

# RECORD BUSINESS

October 1, 1979 VOLUME TWO/Number 29

50p

## 'Less rock, more chat' local radio forecast

LESS ROCK music and more talk is the message from local radio this Autumn. The new Autumn schedules from the country's commercial stations, plus the effects of the BBC's long-term financial cutbacks on the Corporation's local network, mean less music on the airwaves.

Biggest cutback among the independents is at Beacon in Wolverhampton where the total music output is down by around 15 percent this autumn. An official statement from the station says it will be featuring more "news and features of specific local interest".

Among the rest of the ILR network Radio Clyde's programme director Andy Park admitted speech and community shows would be getting more prominence. "It looks as though we're all sliding down a river of rap," he said, "and I just hope there isn't a great big waterfall at the end of it".

Sheffield's Radio Hallam is also going for more speech — notably with a weekly two-hour programme devoted to local event outside broadcasts.

## Rialto moves

RIALTO RECORDS, the label launched early this year by Tim and Nick Heath, is currently negotiating the termination of its licensing agreement with Decca Records.

Negotiations for a new deal have already been held with a number of record companies — among them Pye Records, but at press time nothing had been finalised.

Pending a new licensing deal, Rialto has postponed this week's release of the new Korpis single 'Young And Russian'. Other Rialto product remains with Decca for the time being.

Indications are that the IBA has exerted pressure on many ILLR outfits to move away from music.

Among the BBC's 20 local stations dire financial straits have meant a reduction of 17 percent of self-originated shows across the board. A spokesman for the BBC agreed that music shows had been the hardest hit area.

But Radio Luxembourg, phasing in its new schedules throughout October, becomes more chart-oriented. Tony Prince, programme director, emphasised "Exposure for new product on 208 will be greatly reduced".

## S&P pulls out of Glasgow

AFTER JUST over one year of trading, Northern Ireland wholesaler Solomon & Peres has pulled out of the Scottish market and has disposed of its business and warehouse to Manchester-based Wynd-Up Records.

Although S&P arrived in Scotland with its proven reputation in Ireland and a promise to give local dealers a better service than the competition, the company has always found the going tough in a territory where it did not receive the same margins as in Ulster where it enjoys a true distributor's discount as opposed to the less-generous terms imposed on UK wholesalers.

Wynd-Up already distributes to a number of accounts in Scotland where it also has its own sales representative, Jim Milne, handling its growing accessories business. "There is tremendous scope for us in Scotland," managing director Colin Reilly told *Record Business*. "We shall be offering dealer price on all orders with no surcharges and we shall be giving the Glasgow operation total back-up from our Manchester head-



**SURROUNDED BY** an awesome collection of BBC and commercial radio DJs and producers, RSO recording artist John Stewart manages a nervous smile at a party hosted by Chappell Music chairman Steve Gottlieb and the RSO promotion staff.

quarters.

"There has been a tendency in the past to regard Scottish dealers as the poor relations of the British retail trade. We could, of course, have continued to service them from Manchester, but we can give them a better deal by talking their own language from Glasgow."

Wynd-Up's takeover of S&P Glasgow will be effective from October 31. Wynd-Up director Aisdaig Ogilvie will be in charge of Glasgow, aided by John Evans, currently a member of the S&P staff. General manager Eddie Webster has left the company.

● In addition to Wynd-Up, Colin Reilly has taken on responsibility for all aspects of the wholesale side of the NSS chain of 450 newsgast shops. Wynd-Up was taken over by NSS 16 months ago and Reilly was appointed a main board director. "I shall not be moving to the NSS head-office in Woking," said Reilly. "Although obviously I shall not be serving behind the counter anymore, Wynd-Up is still very much me and will remain so."

## INSIDE

Singles chart, 6-7; Album chart, 25; Disco Top 75, 14-15; Airplay Guide, 22-23; New singles, 26; Dance Special, 17-19.

## News Digest

**WOOLWORTH IS** extending its stocking policy to place greater emphasis on new acts and independent and specialist product, the multiple's record buyer, Bob Egerton, disclosed last week. He was speaking at a presentation of the new format in-store video promotion films which are due to be shown on a monthly basis in Woolworth's 120 top record departments. The videos are being exclusively produced by Realmbeat.

Egerton said: "We would like to do more to help new acts in future and we hope they will be well represented on forthcoming video films. We also now plan to carry more fringe records in certain stores."

