ANNOUNCING THE 1958 SUPER NME ALL-STAR ANNUAL

Registered at the G.P.O. as a Newspaper
MACMELodies

The Big Hit Song!

TAMMY
PETER MAURICE
THE MOONRAKER'S SONG
From the Associated British film "The Moonraker".
21 DENMARK STREET, LONDON, W.C.2

RICKY NELSON
Be-hop baby

MUSICAL EXPRESS
Member of Audit Bureau of Circulation: Weekly Sales Exceed 100,000 Copies

21 DENMARK STREET, LONDON, W.C.2

GREAT NEW BRITISH TALENT ON

Southlanders
ALONE
F 10946
PEANUTS
F 10958
45 or 78 r.p.m.

Don Fox
PARTY TIME
F 10955
BE MY GIRL
F 10927

THE DECCA RECORD COMPANY LTD., 1-3 BRIXTON ROAD, LONDON, S.W.9
THREE RADIANT NEW LPs BY Mantovani

MANTOVANI FILM ENCORES
LK 4200

AN ALBUM OF
CHRISTMAS MUSIC
LK 4235

MANTOVANI PLAYS THE
WORLD'S FAVOURITE LOVE SONGS
LK 4215

all in the great tradition of such wonderful albums as

FAVOURITE TANGOS  FAVOURITE WALTZES
LK 4093  LK 4051

MELODIES FROM OPERAS  BALLET MELODIES
LK 4127  LK 4161

SONG HITS FROM THEATRELAND
LK 4112

THE DECCA RECORD COMPANY LTD 1-3 BRIXTON ROAD LONDON S.W.3
THEY call Perry Como “Mr. Nice Guy.” Who do? The tag was given him by the studio technicians, the dancers, the musicians—the important little people on his weekly TV show that we are going to see on Wednesday next month.

The show is making history for the first time we will be seeing films of America’s top three variety shows each week, within a master of arts at the end of the programme in situations like 2:30 a.m. a week—a lot of noise and probably the last of the NBC has paid for a filmed appearance.

What sort of programme is worth three weeks? Well, the show itself says—Perry Como sings, introduce guest stars and pips with them. It’s all Como.

Peak-hour

In America it is the peak Saturday night programme. No other programme has had the high ratings or known here for its high-sounding regional PCA. Perry’s series started in September, 1953. By September, 1957, there was a Canonsburg, Pennsylvania, in 1912.

Ronnie, their first child, was born in Chicago. As they toured round America, the family lived on a sold out on the back seat of Perry’s car.

Unhappy

But Perry was not happy to think that his boy would grow up without a home of his own. His work constantly brings joy to the increased future for his records.

This one of the better programmes is going to join the throng when we see him regularly next month.

THE PHOTO BANGLE

Not illustrated

The Ensign of Hollywood

Made of lightweight metal with beautiful ornamental gold finish containing 9 different models to choose from your favourite singing stars.

6 7/6 inc. P. & P.

The 6-Star Identify Bracelet

Not illustrated

This bracelet contains 6 photos of your favourite stars. Gold finish ornate link chain.

5/ each, inc. P. & P.

Your photos are securely inserted in the bracelet and can be renewed any time add 5/-.

THE 8 STAR BALL BRACELET

Beautiful gold finish, ornamental link chain with four transparent, 2 photos of your favourite male singing stars.

5/ each (Tape holder)

THE GUITAR BRACELET

All-wood with beautiful ornamental pink enamel, gold, and silver finish. Each guitar contains 11 different photos on your own personal photo.

6/- 2/6 inc. P. & P.

FANS’ FAN

Gold finish ornate link chain with four transparent globes containing 2 photos of your favourite singing stars.

5/ each (Tape holder)

ITEMS ARE POSTED TO YOUR DOOR FREE.

2000 HOURS SO WILL ACHIEVE SCARCE FOR XMAS, SO WRITE TODAY.

4 6/- inc. P. & P.

THE HOLLYWOOD NOVELTY CO., 8 ARGYLE STREET, LONDON, W.1
THREE records currently appearing - in self, and the result is quite pleasant.

