following is an abridged chapter from the book "TEEN-AGE TERROR" by Wenzell Brown, reprinted by permission of Gold Medal Books (copyright 1958 by Fawcett Publications, Inc. All rights reserved, including the right to reproduce this book or portions thereof.)*

#### Rock 'Em, Roll 'Em

Can music cause juvenile delinquency? A noted psychiatrist, Dr. Francis J. Braceland, President of the American Psychiatric Association and head of the Institute of Living in Hartford, Connecticut, says that it can.

Dr. Braceland labels rock 'n' roll as the "music of the delinquents" and calls it "a communicable disease." He writes: "Its music appeals to adolescent insecurity and drives teen-agers to doing outlandish things like wearing zoot suits or duck-tail haircuts. It is cannibalistic and tribalistic."

Dr. Braceland's arguments might be far more convincing if it were not for the fact that the craze for zoot suits and duck-tail haircuts preceded rock 'n' roll by ten years or more. As it is, many of his fellow psychiatrists have seen fit to protest. One of his Manhattan colleagues notes: "When the teen-ager gets into trouble the parents can

blame that awful new music. It's a two-edged sword. The parent, by disliking the music so intensely, only makes it more attractive to the youngster, who uses it as a symbol of growing independence. Of course, the more the child plays rock 'n' roll the more the parent dislikes it. It's a vicious circle."

With a few notable exceptions, the serious students of the problems involved agree that it is ridiculous to consider rock 'n' roll, or any other music, a fundamental cause of juvenile delinquency. The music of any generation is symptomatic of its needs, desires, frustrations and ambitions. Instead of condemning rock 'n' roll out of hand, it might be better to study it, to find out why it draws young people together in such a way as to develop a mass hysteria which all too frequently ends in violence.

In a single week in the summer of 1956, rock 'n' roll riots took place in three American cities as widely separated as Jersey City, New Jersey, San Antonio, Texas, and Santa Cruz, California. All three cities reacted by clamping down bans on the music. Moreover, rock 'n' roll has spread out far beyond the borders of the United States, and wherever it goes the reactions of both young people and their elders seem to be the same. On September 12, 1956, the New York Times reported that rock 'n' roll had set off riots in half a

There have been many theories regarding the popularity of the Big Beat but none have come as close to the bull's eye as this renowned sociologist:

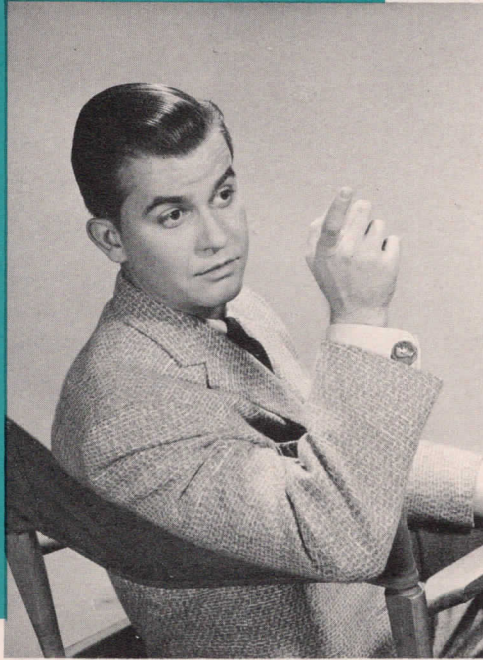
"The Big Beat has been adopted as a flag of rebellion by the nation's youth. Most teenagers are naturally rebellious and it may be a good thing. This music is all the uninhibited urges, aggressions and drives that adolescents are prevented from expressing by custom and by their parents. Teen-agers are smart people; they see through the sham of today's society. They see how adults preach one thing and practice another. They read about the wars and murder and general chaos of our civilization — and they don't like it. The Big Beat is a gauntlet thrown down by modern young adults — challenge to our society which is controlled by grownups. It is a voice, a loud voice of dissent."

Yes, the Big Beat is a characteristic of this generation. It fills the innermost needs of the teen-ager today. Although there are excesses connected with it (as there have been with other dances in the past), don't let it blind you to the greater good. In this age of extreme political and business tension, the Big Beat provides *all of us* (parents, too) with a musical valve.

dozen cities in England. They described the London riots as follows: "After listening to rock 'n' roll rhythm, hundreds of boys and girls joined in wrecking motion-picture houses, assaulting policemen and dancing in wild mobs through the streets. They stopped traffic, banged on doors and roofs of cars and threw bottles. It required thirty policemen, some with dogs, to break up the crowd. The police took along fifty youths with them when quiet was restored." The same edition of the Times ran a similar story on rock 'n' roll riots in Berlin. Two days later riots were announced in Oslo, Norway's capital. On the tail of these reports comes a story from Russia that "teen-age hoodlums, inspired by the barbaric American rock 'n' roll music" had staged riots in several cities behind the Iron Curtain.

What is there about rock 'n' roll that makes kids riot? In a diatribe against the music, which appeared in a New York paper, the author claimed that "the wild pulsating rhythm gets into the blood of the listeners and makes them crave violence." Social workers feel that many other factors are involved. They point out that poor supervision and overcrowding, together with too strongly expressed adult disapproval and the knowledge that the music is banned are all contributing causes of the riots. (continued on page 46)





# MEET



Whenever a new dance springs into the ballroom picture, it starts on either the East Coast or the West Coast, then gradually works its way cross-country. The Big Beat, however, is different. It started in the *middle* (somewhere in Louisiana or Texas) and gradually spread to the coastal regions — a complete reversal from the normal procedure.

Although the area credited for the birth of the Big Beat is hard to pin down, most music-and-dance authorities agree it has a clearly defined ancestry in American Jazz which goes back to LOUIS ARMSTRONG AND BESSIE SMITH of thirty years ago. Perhaps the beginnings of the Big Beat were first heard in some New Orleans honky-tonk . . . but, wherever it originated, there's little doubt the music was first performed by Negroes and danced mostly in Negro communities.

Through the years the Big Beat has grown into a tree of many branches. It really began to flower in 1955. The major record companies were concentrating on mambos and ballads at the time, leaving the country's teen-agers without dance material to suit their taste. When disk jockey ALAN FREED started to revive Rhythm-and-Blues by stylizing its name and giving it a more powerful beat, a big change took place. Teen-agers everywhere were hypnotized by the spell of a thing called "Rock 'n Roll." The new craze got its name from Negro

pop music, which used "rock" and "roll" as a "birds-and-the-bees" euphemism; Alan Freed combined the words to give it a different definition: *music with a good, solid beat that creates in young people the desire to DANCE.* As a result, disk jockeys became the first objects of teenage adulation.

To follow the satellite shot off by ELVIS PRESLEY is to trace the story of rock 'n roll as we know it today — a controversial craze that refuses to budge from its seat atop the musical totem pole. Although it has become highly commercialized, it still retains much of its original quality. As a rule, it has an exciting, infectious BEAT that automatically means good listening as well as good dancing. The essence of the music lies in its stress on a definite, strong-and-steady downbeat; the type of downbeat you don't have to listen for — it's there! The music practically forces you to tap, whistle or sing along with it. Small wonder that energetic teen-agers have claimed it as their own.

East Coast or West Coast—deejay-conducted TV record hops have infiltrated America's dance scene; whether it's the ALAN FREED SHOW in New York, or the ART LABOE SHOW in Los Angeles, the hops stimulate an interest in music and dancing (and in the long run will result in a greater demand for dance bands and live entertainment). The TV record hop has become a national phenomenon!

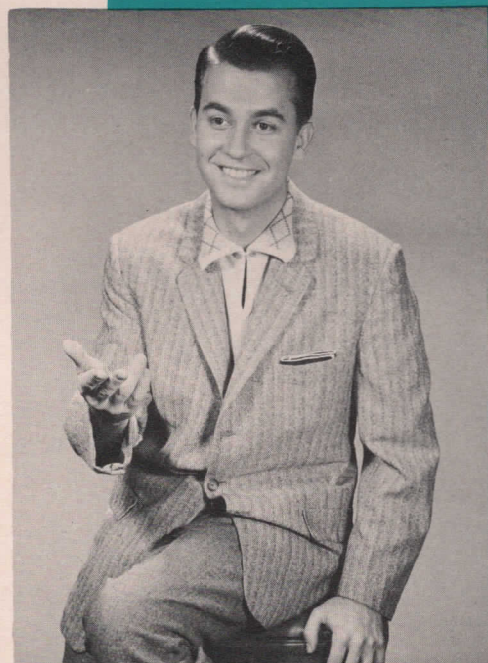


# THE BEAT



dick clark

AMERICAN BANDSTAND



Dick Clark, one of the most influential disk jockeys in television, has proven this week after week. A clean-cut young man who is hardly more mature-looking than his teenage fans, Dick has parlayed a record hop called the **AMERICAN BANDSTAND** into one of the nation's top daytime TV programs.

Another modification and addition to the Big Beat family, Rock-a-Billy, has been produced by the influence of the Country & Western field on rock 'n roll.

The demand for this particular musical idiom has always been present. Like all trends, it has created its own stars, its own instrumentalists, its own audience — *but the dance remains the same — since the step patterns in the Rock 'n Roll and Rock-a-Billy are EXACTLY ALIKE!*

Such performers as GENE VINCENT, JIMMIE RODGERS, JOHNNY CASH and the EVERLY BROTHERS are chief exponents of the rock-a-billy style.

The most important advantage of the Big Beat as a dance is its uncanny aptitude for *originality*. This aptitude can be attributed to the fact that the Big Beat is not just one dance but a composite of many: Charleston, The Big Apple, Jitterbug, Swing, Bop — just to name a few — as well as the *Negro Shuffle*, which has more than the proverbial finger in the pie since most of the basic dance structure of the Big Beat is derived from this dance.

The styling is limited only by one's imagination and personal interpretation. The dancers simply *meet the BEAT*. Styling is sometimes dependent upon locality. For example, the rock 'n roll danced in Shreveport, La. or San Antonio, Texas (where the "shine" or solo position is stressed) differs in certain aspects from the rock 'n roll danced in Brooklyn, N. Y. or Los Angeles, Calif. (where the "closed" or together position is stressed). However, more and more teens prefer to dance SOLO because it prevents them from stepping on each other's feet ("Ouch!"). It also gives the boy as much chance to show his stuff as it does the girl. (In other ballroom dances, it's mainly the girl that stands out, while the boy serves as an indispensable prop). While dancing SOLO, the boy's and girl's footwork will often vary. This is no cause for worry since *the footwork doesn't have to coincide!* It's this correct difference that appeals and automatically rules out the old answers, "I can't dance your way," or "You're too good for me," or "Ouch!".

No matter how one looks at it, the Big Beat really develops a teen-ager's *self-confidence* (which is definitely strengthened by dancing SOLO in front of an audience) and *body expression* (which comes from a personal interpretation of what you feel should be done to the music). These qualities, by the way, are essential to any dancer (teen-ager or not) who wants to be good — really good.



# DANCE

There are several ways you may learn a new dance, whether it's the Big Beat, Ballroom or Ballet. The best way to start is from the "inside", concentrating on the muscles and joints of the body, then on to the "outside", taking the body as a whole.

Knowing a lot of steps is good, but knowing how to really perform them is better, and perfecting them until they become a part of you is best. If you're striving to be more than just an average dancer, then memorize the verse below (as a matter of fact, if you're striving to be more than average in anything, it's nice to keep in mind):



It's the purpose of this book to show you how you can become one of the BEST in your dancing crowd.

*It's not the number of step patterns you do that makes you a good dancer, it's the way you do them that counts!*

What good does it do you to know ten step patterns to a certain dance (Fox Trot, or Rumba, for example) if you can't perform them accurately and smoothly? It's the end product — the appearance and feeling you project while dancing these steps — that attracts attention on the floor. You'd be much wiser to master two or three steps to the "nth" degree, instead of stumbling through ten picked-up-in-a-hurry steps that would only make you feel uncomfortable.

# STRUCTURE

We all know the strength of any building lies in its basic structure, its foundation; a building made of concrete will naturally be stronger than one made of clay.

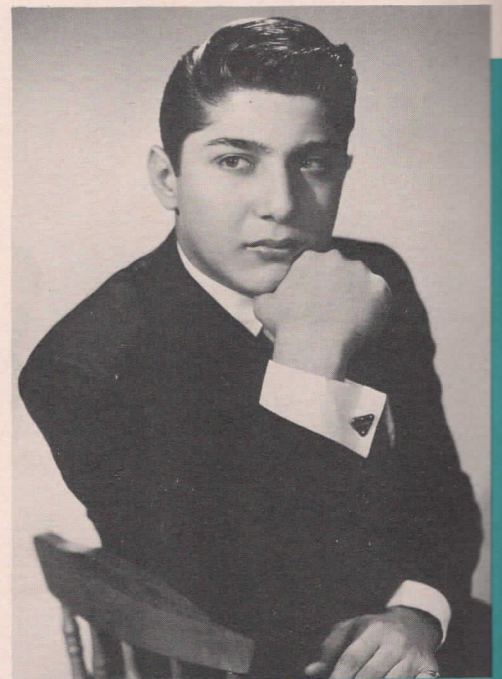
The end result — the picture you present on the dance floor, depends upon the initial groundwork, the quality of material, and the effort expended in building your dance structure. In order to dance well, you must first learn how to control the body (muscles). Once you develop this control it's the easiest thing in the world to make your body do what you want it to do while dancing.

How are you going to build your Big Beat structure? With concrete . . . or clay?

Remember, professional dancers are not superior to amateurs in their ability. They outperform their easy-going rivals only by unrelenting drill!

PRACTICE is the dividing line that separates the amateur from the professional.

Make *your* choice.



paul anka

ABC-PARAMOUNT



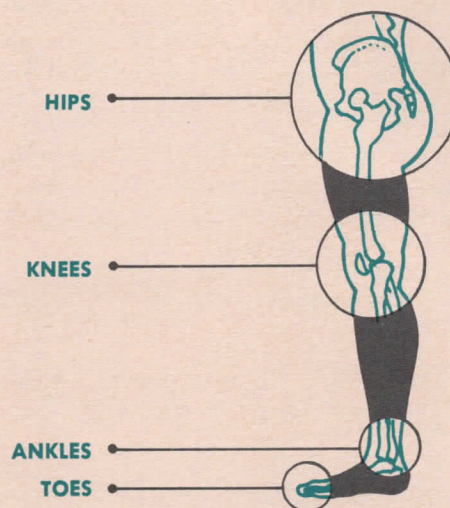
## INSIDE STRESS

It isn't necessary to memorize the muscles and joints involved in the "inside" stress, any more than you'd have to understand the mechanics of an automobile before becoming a good driver. However, it would be wise to occasionally review the following information to better understand the purpose of the exercises.

The human leg, from the hip down, is a complex structure designed to carry the body in standing, walking, running — or DANCING. It is composed of a system of levers (bones) connected to each other at the joints and held together by ligaments. The various muscles are attached to the bones by sinews or tendons. By their contractions, *under the control of the mind*, these muscles pull the bones into various positions required for standing, walking, running — or DANCING.

It's sufficient for our purpose to say that wherever the bones fit, they form either a ball-and-socket joint (as in the hips) or a hinge-type joint (as in the knees and ankles). Regardless of what step patterns you use — those con-

tained in this manual, or those you are already doing on your own — one, two, or all of these joints are involved. Therefore, our primary interest lies in these joints and the muscles surrounding them, and how they are used in dancing the Big Beat:



(a) the HIP JOINT permits the leg to be moved in any direction — forward, backward, outward, inward, rotated outward, or rotated inward.