**TOP SONGWRITER** Mike Batt called for a new deal for the writers of singles 'A' side at the Music Publishers Association annual forum at the Kensington Garden Hotel on Wednesday. "People buying singles don't care what the 'B' side is," said Batt. "It's the 'A' side that matters and it should be rewarded with 75 percent of the mechanical royalties unless it is a double 'A' side when it can be a 50/50 split." More MPA Forum reports next week.

**CHARLY MUSIC** has terminated its distribution agreement with Pye Records. In future, product on the company's Charly, Affinity, Smack and Sun labels will be distributed by Spartan — with a marketing campaign lined up for October to launch the new deal. Pye will continue to press Charly Music discs.

**JERRY TURNER**, CBS Records marketing manager, left the company on Friday. He had been with CBS for the last ten years. No replacement has been appointed so far.

**DECCA CONSULTANT** Jonathan King has signed his next single 'Gloria' to Ariola Records who will rush-release it later this month.

The latest single from a singular lady.

# 'She's In Love With You'

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Her album — 'Suzi... And Other Four Letter Words' SRAK 538 Cassette — TC SRAK 538

RAK



## Blondie promo stunts — HMV chops £2 off LP

BLONDIE'S NEW *Eat To The Beat* album saw the two giants of Oxford Street record retailing battling it out in the promotion stakes last week.

The massive HMV store — along with the other 35 shops in the EMI-owned chain — offered an unprecedented £2 off for a limited three-day period bringing the price down to just £2.99. "It's all part of our new overall marketing mix," said HMV chief James Tyrrell. "In the

past year we have been discounting and proving it was not the most expensive shop in the country."

Meanwhile at the other end of Oxford Street, the Virgin Megastore gave away hamburgers with every copy purchased. "We thought it was very apt," said a spokesman, "And the customers seemed to enjoy it."

High jinks weren't confined to London. At the Lady Jane Records store in Jersey, proprietor Don Le Flem threw a party for 175 regular customers on Friday evening and the whole day was taken up showing Blondie videos, playing Blondie albums in a shop filled with Blondie promotion material. The LP was on offer at £3.50 for the weekend.

"We have done this as a thank you to our customers and also to try out this type of promotion and see if it really works" said Le Flem.

## Ins & Outs



BRIAN BERG

EMI HAS merged the commercial development departments of its GRD and LRD to form a new commercial development division — to look after TV albums — under general manager Brian Berg.

Berg will report to LRD managing director Alan Kape and will be assisted by Chris Black. The move is effective immediately. The new set-up comes at a time when four of the new division's projects are affected by the commercial TV black-out with the *Semi Detached Suburban* Manfred Mann collection in the chart but suffering from lack of advertising. *The Last Dance* various artists compilation suspended. *All Aboard's* national push now scheduled for December and lack of tie-ins for EMI's *Learning Tree* venture.

## Logo cut-backs

RECENT DIFFICULT trading conditions\* are blamed by Logo managing director Geoff Hannington for further personnel cuts at the label.

Marketing manager Keith Peacock, international coordinator Annie Branson and secretary Jill Carrington have all left the company with the result that Hannington has taken over marketing responsibility and sales manager Peter Missen takes over the international role.

## Stiff ties with Virgin for Autumn push

STIFF RECORDS has ended its sales representation deal with EMI and has joined forces with the 14 strong Virgin sales team with immediate effect.

The news coincides with Stiff's Autumn sales plans, with releases scheduled from Rachel Sweet, The Duplicates, Madness, The Feelies and Kirsty MacColl.

Virgin is already selling in the new Lene Lovich single 'Bird Song' and will follow up with 'Fools Gold' by Rachel Sweet and her second album *Protect The Innocent*.



BEFORE THE customers got in on the action Chrysalis Marketing manager Phil Cokell, Virgin marketing director Peter Stone and Virgin megastore assistant manager John Bower did a little 'eating to the beat' of their own to celebrate release of Blondie's new album of the same name.

## Deals

ARIOLA RECORDS has renewed its press and distribution agreement with Pye Records. The deal was finalised last week by Pye managing director, Derek Honey, and Ariola managing director, Robin Blanchflower.

Blanchflower commented: "We have benefited from our relationship with Pye in the two years with Pye in the two years under our licensing agreement and we are happy that we will be continuing our business relationship."