Margie Rayburn is a talent who has invaded the male-monopoly of the genre and, with "I'm Avail-
ing again," has established her right to be reckoned with. She is the vocalist par excellence, and the vocalist par excellence is different in that the vocalist par excellence is smoother than that of her rivals. Her voice is much more elastic than those of her rivals, and it would be unfair to rate her against them. Her vocal range is by far the widest, and she has the ability to repeat their success this side of the water.

Her version of the song medley of wintery favourites, "The Lip," is much more elastic than that of her rivals. She has the ability to repeat their success this side of the water.

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FRANKIE VAUGHAN’S GREAT NEW HIT!

‘Kisses sweeter than wine’

Coupled with ‘ROCK-A-CHICKA’

PB 775

exclusively on the HIT Label

PHILIPS - of course! The Record of the Century

Philips are world-renowned makers of Radiograms, Record Players and Record Playing Equipment incorporating the world-famous ‘Featherweight’ Pick-up.


**

12-13 Dec 1957

BOBBY DAY AND THE SATELITES

Little bitty pretty one

Standing when the swallows come back

TO CAPISTRANO

BILLY MYLES

The Joker (that’s what they call me)

capping MONEY BEE

SHEPHERD SISTERS

Alone

capping: CONGRATULATIONS TO SOMEONE

“HIS MASTERS’ VOICE” for the TOPS in POPS

COLUMBIA RECORDS

E.M.I. RECORDS LTD., 8-11 Gt. Castle St., London, W.1

THE NEW MUSICAL EXPRESS

Friday, December 13th 1957

**

THE NEW MUSICAL EXPRESS

THE NEW MUSICAL EXPRESS

GLENN MILLER'S "INSTRUMENTAL HITS"

RAUNCHY

BILL JUSTIS

HLS 8517

ERNIE FREEMAN

HLP 8523

BILLY VAUGHN

HLD 8522

TILL

ROGER WILLIAMS

HLR 8516

LONDON RECORDS

JIMMIE RODGERS

He put the ‘Honey’ into ‘Honeysuckle"

sings the one and only

ORIGINAL version of

Kisses sweeter than Wine

capping:

Better loved you'll never be

DB4040 (45 & 78 r.p.m.)

COLUMBIA RECORDS

(From Front Cover of Malcolm Dryden Enterprises Ltd.)

H.L. MILLER

S. G. GREAT CASTLE STREET, LONDON, W.1

“THE AMERICAN CHARTS are published by courtesy of “Billboard”

Columbia 2 records

(Named Track Size of Columbia Enterprises Ltd.)

TONY BRENT

Sings

Love by the Jukebox Light

DB4040 (45 & 78 r.p.m.)

COLUMBIA RECORDS

(From Track Size of Columbia Enterprises Ltd.)

E.M.I. RECORDS LTD., 8-11 Gt. Castle St., London, W.1

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E.M.I. RECORDS LTD., 8-11 Gt. Castle St., London, W.1
Two Transatlantic Stars Make British Recording History

HARRY BELAFONTE, PAUL ANKA
SELL OVER MILLION DISCS HERE
And in less than six months!

TWO American vocal performers—Paul Anka and Harry Belafonte—have simultaneously made recording history in Britain! Each star has sold more than one million records in the United Kingdom within the short period of six months. It is an unprecedented achievement!

Belafonte's first London release, as a single before only half-Oscar, Paul Anka's "Diana," was launched in July.

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British Discs & Composers Jump Up U.S. Hit Lists

OTT0 ON BOXING

Margie Rayburn
I'm available

ROCK 'N ROLL

THE MOST
BROTHERS

Whistle bait

PERRY COMO

Just born
Ivy Rose

THE NEW MUSICAL EXPRESS
Friday, December 20th, 1957

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THE NEW MUSICAL EXPRESS
Friday, December 20th, 1957
NAT HENTOFF's Allnight

American Altrium

Paul returning to school

Before leaving for England, Paul Anka told a reporter his future plans. "I plan to go back to school in March," he said. "I don't want to spend any more time in the recording business." He's written "I Lost My Love Last Night" for Johnny Nash.

Footnote

A disc-jockey in the northwest has been offered $3,000,000 for his..
**THINGS have happened so fast over the past few months that it has been too easy for Jim Dale to put his head down and carry on as if nothing was happening.**

Not so very long ago, Jim was making his television debut on "Juke Box Jury." Today, he's a regular on "Ready Steady Go," and the media are clamouring for interviews. Right now, he's a star. And no wonder. His every move is being watched by a nation of fans who are desperate to know what's going on in his world.