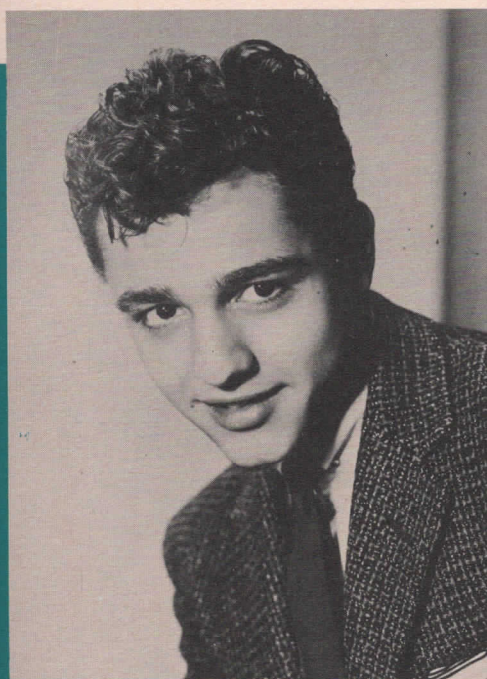
(b) the KNEE JOINT allows motion of the lower leg, from the knee down, forward or backward. In addition, when the foot stays in one place (at a fixed point), it may serve to pull the thigh and body toward the leg or push them away.

(c) the ANKLE JOINT enables you to twist or swivel with your feet in any direction on the dance floor.

(d) the TOES are used mainly as "grippers" to maintain balance.

Study the spotlights in the illustration so you'll know what joint to concentrate on — to loosen up — while you're exercising its adjacent muscles.

*Stress the "inside" so you can present a better dance picture on the "outside"!*





# DANCE

# DETAILS

Why do some teen-agers find it easy to learn to dance while others have a rough time?

One of the best answers lies in the fact that the former have conditioned their muscles and joints to do what is required of them, when it is required of them, without being too self-conscious or stiff about it. Their muscles and joints are so well trained that all they have to do is *think* about moving this way or that way on the dance floor and they do just that.

Once you have become as dexterous in manipulating your *dance details* you can forget them, so to speak, and concentrate on your dance picture as a whole.

These dance details are divided into two parts:

1 — PHYSICAL, which comprises your muscles and joints — how to develop them for dancing.

2 — MENTAL, which comprises your sense of rhythm — how to “sharpen” it if you’ve got one . . . how to get one if you don’t.

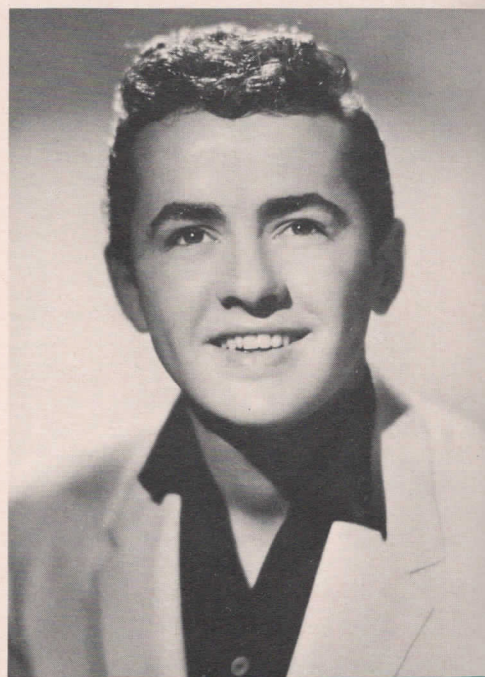
When the muscles are contracted *under the control of your mind* they pull the bones into various positions required for dancing. Therefore, it stands to reason, the more you use these “dancing muscles”, the better you’ll be able to control them; and the better you control them, the better a dancer you’ll be. The only way to achieve this control is through exercise; especially exercise designed to develop the “dancing muscles” used in the Big Beat!

While exercising, you’ll be striving for three important qualities:

(1) MUSCLE TONE — the ability of a muscle to conserve energy for your dancing. When a muscle has good tone it is firmer (as well as shapelier) and more fit for dancing. Lack of muscle tone means there is a lack of sufficient exercise. It is achieved by contracting (tightening) and extending (loosening) your “dancing muscles”. All exercises listed will enable you to perform this function.

(2) MUSCLE ELASTICITY — the power of a muscle to spring back to its original form from another form it may have taken in dancing; in the “Chicken” or the “Split”, for example. When a muscle is elastic it has terrific rebound abilities. How smooth you’ll be in the Big Beat depends directly upon the elasticity of your “dancing muscles”. This is a quality which will eventually give you the feeling of dancing in “velvet shoes on a glass floor”. It is achieved by holding a muscle or set of muscles in a s-t-r-e-t-c-h-e-d position; the longer it’s held, the greater the elasticity.

(3) MUSCLE DISCIPLINE — the obedience of a muscle to perform efficiently *under the mind’s direction*. When a muscle is disciplined it acts very much like a well-trained soldier. It responds easily to your every dance command, giving you the polished air of a professional. Muscle discipline is achieved through repetition. By doing an exercise over and over again you develop its response to perform readily and accurately when it’s called upon to do so.



gerry granahan

SUNBEAM



## EXERCISES

Your exercises should be performed regularly, not just once in a while. A little exercise every day is more beneficial than a great deal taken once in a while. In order to get the desired muscular results, your exercises should be continued long enough to produce a feeling of exhilaration that will make your muscles tingle instead of throb. They should be done enough times to comfortably s-t-r-e-t-c-h and tire the muscles you're working on. Although the listed exercises stress the muscles around the joints (directly), the joint itself is also affected (indirectly).

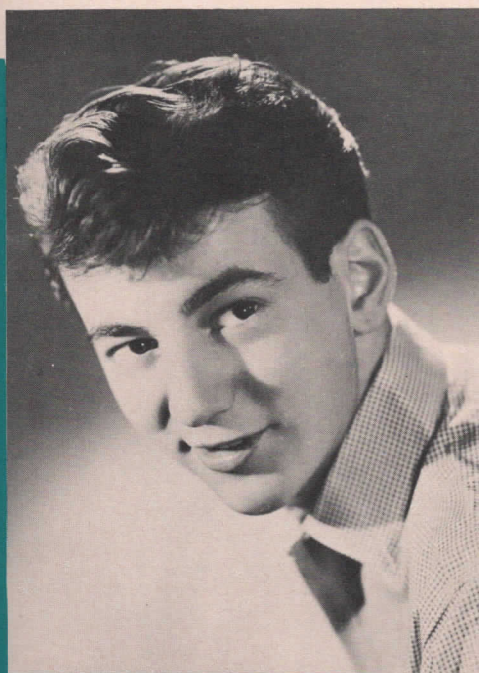
You may feel a certain amount of stiffness when you start taking the exercises. This discomfort is only temporary and will gradually wear off as you continue the exercises. What's happening is that you're using muscles to perform functions they're not used to, and it takes a little time for them to get used to a new routine. Believe it or not, the best way to relieve muscular stiffness is to repeat the exercise on successive days. It's the constant repetition of any exercise that makes the job that was

hard at the start much easier with practice. It also requires less energy, just as learning a new dance step becomes easier every time you repeat it.



### A note of caution:

Without a warmup, you're apt to strain your muscles, especially if the exercise is taken in a cold room. Therefore, the purpose of the warmup is to generate more heat in the muscles before exerting them to the utmost. It allows the muscles to become warmer, more relaxed and *more responsive to your will*.



bobby darin

ATCO

### Warm-up

Lying flat on the floor, raise the legs until they are well overhead. The body should be raised until it rests on the shoulders and elbows. Then ride an imaginary bicycle upside down. This exercise is a great conditioner, stimulating the lower body for more strenuous exercise.







## Hips

*Exercise 1* — Stand on left foot. Bend the knee and forcibly raise the right leg as high as possible. Touch your chest if you can. Do not bend forward with the upper body. Repeat with the other leg.

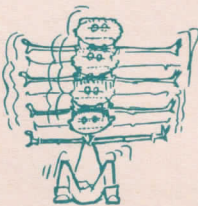


*Exercise 2* — Stand on left foot. Keeping the knees straight and with little or no body movement, raise the right leg as high as you can. It's the same as kicking a football, except that it's done from a stand-still position. Repeat with the other leg.



## Knees

*Exercise 1* — Stand on left foot. Raise your right leg as if it were broken at the knee, with your thigh parallel to the floor. Without moving the thigh, straighten the knee, pointing the toe forward. Do this several times with one leg before you repeat it with the other.

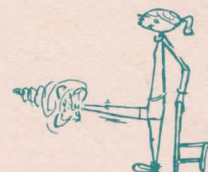


*Exercise 2* — Stand with heels together (or about a foot apart, for variety) and the toes turned out. Then squat down until you can sit on your heels. Keep your knees in line with your toes. Rise in a rush. Bounce down. Bounce up. Continue until tired.

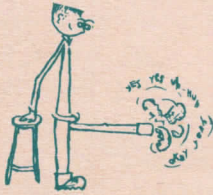


## Ankles

*Exercise 1* — Stand or sit. Lift your right foot off the floor and rotate it from the ankle. Left to right . . . right to left . . . stretch it all the way, making a circle. Repeat with the left.







### Ankles (Cont'd)

*Exercise 2* — Stand or sit. Lift the right leg off the floor and forcibly stretch the toes down and under. Then bend it up as far as possible, pushing with the heel — almost as if your foot was saying, "Yes." Repeat with the left.



### Toes

*Exercise 1* — Stand with the feet together, with the front third of the foot resting on a block (or book) two inches in thickness. From this position raise to tip-toe position and then lower until the heels come below the toes. Better results are obtained if you perform some of the movements with toes turned out very wide and heels together, then turn toes in with heels held wide apart.



*Exercise 2* — Stand with your feet together. Clasp your hands behind your neck. Jump slightly in the air and spread your feet about shoulder width apart. Now take another jump and bring them back to center with the heels touching. After you learn the movement, speed it up to make it one continuous motion. Keep up this exercise until you're tired.



*Work those "dancing muscles" if you want those "dancing muscles" to work for you*

### Upper Body

Enough has been said about the muscles and joints of the lower body, but what of the upper body?

As far as the Big Beat is concerned, the position as well as the dancing movements of the upper body are simply determined by the boy's and girl's own personal comfort and common sense. There is no right or wrong way for maneuvering the upper body in the Big Beat. "Free expression" would best describe anything you may want to do from the hips up — providing it's done with a touch of sophistication.



## RHYTHM

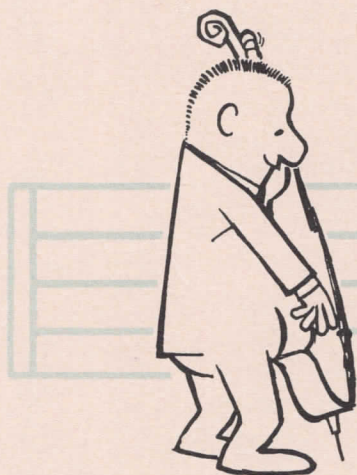
Rhythm is the harmonious repetition of sound (music) and movement (dance). It's a tricky piece-of-something we try to capture if we do not already possess it. Every boy and girl instinctively feels the need of it when they dance, even though they may not know exactly how to find it.

Some of us are lucky enough to possess a sense of rhythm, others have to develop it. If you have ever sung, whistled or tapped your finger (or foot) to some musical number you

may have heard, perhaps without realizing it, you were actually developing this sense of rhythm.

It's called a "sense" of rhythm because it affects our hearing. Therefore, the best way to either "sharpen" it if you've got one, or attach it to your brain if you don't — is through the ears. This sense of rhythm is more or less latent in all of us; everybody has it to some degree (even mother and dad).

Here's how you bring it out and develop it:



(1) Place a Big Beat record on your phonograph. (As a teaching example, start with a slow piece like "ABC Boogie" by BILL HALEY AND HIS COMETS — DECCA). Listen to it . . . again and again and again. The first and third beats are accentuated or emphasized at regular repeating intervals; that's the downbeat coming out good and strong.

(2) Then play another record . . . and another . . . slowly increasing the tempo (speed of the music). In other words, you might graduate from a slow piece like "ABC Boogie" to a faster piece like "Rock Around The Clock".

(3) When you've played *any* Big Beat record long enough, you'll hear musical echos of the tune in your head. Emphasize the downbeat of that particular tune with your voice by singing along with the lyrics. If it doesn't have any lyrics, sound off with your own musical grunts and groans.

(4) Finally, go a step further and let the motion of your body *continue* to emphasize



each accented, stressed BEAT; whether it's with the tap of a foot, clap of your hand, or nod of your head — any type of physical movement that you may feel like doing to that particular BEAT.

Before you know it your whole body will be absorbed with the rhythm, and you've achieved what you set out to do! From then on it's up to you to keep absorbing this rhythm like a musical sponge, until it overflows and has to be squeezed out in dancing — in order to free itself for more!

Rhythm comes from the inside and is more of a personal experience than anything else. But the outward expression of this rhythm requires properly trained "dancing muscles". As you can see, one dance detail balances the other.

*Once you develop your "dancing muscles" and capture the rhythm, you'll automatically make it easier for any step pattern to be formed at will.*



# BEATPRINTS

Ever get lost in a cave?

All it takes is a small beam of light to lead you to an opening. That beam of light serves as a sort of blueprint that guides you to freedom. You may find, once you reach that opening, that you have to do a little digging in order to get out, but if your life depended on it I'm sure you wouldn't mind the digging at all.

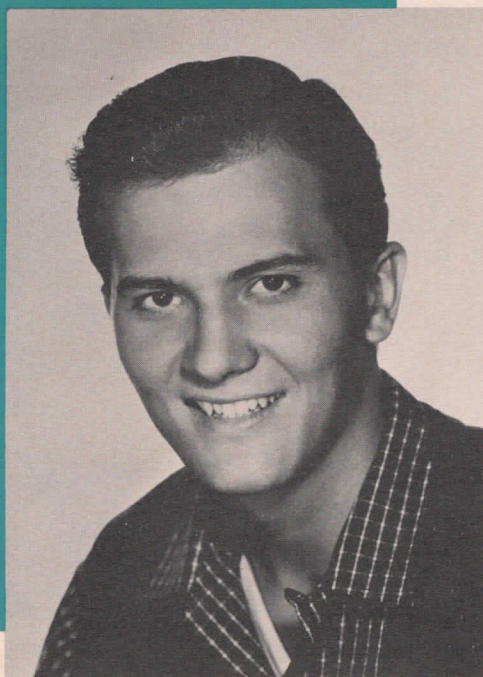
Every dance has its own set of blueprints, whether it's the Fox Trot, Rumba, or the Big Beat.

Dance blueprints are designed to give you basic advice. Their directions have to be followed (just as you'd follow that beam of light) if you want them to lead you to dancing freedom.

The BEATPRINTS will show you the way out of your dancing cave. They will escort you to the edge of the dance floor, but from that point on it's up to you.



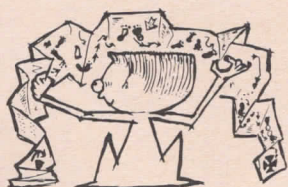




# HOW TO STUDY



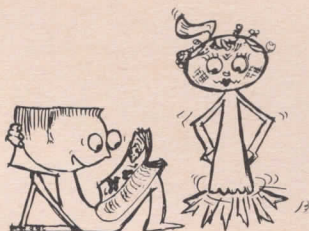
(a) *Don't rush it!* Read SLOWLY in order to dip each sentence-explanation into a little bit of thought.



(b) *Read through the entire series of step patterns at least once,* before you attempt them individually. This will give you a better picture of the dance "blend" you're striving for; it will also help you find one or two steps you can do right off the bat, instilling you with confidence to master the others.



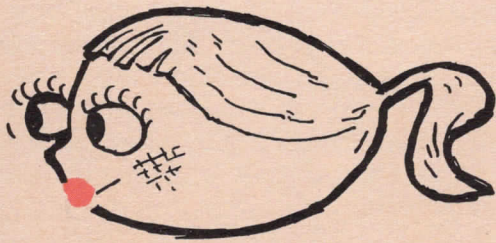
(c) *Pinpoint your balance!* You must possess a small measure of "positive" balance at the start; therefore, hold on to a broom-handle or the back of a chair to solve this problem as you attempt the first few steps. Acquire the real "feel" of the DANCE PRINCIPLE as it's applied to these steps, and you can eliminate the balance crutches.