## Rediffusion's label

REDIFFUSION RECORDS has launched a new pop/rock label titled Fusion to compliment its existing range of classical repertoire and distributed labels.

First release on the new label is the single 'Let The Music Play' (FUS 001) by singer/songwriter Robert Rigby, available immediately.

This will be followed in the near future by the release of the Rigby LP *Rock Star* — a rock opera based on the Nativity. A single titled 'Nativity Song' will be taken from the album. Distribution of the Fusion label will be through Pinnacle.

## RCA staff cuts

REDUNDANCES HAVE struck again at RCA with four people being dropped from the promotion department. Promotion men Winston Lee, Vincent Connolly and Orville Sweeney and assistant Nicole Packer have all been sacked in what is officially described by RCA as "the final step in rationalisation."

The promotion and artists liaison departments have been merged under the overall control of Tony McGrogan. John Burton adds television promotion to his existing duties in artist liaison. At the same time RCA is on the look-out for a new London-based radio promotion man to cover all aspects of radio.

## Wonder's secret nearly out

A MERE 13 months after the saga began, Motown Records has finally confirmed release of Stevie Wonder's new LP *The Secret Life Of Plants*.

Featuring a specially perfumed sleeve, it will be on the shelves within the next three weeks — although the exact date is still to be scheduled. A single from the film soundtrack LP titled 'Send One Your Love' will be released simultaneously.

It was at the 1978 EMI sales conference that sections of the LP were first unveiled. It was hinted that the album could be out by Christmas. Release was then put back to March then April, then June and then August. Digital remixing, a dispute between Wonder and Columbia over the film and the adding of "sounds of nature" were mentioned.

On top of all this, EMI is now having to overcome a last minute problem to get the LP out on time. The perfume for the sleeve has been manufactured by a US chemist who refuses to reveal the formula. So EMI has been forced to hire a UK chemist to analyse a phial of the secret mixture so that a similar smelling sub-

stance can be manufactured for the UK sleeves.

Full promotional details are not at present available, however Motown last week confirmed that release will be backed by "a very expensive" marketing campaign.

Said Stiff general manager Paul Conroy: "This sales force will be a pleasure to see in the shops as they are the best looking sales force in the country and they will be handling only the highest quality of release."

## Day quits Piccadilly

ROGER DAY, head of music at Manchester's Piccadilly Radio quit the station on Friday. Day explained his abrupt move by saying that he suddenly decided he had been at the Manchester Station for long enough — 15½ years — and felt he had gone as far as he could go.

Day is currently on the look-out for freelance disc jockey work but adds that he is expecting to hear from another radio station soon concerning his future. Day stressed the Piccadilly split was amicable, if sudden, and said he felt he wouldn't get any offers of other work if he stayed there because he felt his image was "too settled in the job".

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## MONDAY

5

## TUESDAY

6

## WEDNESDAY

7

## THURSDAY

8

## FRIDAY

9

## SATURDAY

10

## SUNDAY

11

### Notes:

A major promotional opportunity last year over 300 regional DJs attended.

For further information, contact:  
**Nigel Steffens (Display facilities)**  
**Brian Harrigan (forum co-ordinator)**

# DISCO

## Disco Dealer

**BARRY LAZELL**

AS HINTED in this column a couple of months back, Freda Payne's 'Band Of Gold', a dancefloor classic as well as a massive pop hit back in 1970, is finally to be reissued here by the Inferno label on October 5th. The enduring quality of the record is indicated by the fact that it has sold consistently via an import on a USA oldies label, ever since the original British Invictus pressing was deleted. The reissue is part of Inferno's larger deal for material from the erstwhile Invictus catalogue, also reported in *RB* a while back. With an initial pressing in gold vinyl, plus an updated remix of the song on the flipside to stimulate DJ interest, big sales look certain. It should certainly be the release to test the effectiveness of Inferno's distribution tie-up with Pinnacle, from the dealers' point of view.

ANOTHER OLDIE already reawakened and kicking very healthily is Prince Buster's 'Al Capone'. Reports indicate a few other Buster items of similar vintage – notably '10 Commandments Of Love' – are picking up in its wake where dealers have them in stock. The situation regarding the availability of this old Blue Beat label material is rather a grey area, as none of it is actually being promoted as new releases or reissues. 'Al Capone' has always been repressed periodically to meet the regular demand through oldies specialists; presumably in the current situation Blue Beat are simply applying the same process to some of Buster's other items as demand dictates. Rare of thumb would seem to be ask whoever you're getting your supplies of 'Al Capone' from; they'll tell you what else they have, and probably which items are moving too.