**What are your main ambitions as a singer?**

I don't know. I'm not sure what I want to do. I think I want to be a good singer. I want to be able to sing anything. I want to be a singer who can do anything. I want to be a singer who can do anything. I want to be a singer who can do anything.

**Have you collected records?**

Yes, I collect records. I collect records of all kinds. I collect records of all kinds. I collect records of all kinds. I collect records of all kinds.

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One of the most amazing confessions ever told

"I danced for 145 days"

who once did this for a living

Night rendevous are usually pretty deserted places during the day. They come alive only when the soft lights and smooth music begin. But on the day I'm thinking about the Cote d'Azur club in Soho was mighty active—at 5.30 p.m.

Outside, the rush for home was just starting, but inside a little, panther-like dancer called Ron Hitchins was taking his time, his feet moving to the recorded music, his body jinking and writhing, his face a wet mask of perspiration and determination.

"I had been on the dance floor from 9 p.m. the night before and I was all set to break the world record by keeping going for more than 24 hours. A relay of dancing partners took over from each other from time to time and as MC and others kept them dancing in rhythm while the band changed tunes or the record-player switched discs, so that Ron never stopped.

Celebrity dropped in to watch the spectacle, including American trumpeter Ray Anthony, whose dance orchestra plays for dancing in the East and who was obviously thinking this event might be his in some way. Our eyes were pictures taken by the wary, hypnotised dancer.

"Must be won," someone said. "Where will that get him?"

I said nothing. I was thinking of a more intriguing, almost unbelievable conversation I had just a few minutes before, I watched Ron Hitchins in action.

Reminiscing

There had been a bill in rehersal a few days before, an Empire, which now serves as an ATV theatre and whose headquarters is a nearby "spectacular." Frankie Lane is in charge and has got his act right for the show that he is billing in with him, but he had never heard talk of a marathon dance. Quite suddenly he started to reminiscence and came up with this startling confession, which he had never told to a newspaper reporter.

"I remember when I was a marathon dancer," he said.

"A what?" I asked, thinking I had missed something.

"I was just a skinny kid at the age of 14, with jeans and a sweat shirt and a towel for a cape," he went on, "and there was a drum cover-up and we were starting to dance and during the day he started to reminisce and about the old days.

"We had a Master of Ceremonies—Joe Ray, from Chicago and Ruthie from Ohio, so we had two of the greats sitting there. When they came in, we'd put on an extra show, although the energy expended could be dangerous. "The dance floor was—dance seven minutes, walk three minutes. For almost five months of my life, Boy, it sure sounds crazy now.

Dancing sleep

"Ruthie and me got that we could sleep and dance. We hold each other up. I was shiny clean when he saw me looking at his face.

"And day and night we had partial camoufage to look at us. Like fog in a fog machine. They'd come late at night and I looked like a mad man. In fact, the motor would say: "Let's put on our cloak and go out into the cold world."

"Then we had to strut out some more. It was a tremendous stunt, because we could slow down and get some mobility.

"It got pretty mechanical and after a time you almost got a song from it and you couldn't dance on and on. Those 15 minute breaks were just long enough to let you get some food—not too much because you had to dance right after eating—take a shower, change your sweat shirt, read a paper, get your feet in the air to let the good stuff trick back to your head again, and have a rest.

"We had a Master of Ceremonies who worked long hours too. He cracked gags about us and gave us build-ups. He'd dress it all up, making us out to be Count Dracula, when he felt like it.

"I remember thinking he was saving his style for that big party which was being held that night, but it was Monday night and the regulars were there. I was there—Franz Velez and Frank Lane were there. What a bust! I saw more couples defended by arguing about what

Night rendevous are usually pretty deserted places during the day. They come alive only when the soft lights and smooth music begin. But on the day I'm thinking about the Cote d'Azur club in Soho was mighty active—at 5.30 p.m.

Outside, the rush for home was just starting, but inside a little, panther-like dancer called Ron Hitchins was taking his time, his feet moving to the recorded music, his body jinking and writhing, his face a wet mask of perspiration and determination.