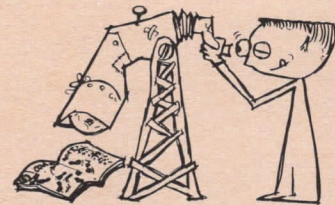
(d) *Use an ally!* Though you don't need one to master these step patterns, it's more fun to read with a friend. Have him (or her) perform the step pattern as you dictate (SLOWLY) how it's supposed to be done. Then reverse the procedure.



# BEATPRINTS



(e) *Double-check!* If you don't get it the first time, look again! Lay the manual on the floor, look at the step pattern and do it in your mind. Your feet will follow automatically.



(f) *When in doubt, write it out!* Underline anything you don't understand; write this portion on a separate piece of paper (a 3x5 card preferably). Carry this info with you wherever you go, and study it in your spare time.



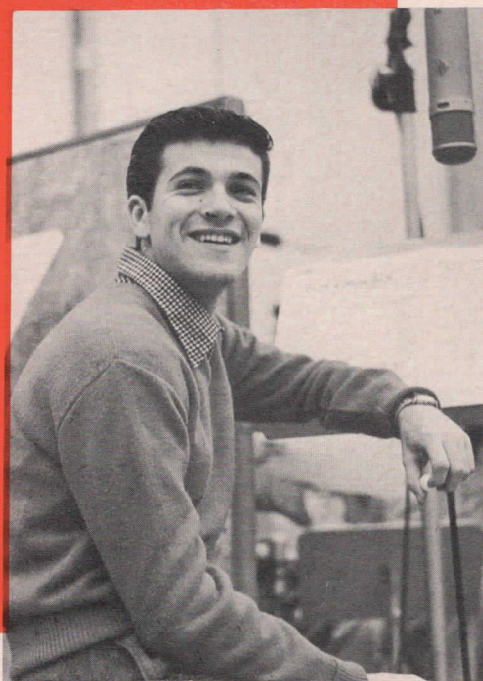
(g) *Catch the clues while you snooze!* Just before you go to bed, ask your subconscious (which has a funny way of doing what it's told) to unravel the problem for you—then sleep on it. You'll be pleasantly surprised over the outcome.



(h) *Keep trying!* Whatever you do, don't get discouraged. Remember, it was the LAST straw that broke the camel's back!





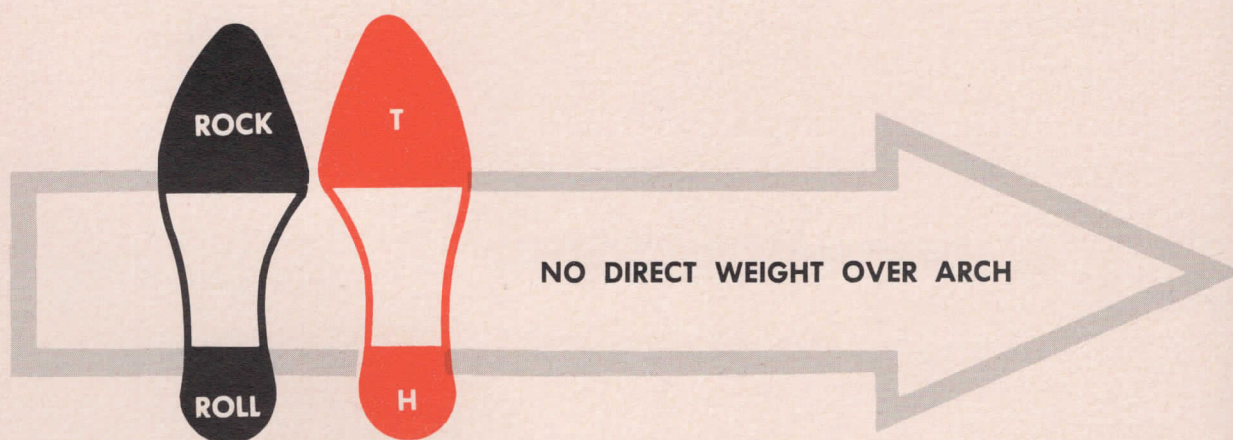


# DANCE

Work on this principle until you hit your “dancing groove”. It’s at this point that you’ll grasp the right feel of the movement, and everything will automatically slip into place. When you can do this movement without consciously thinking about ROCKing and ROLLing, without wondering what happens to your heels one second, and your toes the next, you’ve got it!

The only thing that can’t be stressed strong enough in helping you find your “dancing groove” is practice. There’s nothing, absolutely nothing, that will replace practice when you’re learning something new. The sooner you realize this, the better your dance results.

Big Beat music is played in 4/4 time, meaning there are four beats to every measure of music. Out of these, the (1) and (3) are downbeats, the (2) and (4) are upbeat. It’s the *downbeat* that’s stressed in the Big Beat.



A *quick* count has a time limit of one beat: QUICK (1) QUICK (2) QUICK (3) QUICK (4)



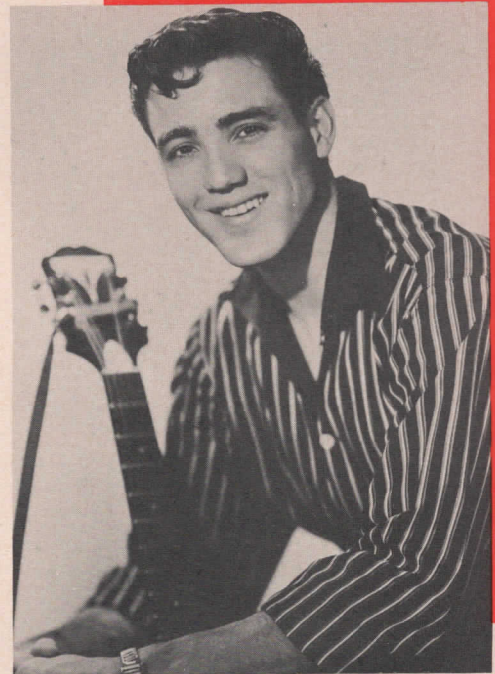
# PRINCIPLE

When you apply the DANCE PRINCIPLE to the music, you'll find the ROCK (T-Toes) and the ROLL (H-Heels) is always on the downbeat.

(a) Keep your knees relaxed and slightly bent.

(b) Start with your feet together. Shift your weight from the heels and ROCK it onto your toes; then shift your weight from the toes and ROLL it back onto your heels (moving to the left or right).

(c) *Do not place any weight on the arches of your feet!* You must keep your weight more or less suspended by constantly moving it from heels to toes, from toes to heels, and so on — ROCKing and ROLLing it *over* the arch at all times. (Placing the weight squarely on the entire foot causes a "drag" and makes your foot-work hard and heavy).



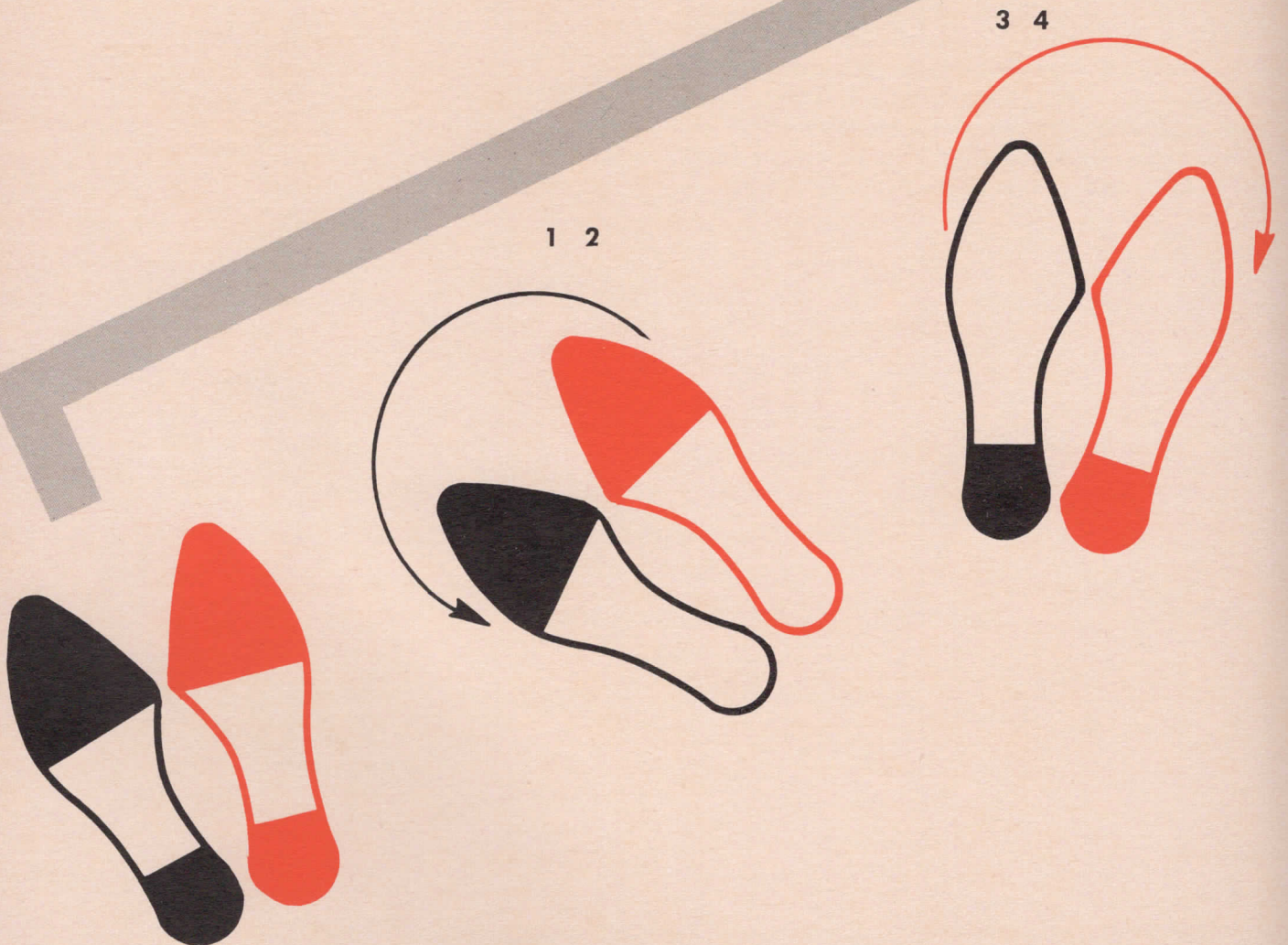
**The Big Beat DANCE PRINCIPLE is the most important piece of advice contained in the manual. Every Big Beat dance step in existence has its origin in this particular principle. Therefore, it must be mastered BEFORE you attempt any of the step patterns.**

A *slow* count has a time limit of two beats: SLOW (1 2) SLOW (3 4)



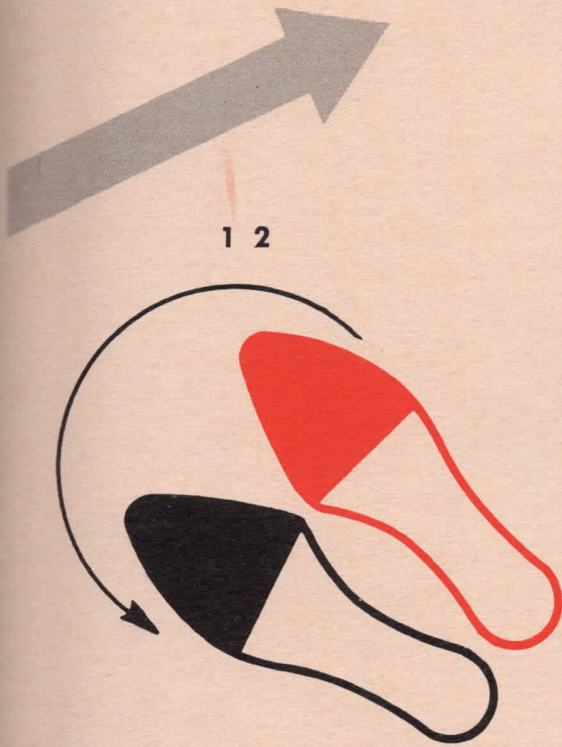


# BASIC





# STEP



The step can be done moving to the left or right.

(a) Keep your knees relaxed and slightly bent.

(b) Keep direct weight off the arch of the foot.

(c) Start with your feet together:

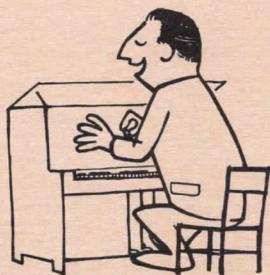
Shift your weight from the heels and **ROCK** onto your toes, *turning* them slightly in order to swing the heels in one direction or the other (to the right in the example) to a count of **SLOW (1 2)** — then shift your weight from the toes and **ROLL** back into your heels, *turning* slightly on your heels in the direction in which you're moving to a count of **SLOW (3 4)**.

Repeat.

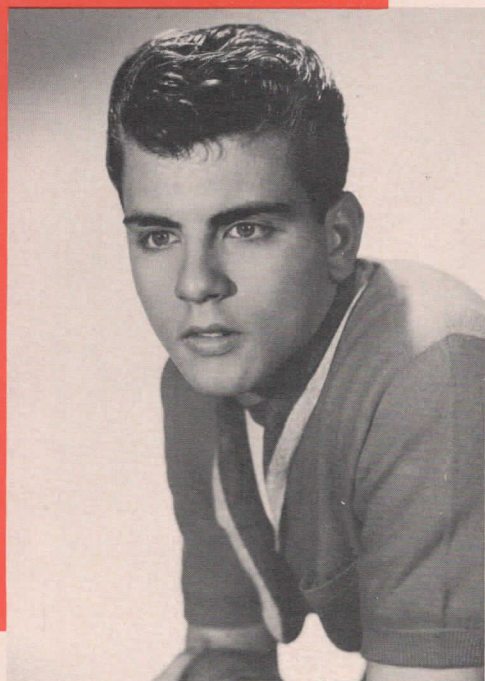
(d) Allow the hips to move in the same direction as the feet, while the shoulders move in the opposite direction.

Once you get the knack of this rubber-band "twist", you'll be able to control the speed of your footwork with ease. You know what happens to a wound-up rubber band once you let it go!