AN OBVIOUS spin-off of the minor ska resurgence and the Prince Buster hit in particular is further renewal of ska activity from Trojan. The label has reissued Emperor Roscoe's version of 'Al Capone' on TRO 9059. One listener should be enough to convince anybody to stick with the original, but the Trojan release does have a very serviceable flipside in the shape of 'Phoenix City' by Roland Alphonso – another stone classic from the 'Al Capone'/'Guns of Navarone' period which was a UK chart entry and a huge club favourite at the time. Dealers playing this to everyone who buys a Prince Buster single will probably find themselves making a double sale – provided they don't mention the other side of the record!

AN ODD COVER version of David Bendeth's 'Feel The Real' by a group called Adrenalin has turned up in a few shops, via the Hit House label. It seems very much an out-of-the-van distribution thing at the moment, with even the people who are selling it appearing rather vague as to just where the disc originates. Hit House, it will be remembered, was the label which launched the Hudson People's 'Trip To Your Mind' to success in similarly odd fashion, until the master was picked up by Ensign. This one could conceivably fare similarly, though one wonders if there is really demand on a wider scale for two versions of the song, with Bendeth already in the disco Top 10. 'Adrenalin' is a fascinating choice for the obscure band's name as the conservator will already have noticed it is also the title of David Bendeth's imminent album! Somebody somewhere has a very sense of humour.



## 12's

## UK Albums

Best-selling Disco 12-inch Singles		Best-selling Disco Albums	
1	YOU CAN DO IT! Hudson	1	OFF THE WALL Michael Jackson
2	STREET LIFE Crusaders	2	OCEANS OF FANTASY
3	RISE Herbie Hancock	3	THE BEST OF DISCO ALBUMS IN THE WORLD MCA
4	DON'T STOP 'TIL YOU GET ENOUGH Epic	4	STREET LIFE Crusaders
5	SEXNY CREAM Slick	5	VALENCIA
6	I CAN'T LIVE WITHOUT YOUR LOVE Temco-Jones	6	JAM Scene, Wind & Fire
7	STREET LIFE Crusaders	7	MENIGHT MAGIC CBS
8	I DON'T WANT TO BE A FREAK Dynasty	8	C&Gromatics
9	FEEL THE REAL David Bendeth	9	BAD COMPANY
10	DANCIN' AND PRANCIN' Candido	10	DONNA SUMMERS
11	WHEN YOU'RE NUMBER ONE Gene Chandler	11	PAULINO DA COSTA
12	BABY BABA BOOGIE Gap Band	12	MORNINGNANCE Soyuz Gitya
13	THIS TIME BABY Jackie Moore	13	STAY FREE Warner Bros
14	POINT OF VIEW Ambrosia	14	DANCIN' AND PRANCIN' Warner Bros
15	JUMP THE GUN Three Degrees	15	WE ARE FAMILY Epic
16	THE HUSTLE Van McCoy	16	CUBA GIBBY Brothers Atlantic
17	IT'S CALLED THE ROCK	17	RAINBOW CONNECTION IV Rose Royce
18	NEW YORK CITY	18	TEDDY PENDERGAST Atlantic
19	OOH! WHAT A LIFE	19	BROWNIE SUGAR Tom Browne
20	DEJA VU Paulinho da Costa	20	THE BEAT OF EARLY WIND & FIRE CBS
21	DANCIN' LADY B3 Summers	21	Earth, Wind & Fire Atlantic
22	ONE, ONE, ONE	22	THE BOSS Diana Ross Fantasy
23	IT'S A DISCO NIGHT (ROCK DON'T STOP)	23	DANCIN' AND PRANCIN' Candido
24	THE EVE OF THE WAR	24	RAMSES TAKES ALL Islay Brothers
25	DON'T STOP 'TIL YOU GET ENOUGH	25	MOMENT'S PLEASURE Mills Jackson
26	ING UP AND BOOGIE	26	HEARTBEAT CBS
27	DK FRED Ernst Durkley	27	WANDA LAFAYE FOR YOU Stanley Clarke
28	STAR GENERATION	28	360 Weather Report
29	LOOK FOR A LOVE TONIGHT	29	IT TAKE IT HOME B.B. King
30	LARRY'S BAND	30	LIVIN' INSIDE YOUR LOVE Eddie Henderson
		31	THEY SAID GONNA DO WITH MY LOVE George Benson
			STEPHANIE MILLS

## FEATURE

# The Rock Promoters

9) Is the club scene still a flourishing scene for MOR acts?