"I had been on the dance floor from 9 p.m. the night before and I was all set to break the world record by keeping going for more than 24 hours. A relay of dancing partners took over from each other from time to time and as MC and others kept them dancing in rhythm while the band changed tunes or the record-player switched discs, so that Ron never stopped.

Celebrity dropped in to watch the spectacle, including American trumpeter Ray Anthony, whose dance orchestra plays for dancing in the East and who was obviously thinking this event might be his in some way. Our eyes were pictures taken by the wary, hypnotised dancer.

"Must be won," someone said. "Where will that get him?"

I said nothing. I was thinking of a more intriguing, almost unbelievable conversation I had just a few minutes before, I watched Ron Hitchins in action.

Reminiscing

There had been a bill in rehersal a few days before, an Empire, which now serves as an ATV theatre and whose headquarters is a nearby "spectacular." Frankie Lane is in charge and has got his act right for the show that he is billing in with him, but he had never heard talk of a marathon dance. Quite suddenly he started to reminiscence and came up with this startling confession, which he had never told to a newspaper reporter.

"I remember when I was a marathon dancer," he said.

"A what?" I asked, thinking I had missed something.

"I was just a skinny kid at the age of 14, with jeans and a sweat shirt and a towel for a cape," he went on, "and there was a drum cover-up and we were starting to dance and during the day he started to reminisce and about the old days.

"We had a Master of Ceremonies—Joe Ray, from Chicago and Ruthie from Ohio, so we had two of the greats sitting there. When they came in, we'd put on an extra show, although the energy expended could be dangerous. "The dance floor was—dance seven minutes, walk three minutes. For almost five months of my life, Boy, it sure sounds crazy now.

Dancing sleep

"Ruthie and me got that we could sleep and dance. We hold each other up. I was shiny clean when he saw me looking at his face.

"And day and night we had partial camoufage to look at us. Like fog in a fog machine. They'd come late at night and I looked like a mad man. In fact, the motor would say: "Let's put on our cloak and go out into the cold world."

"Then we had to strut out some more. It was a tremendous stunt, because we could slow down and get some mobility.

"It got pretty mechanical and after a time you almost got a song from it and you couldn't dance on and on. Those 15 minute breaks were just long enough to let you get some food—not too much because you had to dance right after eating—take a shower, change your sweat shirt, read a paper, get your feet in the air to let the good stuff trick back to your head again, and have a rest.

"We had a Master of Ceremonies who worked long hours too. He cracked gags about us and gave us build-ups. He'd dress it all up, making us out to be Count Dracula, when he felt like it.

"I remember thinking he was saving his style for that big party which was being held that night, but it was Monday night and the regulars were there. I was there—Franz Velez and Frank Lane were there. What a bust! I saw more couples defended by arguing about what

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FRIDAY, DECEMBER 13TH, 1957

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Frankie Lane used to be this dancer who danced after hour after hour in search of championships. Above is Ron Hitchins, of Petticoat Lane, London, who jived 24 hours 5 minutes non-stop in August to win the world jiving record by over four hours. Recognise the trumpet on the stand? It's America's Ray Anthony.
Thursday, December 13th, 1957

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DANGERS OF TV SERIES

AmerIcan singing stars undertaking a TV series now face probably an afternoon crisis in other phases of their career. Although Pat Boone is a successful vocal personality on U.S. television, because he is rapid in recording commercial jingles in the States.

JOHNNIE RAY  FRANKIE VAUGHAN

BRITONS ARE JINGLE KINGS OF AMERICA

The jingle king of America, British-born Eric Siday, is in London on a business trip. Siday and his partner—American songwriter, Aaron Crossroad—appear to be the foremost writers of commercial jingles in the States. They have just been promoted London stations.

JOHNNIE RAY  FRANKIE VAUGHAN

There is a special significance in Pearl Carr and George Trimmer coming to America, with their jingle compositions, "Siempre" and "Sayonara". These compositions have just been released in the States on the Roulette label.

Stars and songs in 'Jamboree'

In 1958, TV series have been one of the most popular entertainment programs. The TV singer who possesses the biggest hit will go on tour in Britain and the Continent. The principal reason for Eric Siday's visit to Britain, this week, is looking forjingle opportunities in the South American fields.

EDDIE COEVART

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