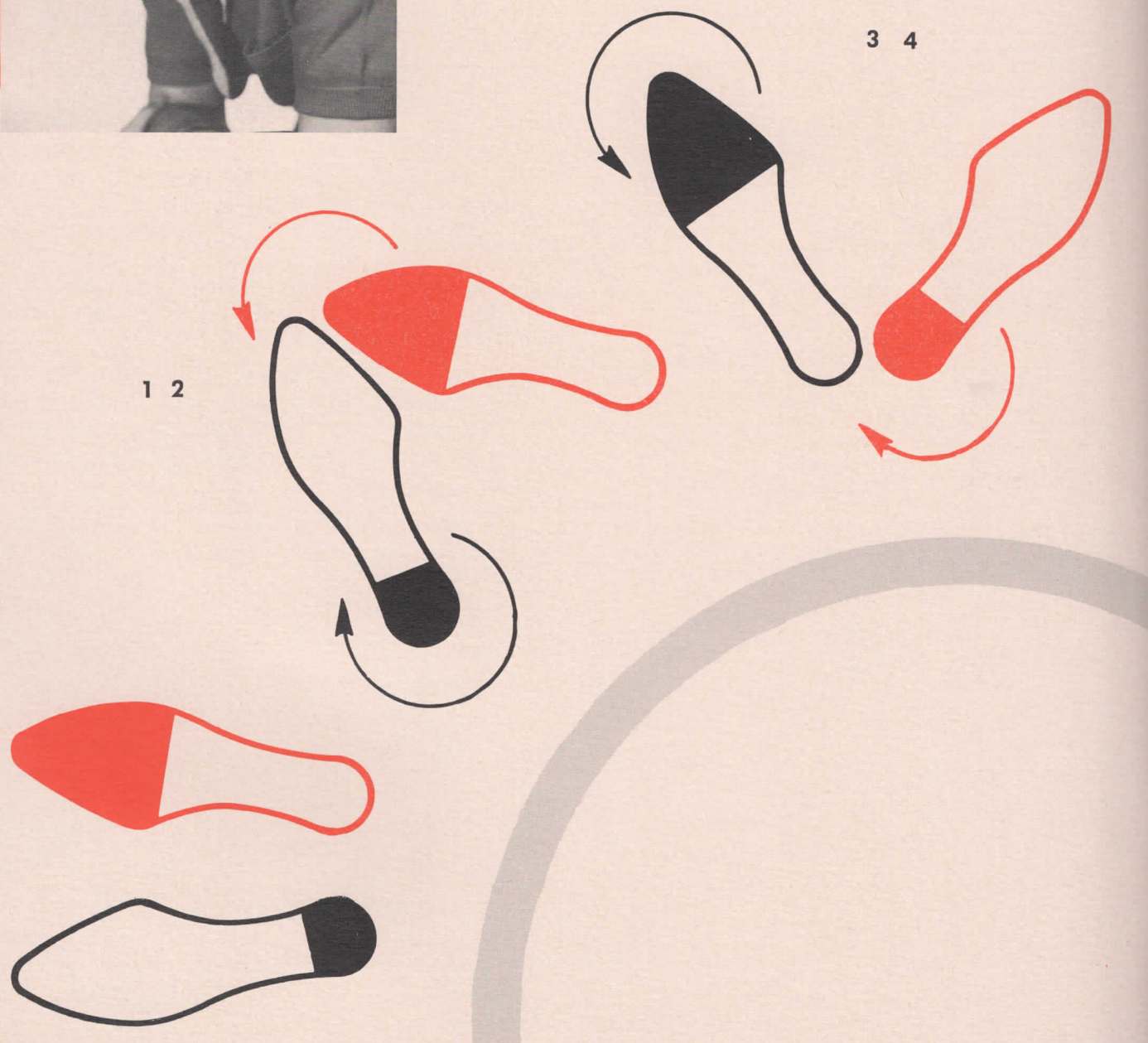
Stress the **SLOW** count (1 2) (3 4) until you're familiar with the step, then switch to a **QUICK** count (1) (2).







# STAG





# STRUT

The step can be done moving to the left or right, in a straight line or a circle.

(a) Keep your knees relaxed and slightly bent.

(b) Keep direct weight off the arch of the foot.

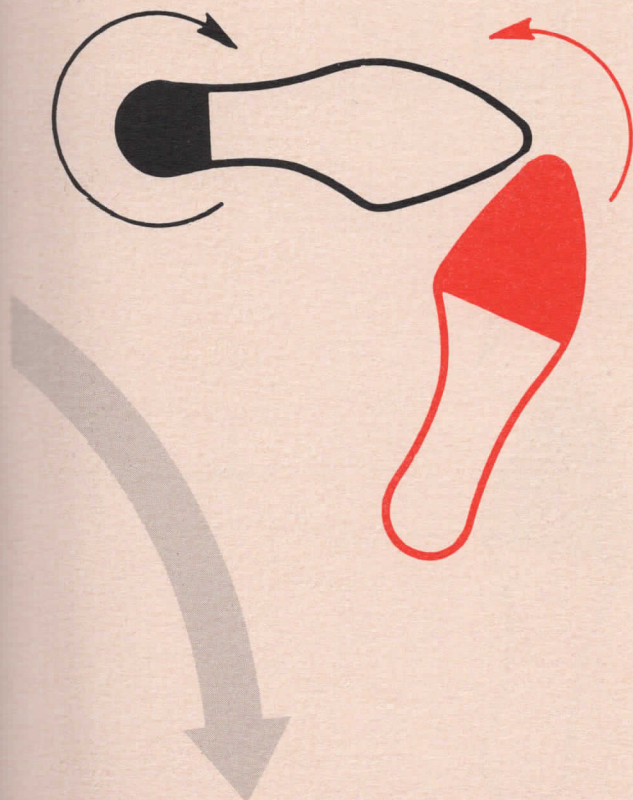
(c) Start with your feet a few inches apart:

ROCK onto your right toes (turning them slightly inward) and ROLL back on your left heel (turning it slightly outward, *producing a pigeon-toed effect*) to a count of SLOW (1 2); ROLL onto the left toes (turning them slightly outward) and ROCK back on the right heel (turning it slightly inward, *producing a knock-kneed effect*) to a count of SLOW (3 4).

Repeat.

(d) Switch from SLOW to QUICK as soon as you're familiar with the step.

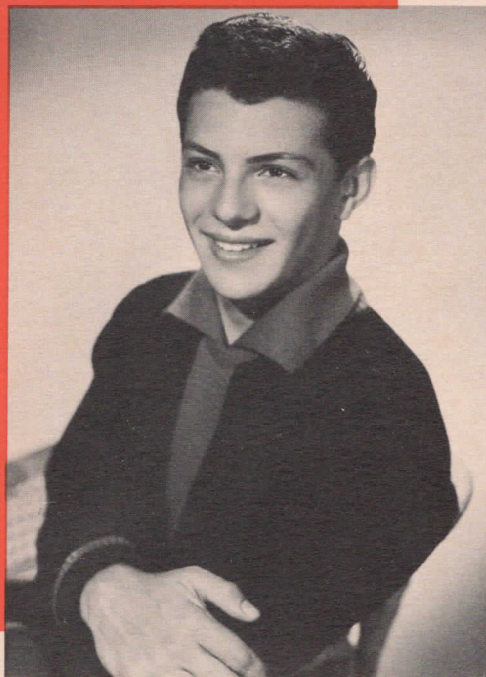
1 2





frankie avalon

CHANCELLOR



# THE

1 2

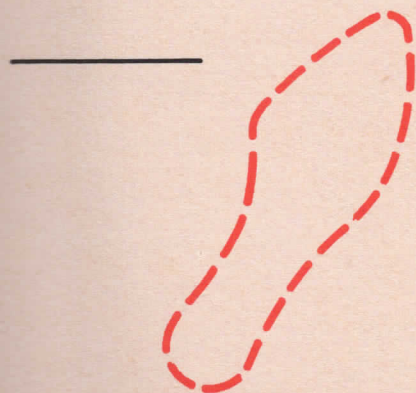
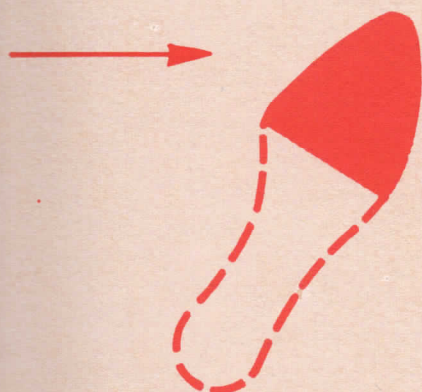


3 4





# FLICKER



This is one step that thrives on originality. Master its basic form and you'll have no trouble creating new variations. It's that easy! The **FLICKER** is done "in place".

(a) Keep your knees relaxed and slightly bent.

(b) Keep direct weight off the arch of the foot.

(c) Start with your feet together:

**ROCK** onto the toes of your left foot (turning them slightly outward) and "flick" the right foot directly to the side (touching the floor with your toes) to a count of **SLOW** (1 2). As soon as the toes of your right foot touch the floor, your left heel will automatically **ROLL** back "in place" for balance. Take another **ROCKing** turn with the toes of your left foot (turning them slightly inward) and "flick" the right foot back to its original position to a count of **SLOW** (3 4). Again, as soon as the toes of your right foot touch the floor, your left will automatically **ROLL** back "in place" for balance.

Repeat.

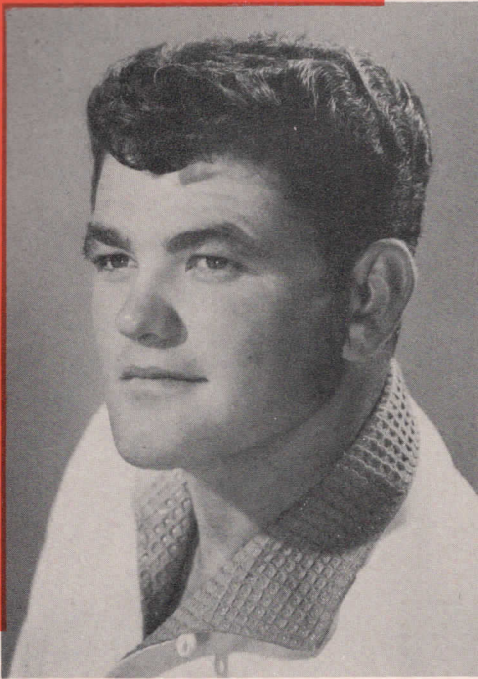
The step can be done using the left foot as the **FLICKER**. Just *reverse* the procedure.

(d) Switch from **SLOW** to **QUICK** as soon as you're familiar with the step.

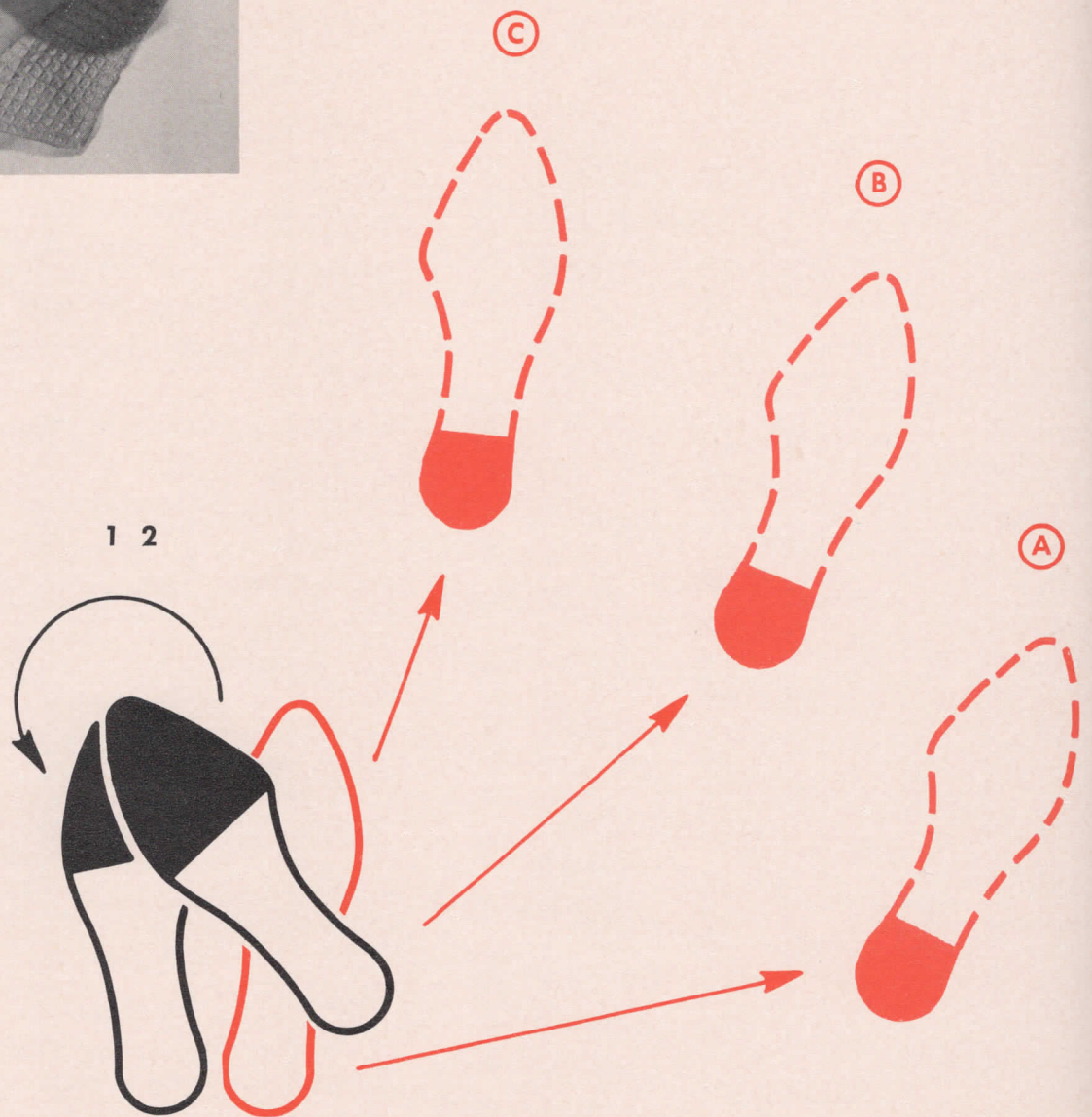


don rivers

RAGE



**THE**





# DIG

You can acquire a "feel" for the DIG by practicing the FLICKER, only substitute the *heel* for the toes when you "flick" the foot to positions A, B, and C. When position C feels natural, polish the step as follows —

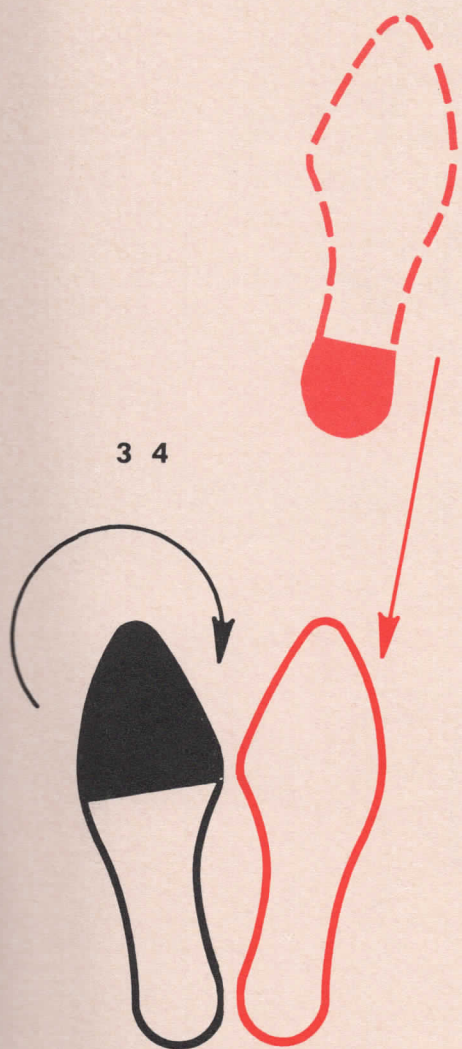
- (a) Keep your knees relaxed and slightly bent.
- (b) Keep direct weight off the arch of the foot.
- (c) Start with your feet together:

ROCK onto the toes of your left foot (turning them slightly outward) and DIG the right heel into the floor, *dropping the hips as if you were going to sit down*, to a count of SLOW (1 2). As soon as the right heel touches the floor, your left heel will automatically ROLL back for balance. Straighten up, ROCK onto the toes of your left foot (turning them slightly inward) and bring the right foot back to its original position to a count of SLOW (3 4).

Reverse the above procedure to complete the step, using the left heel as the DIG.

Repeat.

- (d) Switch from SLOW to QUICK as soon as you're familiar with the step.







# THE

1 2

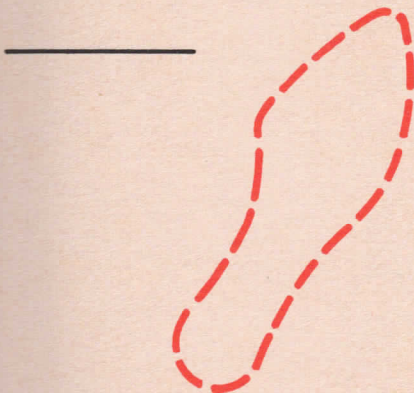
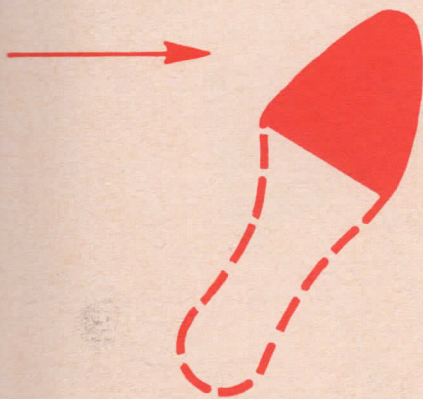


3 4





# BLAST



The step consists of ROCKing and ROLLing turns performed on one leg, using the left leg as a pivot if you're moving to the right, or vice versa.