**Beth:** Although the clubs are constantly saying that they are very hard time at the moment, they are still a flourishing scene for the top MOR acts. For example, we have just finished a seven week tour with The Stylistics, predominantly in the clubs and, although they were expensive, the clubs all made money with them. The basic problem for clubs is that they simply cannot find a sufficient number of big attractions to keep them going 50 weeks in the year and, as a result, they have to present lesser attractions which do lose them money.

**Block:** The club scene is dying on its arse. The clubs are finding UK MOR acts hard to come by. They short-changed the public during the club boom, and now when they need audiences, they are empty, except when they paper the house. The problem also revolves around television which books acts like Marti Caine, Lenny Bennet and Jerry Stevens, and Cannon and Ball who aren't enormously popular with the public. When they play the clubs they don't attract an audience.

**A.L.:** We have no contact with them whatsoever, but I would imagine their heyday is now past and some of them are already extinct. I don't even know whether there are enough acts to fill those that remain.

10) Do you feel the current state of the album market is related to the kind of acts which companies are signing and promoting. Are they aiming too much music at the teenage market?

**Beth:** As a promoter I would say that the album market is my main guide to a band's potential to sell concert tickets. Obviously record companies are in a better position to answer the question of whether the acts which they are currently signing and promoting are reflected in the current state of the album market. Looking through the recent album charts, there does not seem to be a particular predominance of teenage music and when you consider that many record companies are spending a lot of money on TV advertising, mainly on MOR attractions, I would say the balance is about right.

**Block:** The current state of the LP market is down to one thing – the price. The big LP sellers are Yes, Pink Floyd and bands like that who are all old men. The newer acts all need time to set their own pattern. On the other side of the coin, people up to 35 go to see Abba, Kate Bush etc.

**A.L.:** I suppose it is, but no promoter goes along with record company policy to any great extent, and they don't take risks on new recording artists just because the company says it is putting the works behind them. Promoting is much more bound by gut feeling than the logic of record sales. Promoters are in the game for music, money, the

**PART TWO** of John Hayward's interview with three top British promoters.

opportunity to meet and work with different people and travel in approximately that order. I think the record companies do their job and we do ours the best we can.

11) Is there still big money to be made in the concert business – enough to encourage you if you were starting out this week?

**Beth:** There is still money to be made in concert promoting but I feel that it would be terribly hard to be starting out right now. It takes time to build up relationships and gain the confidence of record companies, agents and managers. At the end of the day, if a promoter is to make money he has to back his own judgement. A new promoter starting out today – and I would really feel for someone doing this – needs considerable resources behind him, a minimum reserve in the bank of £50,000. I must say that the one thing that I dislike about the promoting business is that some agents and managers go back on their word. Having done a deal they will wriggle out of it if another promoter comes along and offers more money. After you shake hands on a deal, I believe it should stand for better or for worse and certainly this is the way we have always operated here at Kennedy Street.

**Block:** It is the same as in any profession. There is still very big money to be made in law or medicine if you have flair you will be rewarded. It might be harder in the contemporary market than before, but that's because the contemporary agents don't give new promoters much of a chance of a good deal. That's another of the reasons you don't see too many new promoters around.

**A.L.:** There is certainly a decent living to be made out of it, but the big money is made out of the big acts, who control just how much you do make. Big, one-off events like Freddie Banister's *Knebworth* or Reading are very lucrative, and basically the risks come into my job in the provinces. Those are the dates you take a flyer on, but these days that doesn't mean you get left off next time. That's one of the things that has changed since I started out, but at the moment I don't think I would ever change.

12) If you had to sign a new band today to top the *Hammersmith Odeon* in 12 months time and sell tickets – who would it be?

**Beth:** If I have to put my name on the line, I think I would have to go for one of the bands that we manage – *Sad Café* – although I am trying to be unbiased. *Sad Café* are already very big in the North of England and they are breaking in America and I believe it is only a matter of time before they break nationally.

**Block:** *The Knack*. I think they are going to be enormous. In the States they are talking about a new Beatles era for *Captal*.