(a) Keep your knees relaxed and slightly bent.

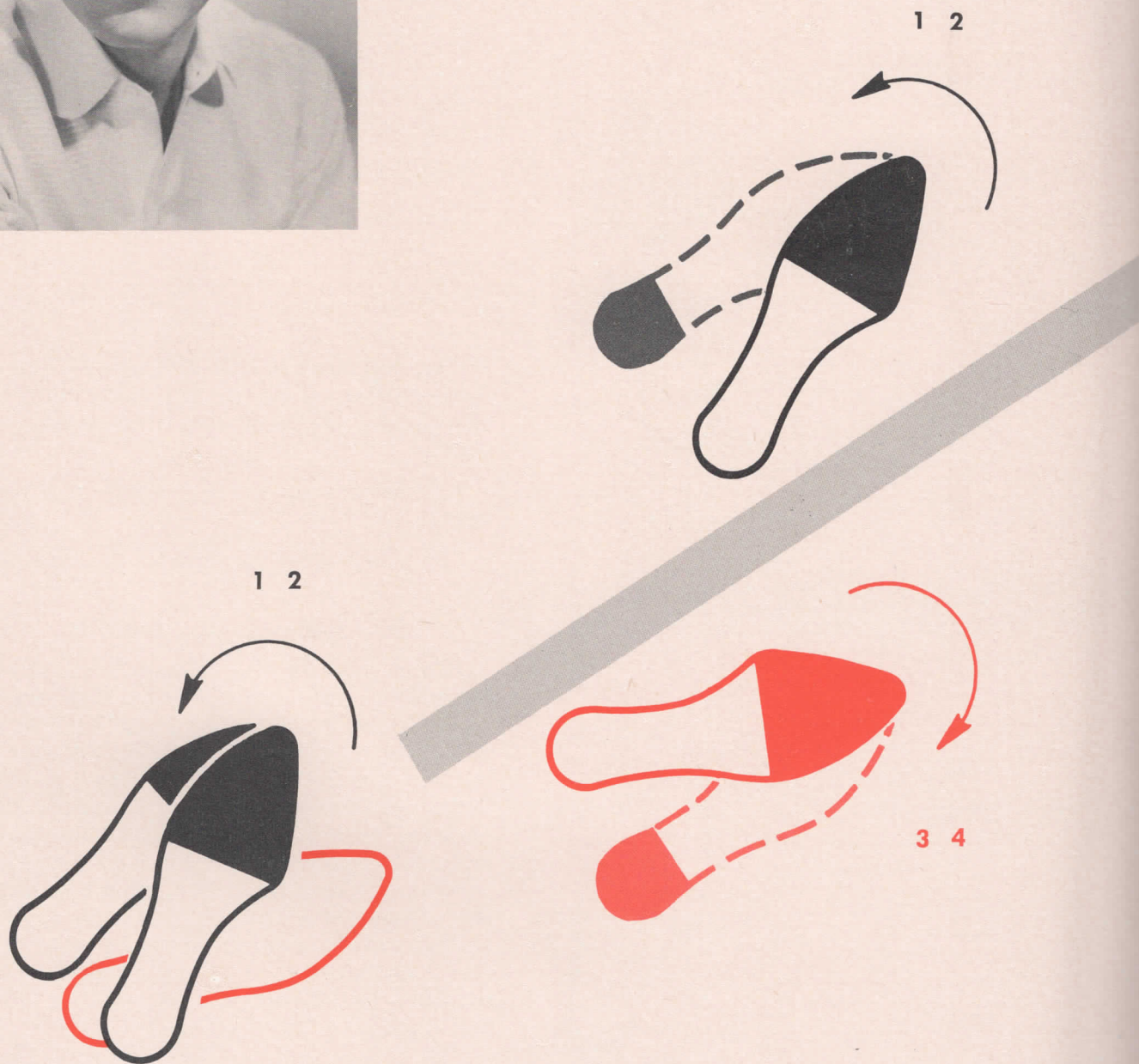
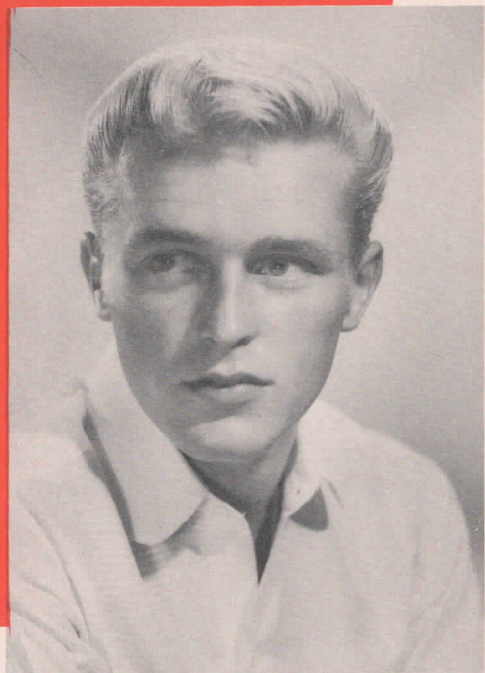
(b) Keep direct weight off the arch of the foot.

(c) Start with your feet together:

ROCK onto the toes of your left foot (turning them slightly outward) and "flick" the right foot directly to the side (touching the floor with your toes) to a count of SLOW (1 2). As soon as the toes of your right foot touch the floor, your left heel will automatically ROLL back for balance. (Up to this point the step procedure is similar to the FLICKER, with one exception): *keep* the heel moving by turning it slightly outward as you "flick" the right foot back to its original position to a count of SLOW (3 4). As soon as the toes of the right foot touch the floor, ROCK onto the toes of your left foot and repeat.

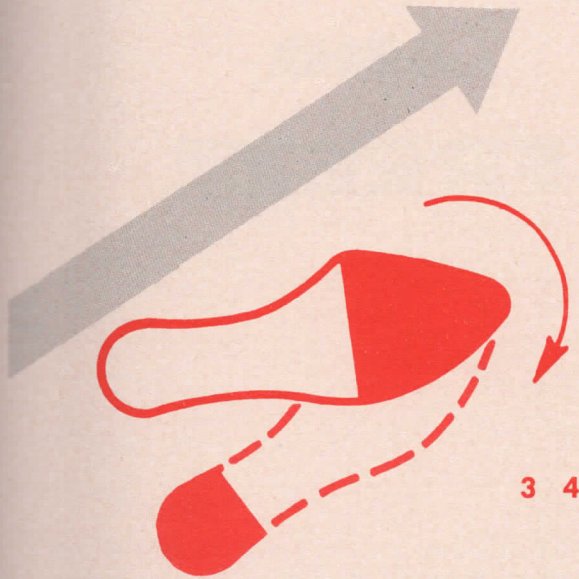
(d) Switch from SLOW to QUICK as soon as you're familiar with the step.







# CALIFORNIA ROCK



This step consists of a series of *moving DIGS*, one behind the other.

(a) Keep your knees relaxed and slightly bent.

b) Keep direct weight off the arch of the foot.

(c) Start with your feet together:

ROCK onto the toes of your left foot (turning them slightly outward) and DIG the right heel into the floor (*dropping the hips as if you were going to sit down*) to a count of SLOW (1 2). As soon as the right heel touches the floor, your left heel will automatically ROLL back for balance. (Up to this point the step procedure is similar to the DIG, with one exception): *do not bring the right foot back to its original position*. Instead, ROCK onto the toes of your right foot (turning them slightly outward) and DIG the left heel into the floor, *dropping the hips as if you were going to sit down*, to a count of SLOW 3 4).

Repeat.

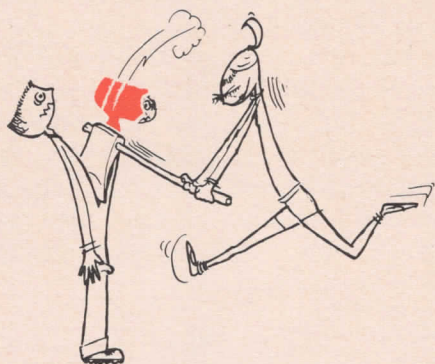
(d) Switch from SLOW to QUICK as soon as you're familiar with the step.







# SPLIT AND FREEZE

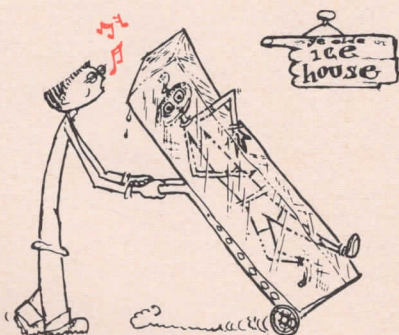


In the SPLIT you simply jump up in the air and spread your legs a foot apart to the count of SLOW (1 2). Then, jump back to your original position to another count of SLOW (1 2).

Repeat.

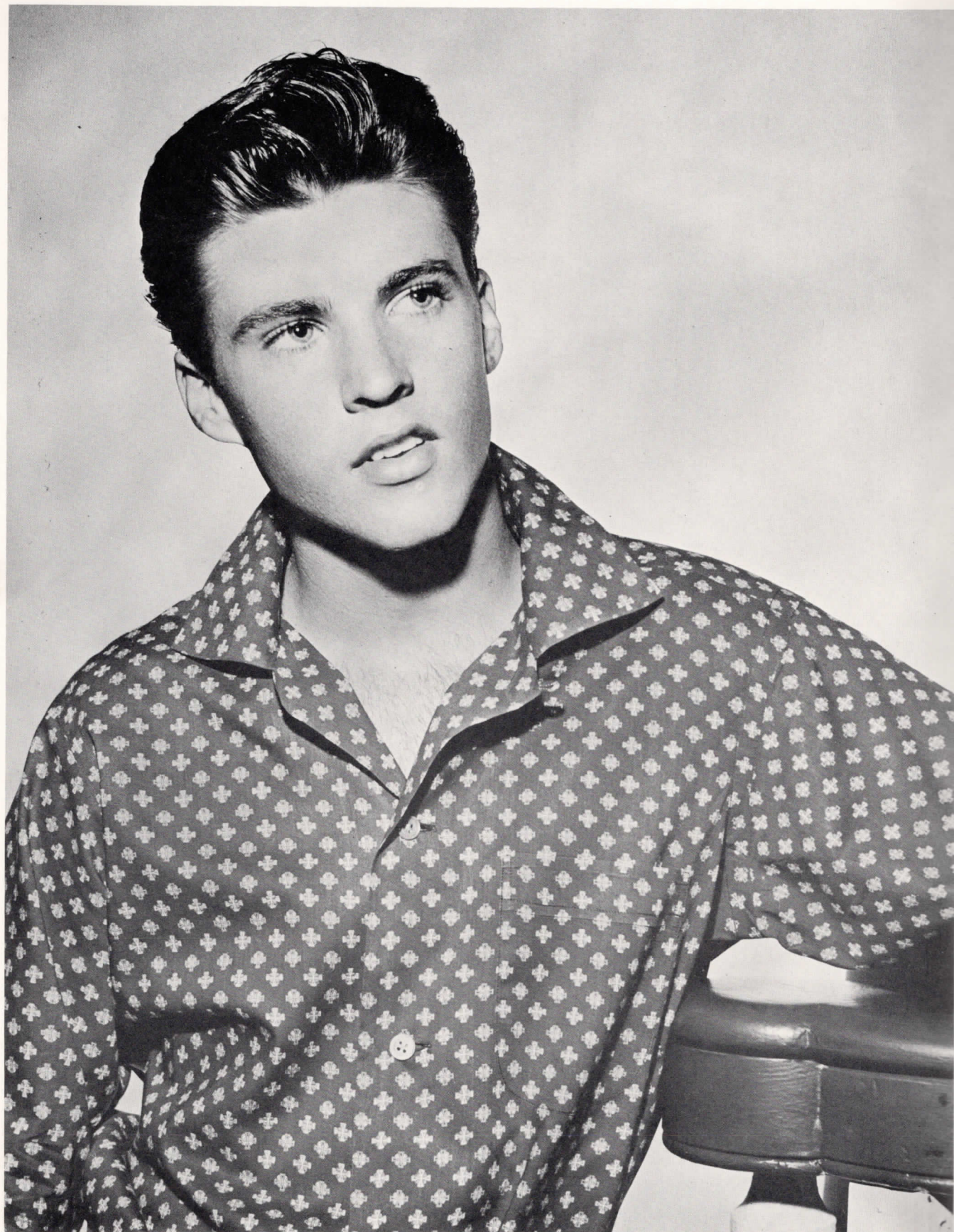
Switch from SLOW to QUICK as soon as you're familiar with the step.

These steps, like the WHIRL and the EEPEE STANCE, are used as stylized "breaks" in-between regular dance steps. Using these breaks adds a little color to your dance picture, however, apply them as the soda-perk applies cherries to the top of his ice-cream sundaes — sparingly. A little goes a long way.



In the FREEZE you accent any particular movement you may be doing at the time by "freezing" (stopping) it in "mid-air" — holding for several SLOW or QUICK counts — and slipping back to complete the movement you originally started. (According to Mr. Roget Thesaurus, you "cool, refrigerate, congeal, glacialate, chill, petrify, quench or simply 'put out'" a step pattern, when you FREEZE it.)





Ricky Nelson

IMPERIAL





Elvis Presley

RCA VICTOR



# EEPEE STANCE

(Sorry, girls, this one is strictly for the guys. Once they master it, they'll know the answer to that *certain* question: "What's Elvis got that I haven't got?")

(a) Keep your knees relaxed and slightly bent.

(b) Keep direct weight off the arch of the foot.

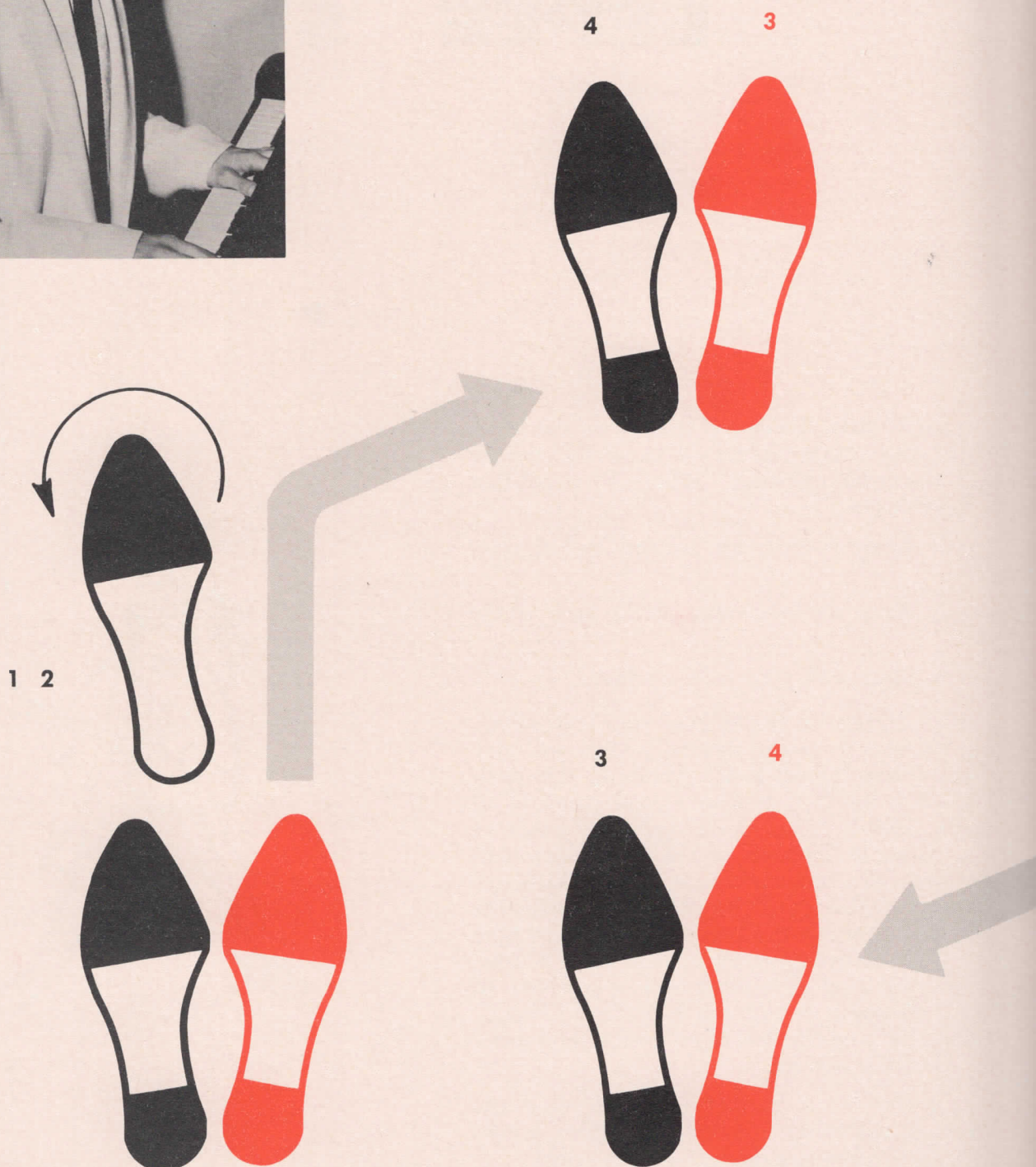
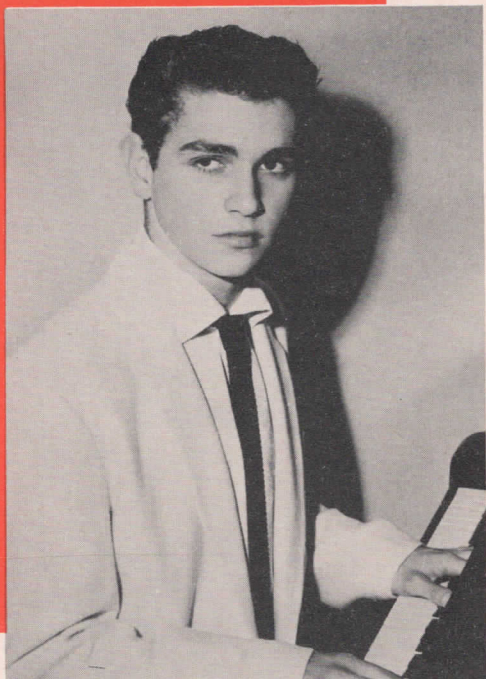
(c) Start with your feet together:

Rise slightly on the balls of your feet, allowing the legs to spread naturally (this will give them a bow-legged look). While in this position drop the hips as if you were going to sit down. Simply "clap hands" with the inside of your knees to the count of SLOW (1 2), touching them to every downbeat (3 4). With sufficient practice you'll be able to increase the speed of your moving knees to the point where you'll be "clapping" to every beat (1) (2) etc., displaying a set of "rubber legs" a la Elvis! In order to come out of the EEPEE STANCE, ROLL back on the heel of either foot and move into another pattern.

(d) Use your "rubber legs" as you'd use spice or seasoning in your food. Elvis knows that all it takes is a dash to do the trick!









# ROCKUMBA

This step is a combination of two patterns, one American, one Latin. It consists of the rock 'n roll FLICKER and the rumba BOX STEP, performed to a SLOW (1 2) QUICK (3) QUICK (4) timing.

(a) Keep your knees relaxed and slightly bent.

(b) Keep direct weight off the arch of the foot.

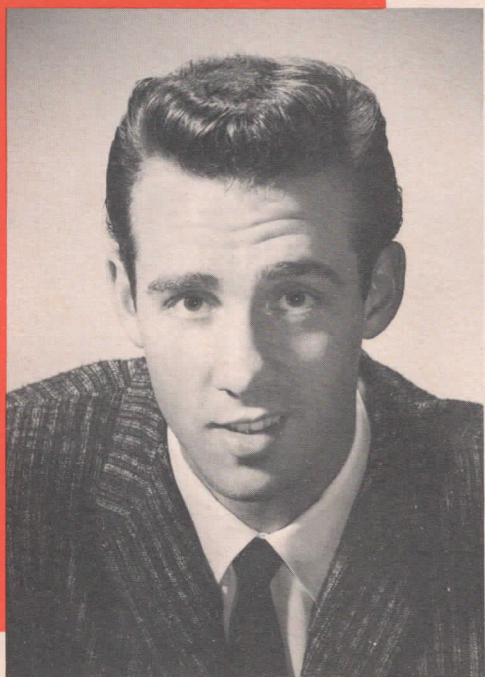
(c) Start with your feet together:

Step forward with your left leg to a count of SLOW (1 2). ROCK onto the toes of your left foot (turning them slightly outward) and "flick" the right foot directly to the side (placing your weight over the right foot) to a count of QUICK (3). Bring your left foot next to the right to a count of QUICK (4). *To complete the ROCKumba* — Step back with your right leg to a count of SLOW (1 2). ROCK onto the toes of your right foot (turning them slightly outward) and "flick" the left foot directly to the side (placing your weight over the left foot) to a count of QUICK (3). Bring your right foot next to the left to a count of QUICK (4).

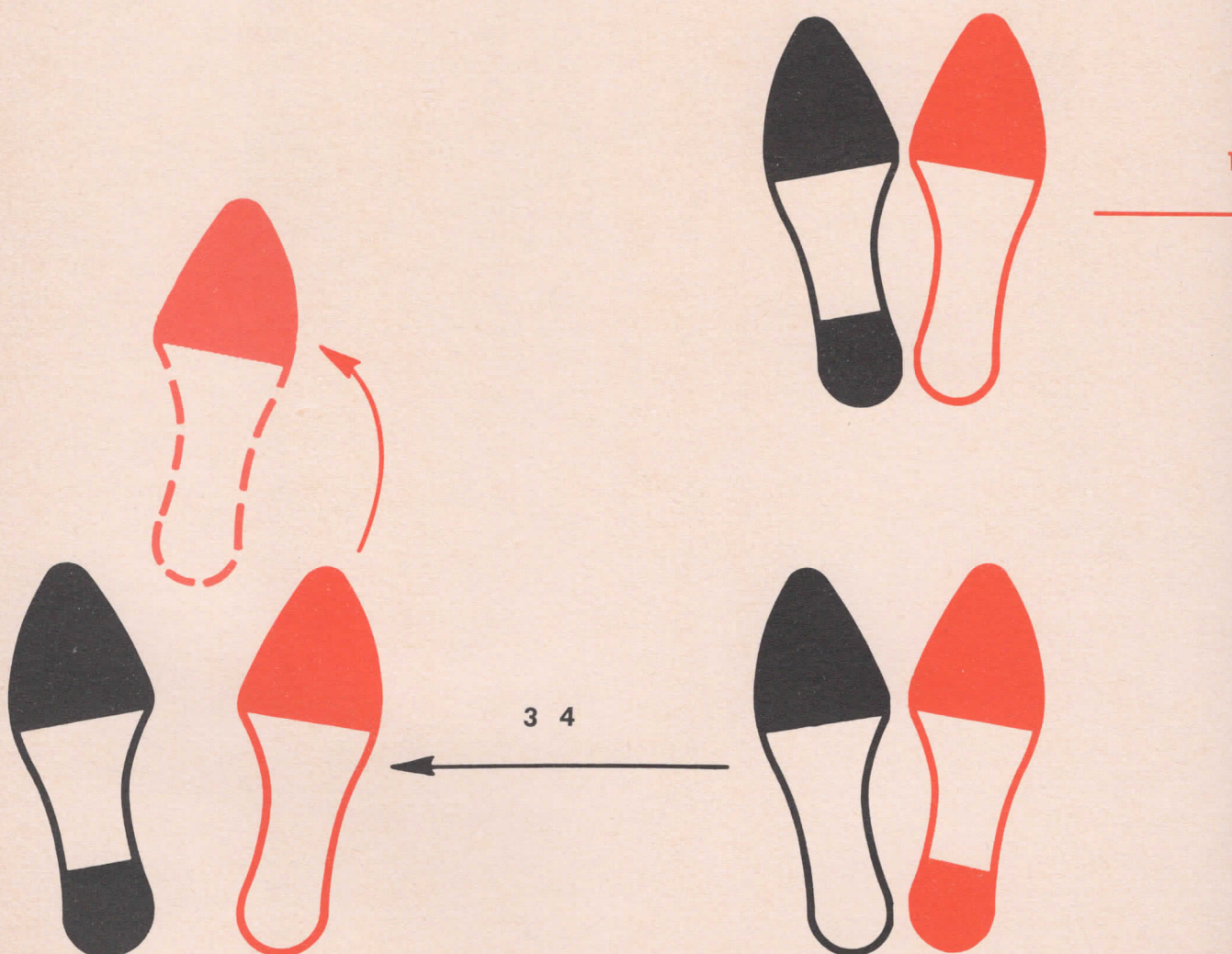
Repeat.





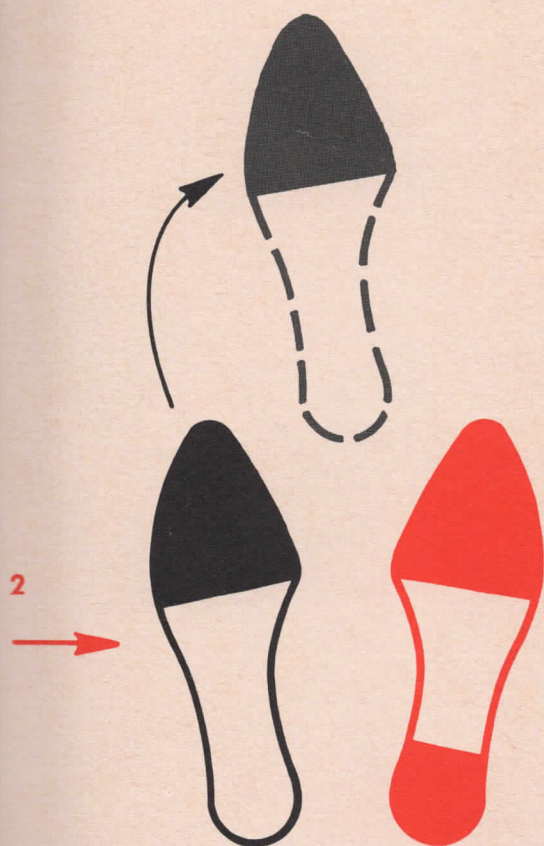


# CHICKEN





# (HOP)



The CHICKEN is similar to the HOP with one exception: where the toes of the left foot join the right in the HOP, they merely tap this spot and "shoot" to the front of the right leg in the CHICKEN.

(a) Keep your knees relaxed and slightly bent.

(b) Keep direct weight off the arch of the foot.

(c) Start with your feet together:

HOP directly to the side (right) by pushing off with the left foot and landing on the right (toes of the left joining the right) to a count of SLOW (1 2). HOP to the opposite side by pushing off with the right foot and landing on the left (toes of the right joining the left) to a count of SLOW (3 4).

Repeat.

(d) Switch from SLOW to QUICK as soon as you're familiar with the step(s).





diamonds

MERCURY



# ROCK'N





# STROLL



The ROCK 'N STROLL can be done in *solo* or *together* position (depending upon whether you and your partner are on talking terms) and is simply done "strolling down . . . a fictitious lane". The lane is formed by two lines of partners facing each other (the boys on the left and the girls on the right). Although any number of couples can dance in this production routine, it's most effective when you keep the couples down to less than a dozen.

This step is always done to SLOW timing.

(a) Keep your knees relaxed and slightly bent.

(b) Keep direct weight off the arch of the foot.

(c) Start with your feet together:

Step forward on your left foot and "hook" your right foot behind it (ROCKing your weight from the left foot to the right toe, and back again to the left foot) — to a count of SLOW (1 2). Move forward on the right foot and "hook" your left foot behind it (ROCKing your weight from the right foot to the left toe, and back again to the right foot) — to a count of SLOW (3 4).

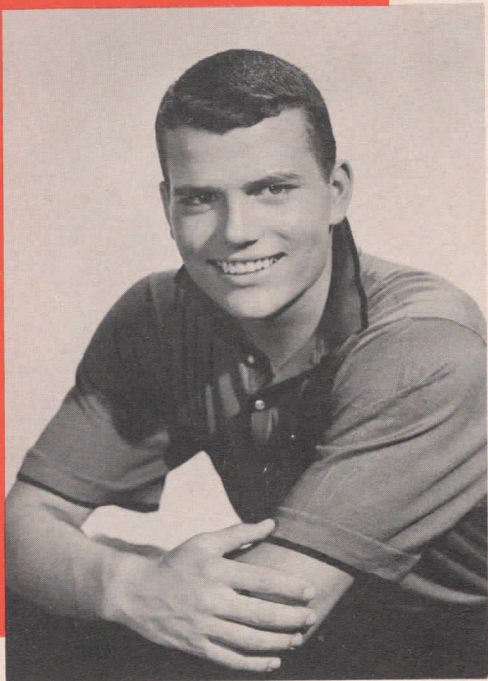
Repeat.



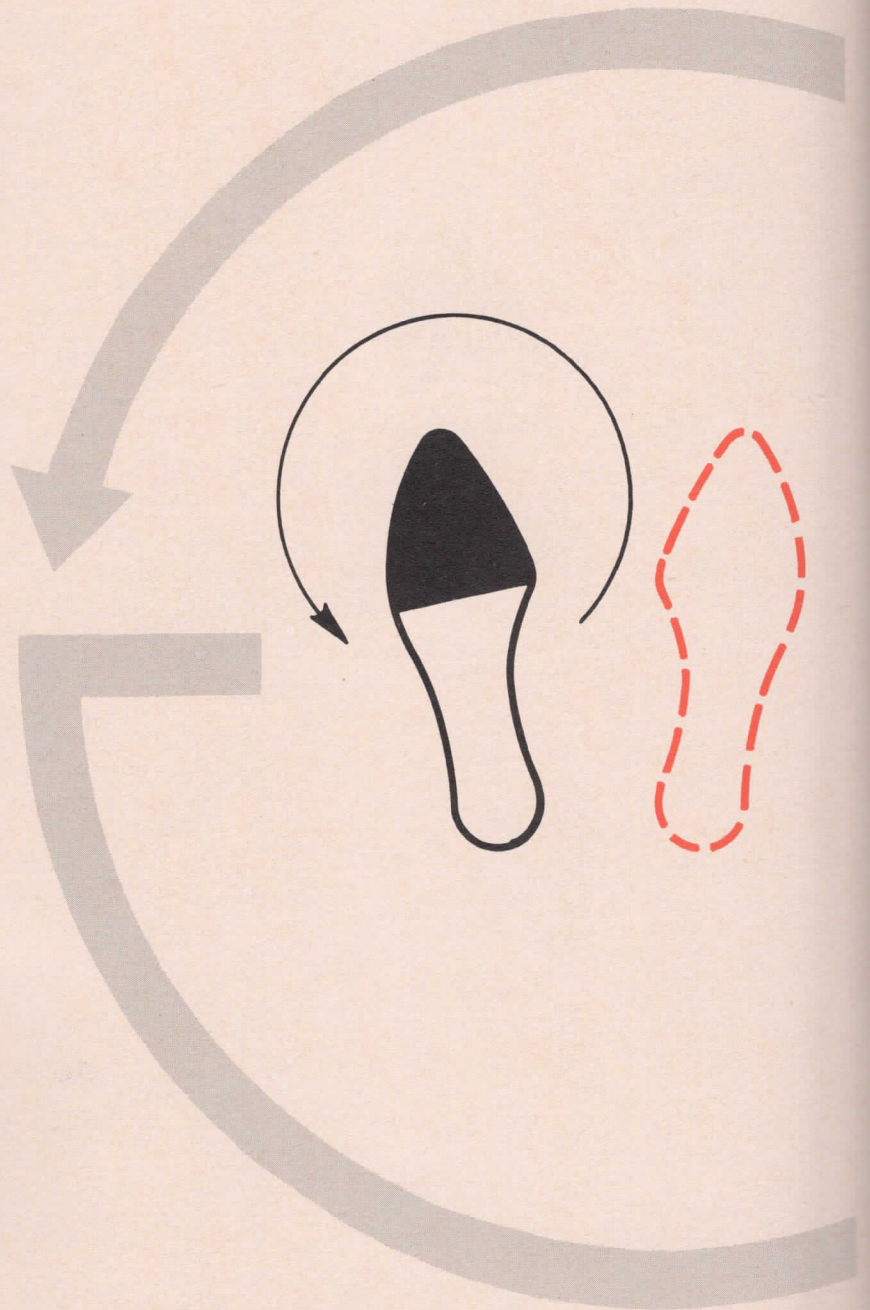


pat wayne

DOT



# THE





# WHIRL



This step is done “spinning” in place. It is used as a stylized “break” in-between regular dance steps. The WHIRL should start as well as stop on a downbeat (if you can manage it).