**A.L.:** A band called *Night* led by singer *Chris Thompson*.

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RELEASE RECORDS

# REGGAE ON CAPITAL RADIO

Starting Saturday October 13, David Rodigan hosts a brand new show called **ROOTS ROCKERS**, from 8pm to 9pm every Saturday.

David Rodigan warms up for the big show with ten half hour programmes starting Monday 1st October for two weeks called **THIS IS REGGAE MUSIC**, on air from 9pm to 9.30pm during Nicky Horne's 'Your Mother Wouldn't Like It!'

**THIS IS REGGAE MUSIC** takes an in-depth look at the world of contemporary Jamaican and British reggae, with live performances or studio takes of the Royal Rasses, Steel Pulse, Prince Far 1, Prince Hammer, Creation Rebel, Black Slate, Revelation, Prince Jammy, Fusion, Third World, Matumbi, Misty, Dennis Brown and Aswad – plus a Sound System dub conference between Sir Coxsone, Jah Shaka, The Mighty Fat Man and Moa Anbessa.

David Rodigan presents a brief history of reggae music on Friday 28th September at 9.30pm.

**INTRODUCTION TO REGGAE MUSIC**  
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# STRICT TEMPO Special

IT WAS 1922 when Victor Sylvester Sr. opened his first ballroom dancing school and helped to evolve the idea of strict tempo dancing. But, as a look at tv's *Come Dancing* will tell you, ballroom is now more popular than ever before, somehow managing to adapt to trends like disco. And the demand for strict tempo records is bigger than ever too. The ballroom maestros and the people who market dance music talked about their world and its potential to music journalist SYD GILLINGHAM (himself a dabbler in the patent leather pumps scene).

FOR THOSE in no doubt after being assailed by umpteen television pop shows over the years that St. Vitus should definitely be the patron saint of some forms of modern 'dancing', the message is loud and clear: take heart, for the quickstep, the slow foxtro and the waltz are very much alive and in remarkably good shape.

It's a conclusion that might easily be reached merely by considering the success and popularity of BBC-TV's *Come Dancing* series - and the long-running *Radio 2 Ballroom* and *Take Your Partners* series on sound radio, for example.

But not too surprisingly the real, finger-on-the-pulse opinion which gives ballroom dancing such a clear and happy bill of health comes from the men who make and market the strict-tempo dance records.

These are the albums released with a minimum of fuss - and with no aspirations for a place in the LP charts. But in their own quiet way they are doing very nicely, thank you.

So nicely in fact that there are labels for strict tempo music, and only strict tempo music. Like Dansan established some 18 months ago by Theatreland chief David Marcus and Tommy Sanderson.

"I realised years ago," says Sanderson, "that the ballroom market was not being properly catered for. Apart from EMI with Joe Loss, and Pye, which had Victor Sylvester, the major companies were not all that interested in the world of dancing. The disco craze had thousands of people going to dance schools to learn disco - and then they discovered there was dancing where you actually hold each other. And that sort of dancing is coming back, there's no doubt about it.

"Not that the quickstep, the slow foxtro, or the waltz have ever gone away. Whatever you say, there are thousands of people enjoying these dances every week."

Dansan's first LP was Bryan Smith and his International Orchestra playing *Bill And Bobbie Irvine's Favourites At The Albert Hall*, with the second release a modern sequence dancing album by Smith's Orchestra, *Recognising*. The demand was there. Dansan signed guitarist Ike Isaacs, who made a Latin-American album, followed this with an LP featuring Bryan Smith on piano with a rhythm section, and then signed the bands of Johnny Howard, Andy Ross, and Ray McVay.

Says Sanderson: "With David's creative thinking and my musical background and experience, it has worked



VICTOR SYLVESTER Jr. Carrying on the tradition with colossal sales on Pye and EMI.

one side.

"And there will be more released this autumn - probably two vocal, two non-vocal, and one or two others.

"I think there is an ever-increasing demand for this sort of record. And there is tremendous interest abroad. We are manufactured under licence in 10 different countries overseas - amongst them Australia, New Zealand and Japan.

"One of the biggest changes over the years has been the number of people from abroad coming to this country to learn dancing. It's now not unusual for the Japanese to have two or three couples competing in the British championships."

It goes without saying that the strict-tempo dance record owes much to the late Victor Sylvester, whose death in August last year ended a lifetime's work in which his name became synonymous with ballroom dancing. Today Victor, Jr., carries on the tradition. And with Pye (with whom Sylvester signed in 1970 after many years with EMI) and EMI both releasing material, that so distinctive sound is very much in evidence.

Pye's newest release by Victor Sylvester Jr., and the Victor Silver Orchestra is *I'll Go Where The Music ...*, a two-LP set which takes in all the familiar modern ballroom dances and finds room too (as do many other strict-tempo specialists), for the disco beat.

At EMI, where the orchestras of Joe Loss - another undoubted 'pioneer' in the cause of strict-tempo dance music - and Charles Barlow are consistently strong sellers, the latest Victor Sylvester release is *Valentino* on the mid-price One-Up label.

It was Victor Sylvester who, with Vera Clarke, won the first-ever world professional dancing championship. The year was 1922. The next year he opened his dancing school.

"By the early 1930s he found that nothing was being recorded which could be used for the teaching of dancing," explains Victor Jr., "and so he went along to Oscar Preuss, at Parlophone, who agreed to put out four titles - two

## Dance music sales - more quick quick than slow slow

like magic. I'm still shifting orders here for our 001, 002, and 003 which were made 18 months ago!"

The other label catering specifically for the ballroom is, of course, Sydney Thompson Dance Records. Best known, perhaps, for his hugely successful *Take Your Partners* sound radio series (34 years old and still going strong), Sydney Thompson made his first records - over 100 78s of old-time dances - for EMI's Parlophone label immediately after the war.

In 1948 he began recording modern ballroom and Latin-American dances, and set up his own label in the early 1960s, since when he calculates that he

must have recorded well over 100 LPs.

"I know I've recorded about 1,500 tunes," says the man who traces his own musical background to the days after the first world war, when he used to turn the pages of music for his pianist mother at the tennis club's annual dance.

"Over the years I'd say I've released on average six to eight LPs a year. Last Spring we released eight. There were two albums of ballroom dances, one of them vocal the other instrumental, and two Latin LPs, again one vocal and one instrumental. And then there were four albums made mainly for professional teachers - LPs which had eight quicksteps or eight waltzes, for example, on



TOMMY SANDERSON (centre) of Dansan Records, in the studio recording the new Ken Turner album - yet another in a series of highly successful dance albums from a label that specialises in them.



JOE LOSS: 50 years in dance music and still going strong.

# STRICT TEMPO Special

singles – just as an experiment.

"The first title of all was a quickstep called 'You're Dancing On My Heart', which became our signature tune. I think one of the others was a song called 'Nana', and 'Love Passes By', a waltz."

The rest, of course, is history. Victor Jr., reckons that EMI and Pye sales together must now total in the region of between 70 and 75 million. Which in any tempo, strict or not, is a lot of records.

The Victor Silvester Orchestra is still very much a 'working' orchestra, playing at various functions up and down the country. "Wherever we go, all over the country," says Victor Jr., "the most popular dances are the quickstep, the waltz, and the beat number. The floor is packed for the quickstep and the waltz."

Another man who knows all about the habits of the British dancing man and woman is Joe Loss, now 70 years old, soon to celebrate his 50 years in show business, and whose phenomenally successful recording career was launched in 1934 with his first hit, 'Begin The Beguine' on Regal-Zonophone (it wasn't his first record: that was 'I Only Have Eyes For You' on the same label). He was 21 – in 1930 – when he took his band into the Astoria, in London's Charing Cross Road.

"The great thing I learned there was tempo," he says. "I wanted to make our tempo more perfect than any other band in the country. And we got our name as a dancing band."

One of the nicest compliments you

can pay Loss today is to reiterate that his band is still very much a dancing band. And while, personally, he may prefer to see people actually holding each other while they dance, he has been in the forefront of keeping up to date with modern trends.

So that on his newest strict-tempo LP for EMI *Championship Dances For The World* on Columbia, the followers of beat will find music for them included with the quickstep, the slow foxtro, the waltz, the rumba, and tango, the samba, the paso-doble – and the Viennese waltz.

With the success of the *Come Dancing* and *Radio 2 Ballroom* series, it's hardly surprising, of course, to find BBC Records well represented in this particular market too.

The orchestras of both Sydney Thompson and Bryan Smith also feature prominently in their catalogue, and the next week or two will see the release of an LP to coincide with a new BBC-TV series called *Step This Way*. Introduced by Peggy Spencer, it will teach disco, rock 'n' roll, cha-cha-cha and Latin-American – and the quickstep and slow foxtro.