(a) Keep your knees relaxed and slightly bent.

(b) Keep direct weight off the arch of the foot.

(c) Start with your feet together:

Hold your arms close to your body or they'll pull you off balance.

Begin the WHIRL by leaning into it with your shoulders (this will give you greater momentum at the start). Then spin on the ball of *one* foot, holding the free leg (no weight) as close to the spinning foot as possible. If you WHIRL to the left, you'll come out of the step on your right foot. If you WHIRL to the right, you'll come out of it on your left foot.

With practice, you'll be able to hit as many as three or four spins to a WHIRL!



# LEADING AND FOLLOWING

## Together Position

The together position clings because of the Jitterbug and Swing influence and it's in this position that you stress proper leading and following.

It's only natural that long practice sessions with the same partner, or a lot of dancing done together, will enable a couple to lead and follow subconsciously, without the boy thinking how to lead or the girl how to follow. But when you're dancing for the first time it's a different story. It's up to the boy to instill confidence in the girl by indicating leads that aren't hard to follow, and maintaining this lead until she becomes acquainted with his steps and styling; and it's up to the girl to respond to the boy's movements without hesitation. Therefore, the most important requisite for good leading and following is for *both* partners to have a thorough knowledge of their step patterns and combinations.

Unless both partners are sure of the step patterns and their combinations, they'll never be sure of themselves.

The confidence you have in your dancing ability is reflected in the way you lead or follow:

*If you know it, you'll show it!  
If you don't, you won't!*

## Leading (Boy)

(a) Don't be afraid to pause and listen to the music. This will strengthen your sense of timing and enable you to start on the downbeat without difficulty.

(b) When you begin dancing don't try to dazzle the girl with an explosion of tricky steps and fancy footwork.

(c) Lead the girl by pressure you apply with the fingers of your left hand, using a slight push or twist of the wrist.

## Following (Girl)

(a) You should know the step patterns and their combinations. This is the best way to know intuitively "what comes next."

(b) Learning the steps will give you a feeling of confidence which will erase any signs of tension.

(c) You respond to a boy's lead by being mentally and physically alert. How well you "melt" with your partner depends upon how well you can sense his next step.





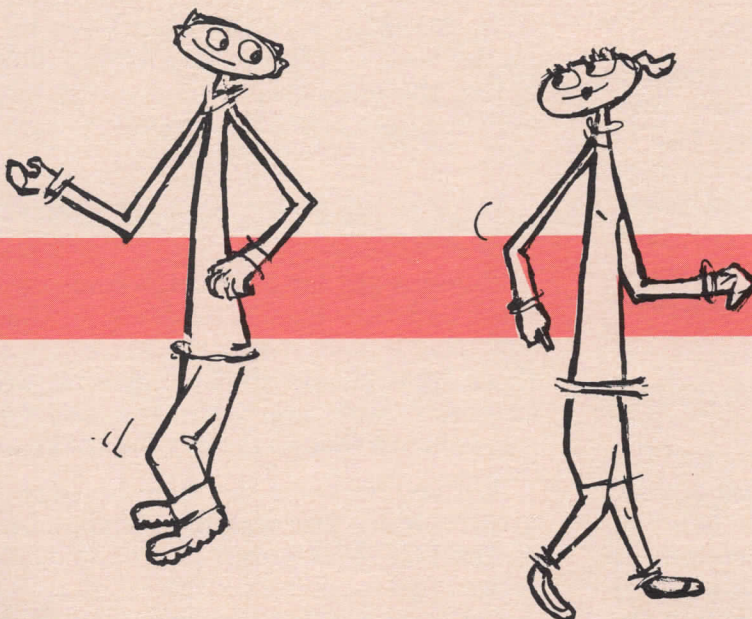
### Solo Position

The Big Beat thrives on the SOLO position because it provides a tremendous range of freedom for interpretation. Your partner can't hamper you since he (or she) is concentrating on his (or her) own individual performance; and the wonderful part about it is, even though you're dancing alone-and-apart, you're still a team!

To dance SOLO, you first take the same position you'd ordinarily assume dancing Jitterbug or Swing. As soon as you limber up and *meet the BEAT*, "break" (separate from your partner)! The boy indicates this break with a slight push of his left hand, the physical way of telling the girl, "You're on your own."

After the break, the girl follows by staying a comfortable distance from the boy, continuing her own interpretations or matching the ones her partner displays.

As you can see, there is no leading or following in the SOLO position — not in the true sense of the word.





# DANCE SECRET



The “dance secret” is so obvious it shouldn’t even be called a secret. However, so many teen-agers have “missed the forest for the trees” that the mounting neglect of the following pointer has pushed it more and more into the background, where only the magic of a word like “secret” can bring it out again.

Our dance secret is one word: *Shoes!*

Your smoothness and balance in dancing depend upon the muscular control you have over your feet; that’s why you should never buy or wear shoes that limit the muscle action of your feet. Regardless of how sharp some thick-soled, heavy-leather shoes may look, the guy who wears them for dancing is only working against himself. The same holds true for the girls who insist on wearing high heels for “show” instead of stylized low heels for comfort.

Let’s start with the fellows:

A thick-soled shoe prevents your toes and the ball of your foot from using its gripping ability. The thick sole doesn’t allow enough bend to really help your feet move in any direction; it takes too much effort to get around, whether it’s ROCKing, ROLLing or WHIRLing. In

order to move with educated feet, you must have that *feeling* of knowing whether it’s “head’s” or “tail’s” were you to step on a dime. The bulky shoe (though it does increase your height) only aggravates your dance situation.

When you select a shoe for dancing, choose one that is light, with a thin leather sole, if possible. A rubber sole has a tendency to “catch” on the floor and forces you to slow down long before the session is over. In order to prevent the shoe from being too slippery, wear a rubber heel.

Look at the girls — they seem to know the score already:

Unless a girl has worn high heels all her life, she’ll find they have a tendency to tighten the calf muscle and stiffen the ankle. As dancing shoes, girls should stick to wearing debs, ballerinas, oxfords and flats. It’s the thin-soled, soft-covered shoe that does the trick!

Are you wearing the shoe because *it* looks great? Or are you wearing the shoe because it makes *YOU* look great?

*Let your dancing feet make the decision.*



# HOW TO CREATE NEW STEPS

The fun in dancing lies in being able to “break” with the orchestra and do whatever they do *exactly* with them. Dancing itself is fun, but add music interpretation and it becomes more than just fun; knowing how to interpret enables a boy or girl to use their energy creatively, forming individual dance pictures that inspire the partner and impress the audience. Interpretation is a means of self-expression and self-satisfaction.

When a professional dance team rehearses a new number, they practice anywhere from eight to twelve months before they present their routine to the public. Usually, they have their own accompanist — in most cases, a piano player who is capable of arranging music to suit the routine. If the dancers want the effect of a sudden stop in order to hold a pose at a certain place in the music (“Freeze?”), the pianist arranges the music to “break” at that point. If the dancers want to go into a fast spin, the tempo is increased accordingly and the dancers do “spinning steps”.

Whenever you watch dancers performing intricate steps and displaying flashy footwork, you probably find yourself fascinated by their ability to “fit” their actions to the music so perfectly. If the music says “stop” — they stop. If the music says “whirl” — they whirl. If the music says “glide” — they glide. You enjoy watching because they are doing exactly what you hear in the music!

Every instrument has its own way of saying things, whether it's the sax, guitar, or drums. If a certain instrument is played up in a Big Beat number you're dancing to, listen to what it has to say and follow its advice. If it says “rock” — you rock . . . “roll” — you roll . . . “hop” — you hop. The Big Beat isn't difficult to interpret. Simply do what the music tells you to do!

Once you acquire this “knack” for interpretation, it's easy to create new steps with just a little observation, imagination, and experimentation.



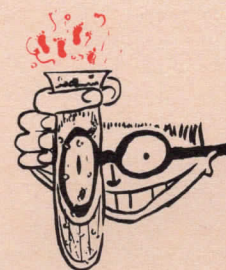
## Observation

Notice the various dancing techniques used by the pros on stage, screen and TV. Watch the current styles danced within your own circle of friends. Your favorite dance floor offers a wonderful source of fresh material. Try to adopt the styles and techniques which impress you most. Imitating what you've seen in your spare time can produce the desired results on your dancing time.



## Imagination

Have you ever thought of your favorite sport as a source of Big Beat material? The footwork of a boxer, for example; the tricky twists and turns of the basketball player; the slick side-stepping of the football player; the lithe lunges of the fencer — and so on.



## Experimentation

Much material can be derived from ordinary parlor “dance sessions” (providing mother and dad don't mind a few Big Beat explosions). During the session analyze each other's steps and styling; make comments (pro and con) and try to improvise. Keep this up and you'll eventually discover two or three new steps you'll really like.



## Rock 'Em, Roll 'Em (Cont'd from page 5)

As for rock 'n' roll itself, no one knows exactly what it is. A teen-age fan defines it in this way: "It's right off the top of the blues with a hysterical beat. Maybe it don't rate as music. But, man it makes you feel." When asked what made it distinctive, he answered, "That's easy. It's the up-tempo with the beat staying on one tempo all the time. Man, it's crazy, it's hot dog, it's buddy, buddy."

Music critics have been more harsh in their judgment of rock 'n' roll. They have compared it to "the honking mating call of a lovesick saxophone" and claim that its "socking syncopation has the monotony of a bull whip." Elvis Presley, the high priest of the rock 'n' roll cult, can describe the music which he sings only in these vague terms: "It's somethin' a lotta people like, somethin' that just gets into you. I can't rightly tell you any better than that."

An eighteen-year-old Canadian youth who was arrested for driving a motorcycle through the streets of Toronto while wildly waving his hands in the air and clapping appealed to the judge by saying, "A car radio was playing a real gone rock 'n' roll tune. I just had to keep time to that sound. Can't you understand?" The judge couldn't understand and levied a heavy fine.

For that matter there are few adults who can fathom youth's fascination with rock 'n' roll, even though some of them react to it with even more violence than do the teen-agers. Three men were recently brought into court on separate charges involving rock 'n' roll. One had fired five shots into a TV set, all aimed at Elvis Presley; the second had gone berserk, smashing a television set and windows with a baseball bat; the third had beaten his teen-age daughter into unconsciousness when she insisted on keeping the radio tuned to a rock 'n' roll band. Each of these men explained that the music had made him "see red," that he "just couldn't stand it a second longer" and that he "didn't know what he was doing because the music had frayed his nerves to a breaking point."

Resistance to rock 'n' roll has come from many quarters and has made for some strange bedfellows. In the South, champions of white supremacy have decried rock 'n' roll as "part of a Negro plot against the whites." When Bill Haley and his Comets played in the Municipal Auditorium in Birmingham, Alabama, pickets of the White Citizens' Council marched outside with printed signs reading Down with Be-bop, Christians will not attend this show and Ask your preacher about jungle music. Meanwhile, teen-agers picketed the pickets and cheered Bill Haley, shouting, "Rock 'n' roll is here to stay."

Soviet Culture, an official organ of the Communist Party, launched its own attack on rock 'n' roll, branding it as an "ugly phenomenon of life in the United States" which is tolerated because it is "a tremendous gold-bearing vein that brings smart operators millions of dollars' profit."

Boston's Judge John J. Connelly let out a blast at rock 'n' roll from the bench. Charging disc jockeys with "being respon-

sible for increased juvenile delinquency," he scored "their smutty jokes, glib talk and strange mannerisms" which "set a bad example for our youth." A specially appointed committee organized to study rock 'n' roll in Boston after a riot in which a large number of Massachusetts Institute of Technology students were allegedly involved, branded the rock 'n' roll disc jockeys as "social pariahs" and banned them from participating in record-playing dances or other public entertainments.

Spearheading the drive against rock 'n' roll is the *New York Daily News*. Claiming that man-size riots have followed rock 'n' roll from "puritanical Boston to julep-loving Georgia," they accuse record-makers and disc jockeys of "pandering to the worst juvenile taste." "Long suffering adults," they say, "have finally revolted against the screech music that has been shattering their eardrums for more than a year." They recommended "a crackdown on riotous rock 'n' roll," which they label "a barrage of primitive, jungle-beat rhythm set to lyrics which few adults would care to hear." The *News* advocates banning all teen-agers, presumably even those in the armed forces, from dancing in public without the written consent of their parents. They also advocate a midnight curfew for all minors. Strangely enough, while attacking rock 'n' roll, the *News* also sponsored a rock 'n' roll contest.

Some of the most telling criticism of rock 'n' roll comes from the old-time jazzmen who regard the new craze as a corruption of pure jazz. Most articulate of these No-men is Billy Taylor who calls the teen-agers' favorite "musically trite, obviously gimmicked up with old boogie-woogie phrases, pseudo-Spanish rhythms and recurring triplets." Rock 'n' roll, he says, utilizes the poorest qualities of music—monotonous rhythm, bad harmony and double-meaning lyrics. "But," he concludes, "these numbers last for only a few weeks. When they're dead, they're dead."

Bill Haley, whose Comets started the rock 'n' roll craze, quips back, "Nobody seems to like rock 'n' roll except the public." He is backed up by *Downbeat*, the leading magazine of the jazz world, which points out that 2,200,000 copies of *The Great Pretender* as rendered by The Platters have been sold. *Downbeat* adds, "If anyone is in doubt that rock 'n' roll is here to stay, they should have seen the line around the Brooklyn Paramount (where The Platters were playing). The kids were twenty deep on the sidewalk and twice around the block."

Many experts in the field of adolescent relations feel that rock 'n' roll is an excellent safety valve by means of which youngsters can let off steam harmlessly. They admit that if you crowd six thousand kids into an auditorium which seats four thousand, you're headed for trouble, but they say music itself cannot be immoral. Musically and morally, rock 'n' roll is no worse than similar crazes which swept the country in past years, such as the Charleston, the Black Bottom, boogie-woogie and the Bunny Hug. As for the risqué lyrics, they point back to 1910 when Sophie



Tucker was banned by the Chicago courts for a number known as the Angle Worm Wiggle.

"Kids can riot over anything," one of these specialists claims, "or for that matter over nothing at all. Riots have started up at football games, during steamboat excursions and in subways. College students have staged panty-raids and high-school youngsters have rioted over integrated schools. Rock 'n' roll may touch off a riot but the real causes are a lot more fundamental. Frustration, hidden anger, insecurity, racial tensions and the feeling that adults just don't care are all likely to lie behind a riot. Banning rock 'n' roll or anything else doesn't touch the roots of the problem. Where there are riots there are bad community relations between young people and adults. Bans make these frictions more tense. Instead of trying to stop riots by dictatorial decrees handed down by local authorities, it would be far better to work out a cooperative plan in which members of all age groups take an active part."