So eager, young would-be dancers sorting out the intricacies of disco beat and rock 'n' roll are suddenly going to discover there are other dances around in which a feller actually gets to hold the girl (an arrangement with decided advantages which some of us older ballroom campaigners cottoned on to years ago).



**BALLROOM CHAMPION** Bill Irvine with Orchestra leader Bryan Smith – a winning partnership on record too.

# As advertised on BBC

It's not surprising that BBC Ballroom music is so popular. Considering the huge following for 'commercials' like 'Come Dancing' and 'Radio 2 at the Festival Ballroom'.

These, our latest offerings, feature an attractive selection of dance tempos. So your customers can quickstep to 'Chinatown' or tango to the 'Isle of Capri'.

However, the appeal of BBC Ballroom music isn't limited to people who wear numbers on their backs. They're just as popular with those who only waltz into record stores.

**BBC records & tapes**

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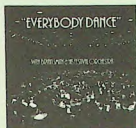


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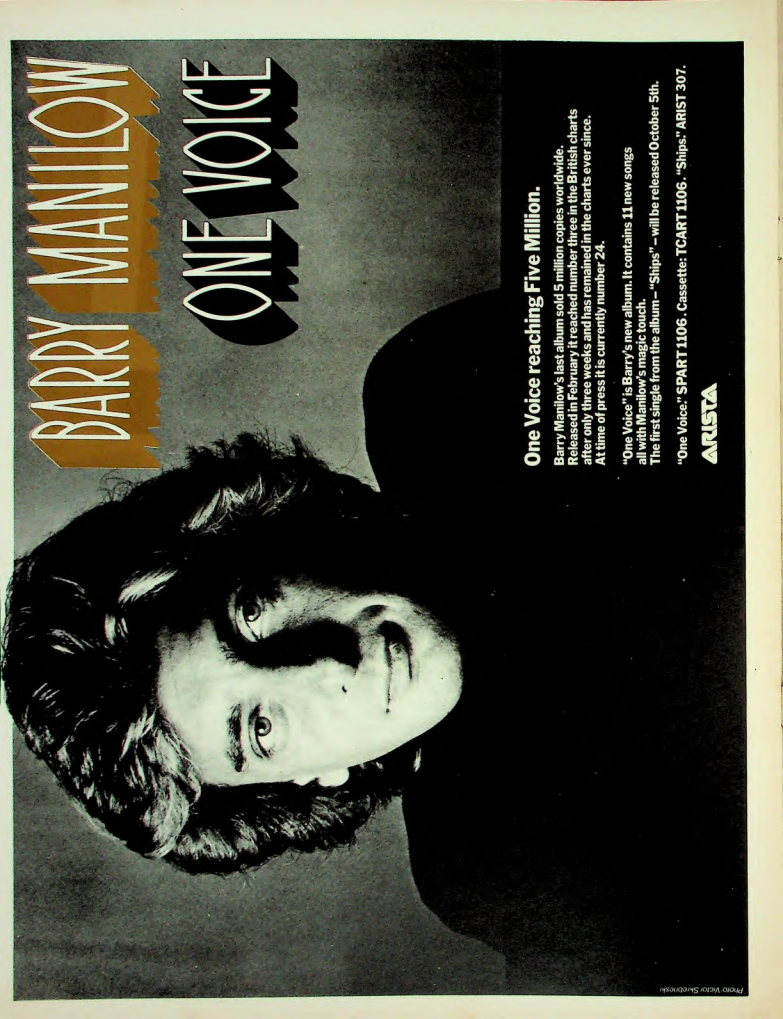
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A black and white portrait of Barry Manilow, looking slightly to the right with a subtle smile. He has dark, wavy hair and is wearing a dark jacket. The background is a dark, textured grey.

# BARRY MANILOW ONE VOICE

## One Voice reaching Five Million.

Barry Manilow's last album sold 5 million copies worldwide. Released in February, it reached number three in the British charts after only three weeks and has remained in the charts ever since. At time of press it is currently number 24.

"One Voice" is Barry's new album. It contains 11 new songs all with Manilow's magic touch.

The first single from the album - "Ships" - will be released October 5th.

"One Voice." SPART 1106. Cassette: TCART 1106. "Ships." ARIST 307.

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