By and large the youngsters agree. Some of them got a shock when they realized that when they went on a rampage at the Paramount Theater on Times Square in New York on February 22, 1957, they nearly precipitated a major tragedy. Their wild gyrations, stamping and swaying so weakened the supports of the balcony that only quick action by the police and fire departments prevented the balcony from collapsing on the crowd below.

A high-school student questioned about this near tragedy responded in a way that gained the approval of the throng around him: "I guess if something like that happened, adults would find a way to blame it all on us. They'd put on some more bans, take something else away from us. Look, when I got something to say, who's going to listen? Not the grown-ups. They jump all over you. That's why I like rock 'n' roll. A gang gets together and they really talk it out. That beat gives us something we can understand. Man, I mean it's ours."

It is only fair that the last word on rock 'n' roll should come from the kids themselves. Here's a sampling of teen-age opinion taken from various parts of the country:

"Rock 'n' roll is our music. We got as much right to it as other generations had to the Charleston or swing or jazz. Why should it be taken away from us?"

"If anyone thinks they'll stop juvenile delinquency by banning rock 'n' roll, they're nuts. It's the main thing that keeps us off the streets and out of trouble."

"It's the only real American music there is today. And it belongs to us."

"It seems to me that the people who are always taking things away from us are the real contributors to juvenile delinquency. Older people have censored the books, the magazines, the movies and the comic strips. But censoring music is a new angle. When people ask why teenagers are in revolt, they'd better look at what they're doing. If eighteen-year-old kids are old enough to fight for their country, it seems to me that at least we can choose the music we want to hear."



# FAN FOLIO



Kenny Ottey      RCA VICTOR



Jodie Sands      CHANCELLOR



Mello Kings      HERALD



Gene Allison      VEE-JAY



Benny Joy      ANTLER



Jerry Lee Lewis      SUN





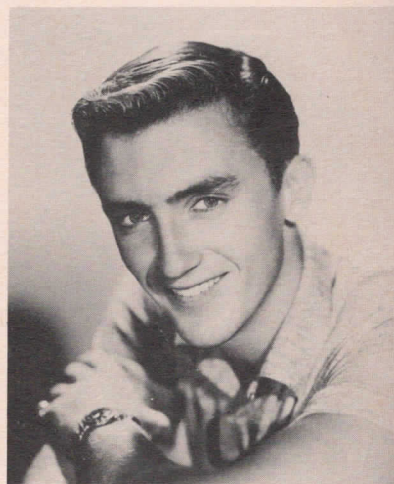
Five Satins

EMBER



Jerry Reed

CAPITOL



Ronnie Burns

VERVE



Four Dolls

CAPITOL



Larry Wheeler

GLORY



Milton Allen

RCA VICTOR



Sal Mineo

EPIC



Bill Justis

PHILLIPS INTL.



Andy Rose

AAMCO





Bobby Helms DECCA



Paul Anka ABC-PARAMOUNT



Jeenee Sterling CAPITOL



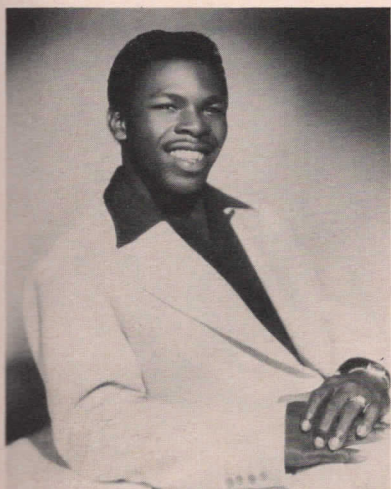
Joey Castle RCA VICTOR



Aquatones FARGO



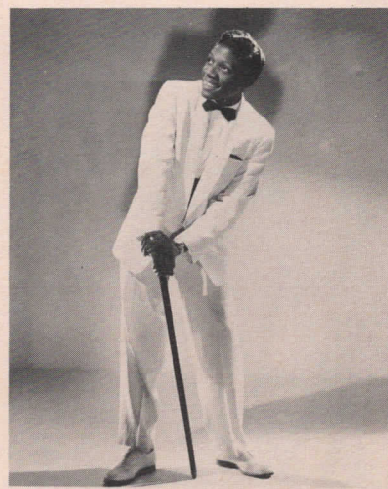
Techniques ROULETTE



Lloyd Price RPM



Lyle Weagel VANITY



Young Jesse ATCO





Bob Luman      CAPITOL



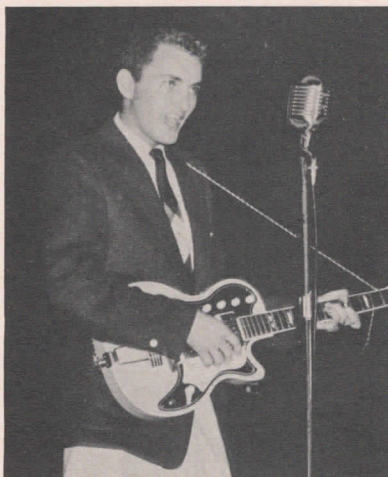
Gina and Gino      MERCURY



Bobby Day      CLASS



Deb-Tones      RCA VICTOR



Sonny Lowery      SPECIALTY



Johnny O'Neill      RCA VICTOR



Kathy Linden      FELSTED



Rob-Roys      BACK BEAT



Little Joe (The Thriller)      EPIC





John Ashley

DOT



DeJohn Sisters

SUNBEAM



Scott Engel

HI-FI



Laura Leslie

HANOVER



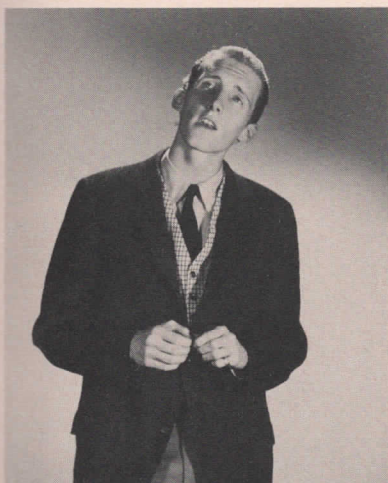
Marcel

RAGE



Gene Vincent/BlueCaps

CAPITOL



George Hamilton IV

ABC-PAR



Annette

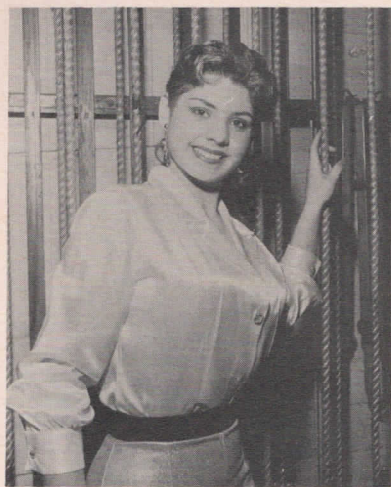
DISNEYLAND



Fabian

CHANCELLOR





Jeani Mack

CLASS



Curt Jensen

PET



Sam Cook

KEEN



Cliffy & Jerry

QUALITY



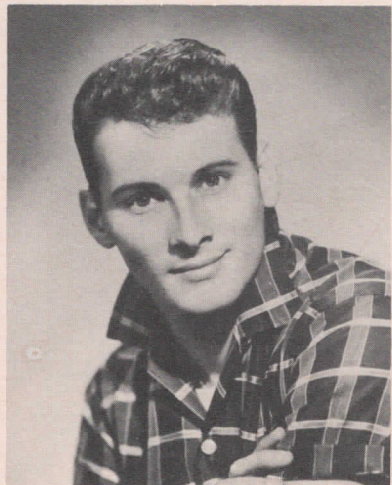
Tonettes

ABC-PARAMOUNT



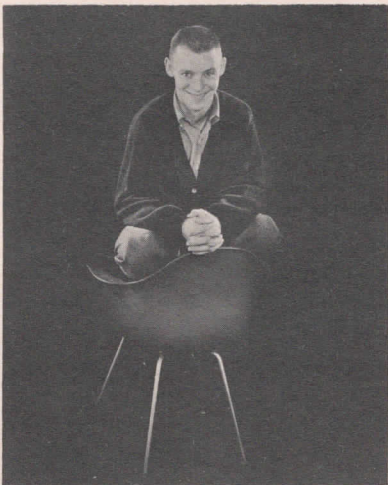
Steve Rowland

KEEN



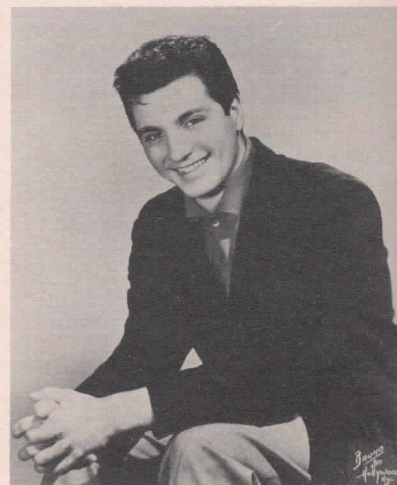
Eddie Fontaine

SUNBEAM



Larry Hovis

CAPITOL



Teddy Randazzo

VIK





Slades

DOMINO



Larry Collins

COLUMBIA



Laurie Collins

COLUMBIA



Lillian Briggs

SUNBEAM



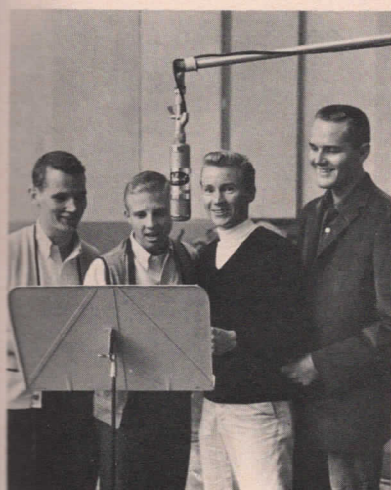
Don Rivers

RAGE



Danny & the Juniors

ABC-PAR



Four Preps

CAPITOL



Jody Reynolds

DEMON



Johnny Martino

CHAM





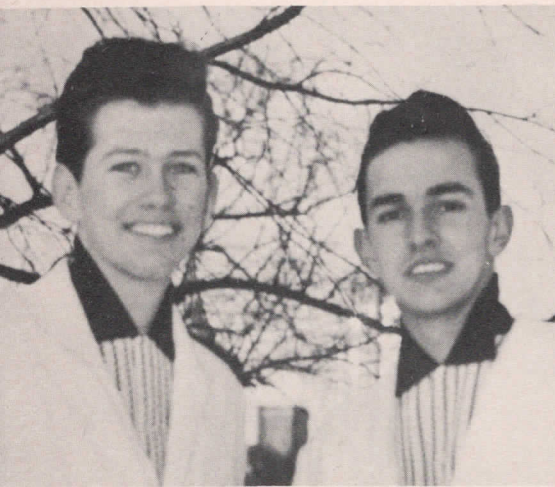
Dwayne Hickman      ABC-PAR



Betty Johnson      ATLANTIC



Four Dates      CHANCELLOR



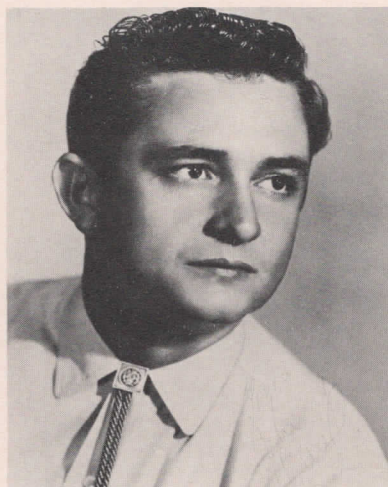
Double Daters      CARLTON



Chantels      GONE



Del Reeves      CAPITOL



Johnny Cash      SUN

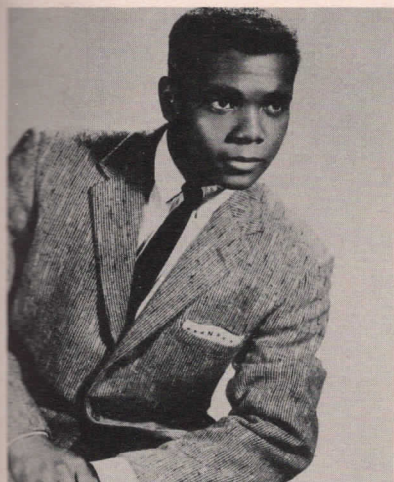


Larry Williams      SPECIALTY



Pat Boone      DOT





Johnny Nash ABC-PAR



Tommy Sands CAPITOL



Poni-Tails ABC-PARAMOUNT



Bobby Lee Trammell ABC-PAR



Ronnie Pearson HERALD



Junior Misses RENDEZVOUS



Dave Atkins PEACOCK



Nick Todd DOT



Little Anthony/Imperials GONE





Frankie Avalon CHANCELLOR



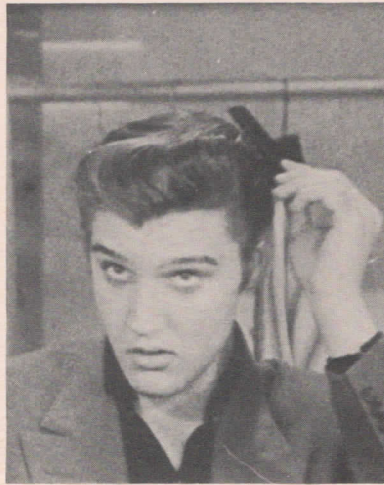
Billy Scott CAMEO



Don & Phil Everly CADENCE



Chants CAPITOL



Elvis Presley RCA VICTOR



Darlene Gillespie DISNEYLAND



Jerry Butler/Impressions ABNER

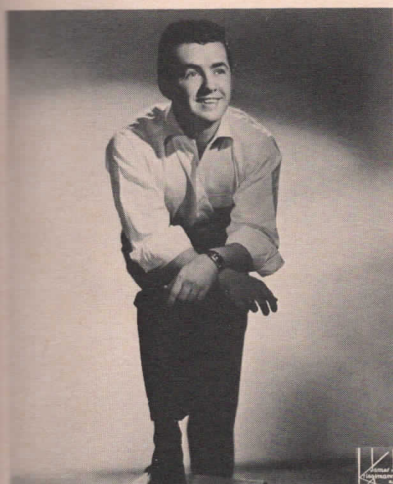


Stylemasters CAPITOL

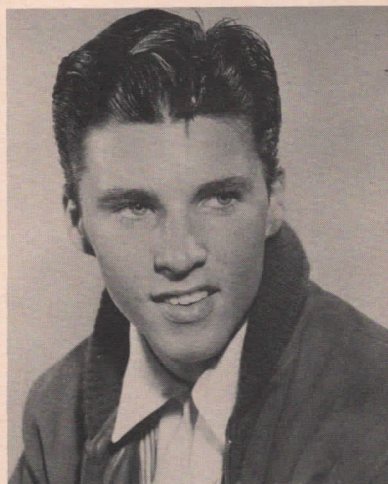


Little Willie John KING





Gerry Granahan SUNBEAM



Ricky Nelson IMPERIAL



Jo-Ann Campbell GONE



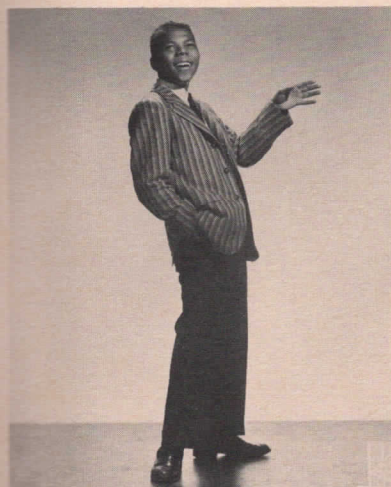
Ronald & Ruby RCA VICTOR



Danleers MERCURY



Platters MERCURY



Frankie Lymon GEE



Twin-Tones RCA VICTOR



Bobby Hendricks SUE



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