

deejay

and Radio Monthly

No.1 October 1972

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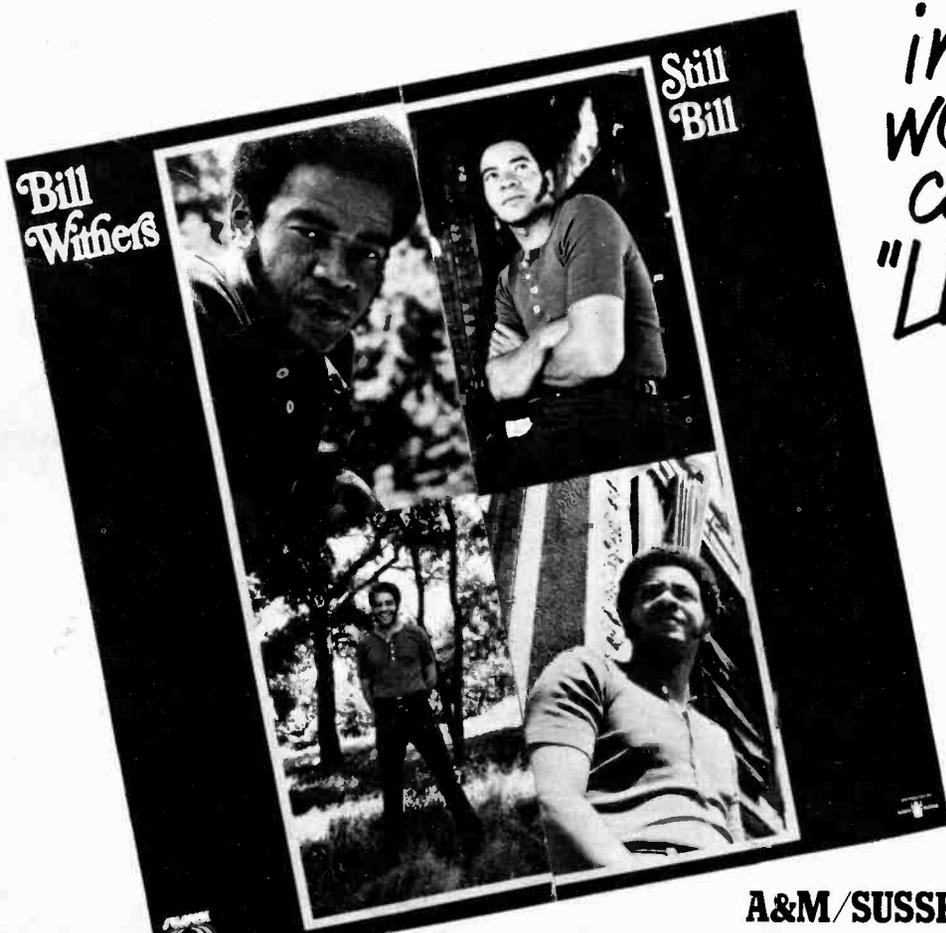
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Inside
D.L.T.
Tony Brandon
Paul Burnett
Bob Harris
Win a weekend in
Luxembourg FREE
Disco Equipment, Record Reviews, etc.

**One of those rare albums
that makes that
over-worked word: "soul"
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chart buster
"LEAN ON
ME"*



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editorial

Hello, and a very warm welcome to this first issue of our brand new exciting magazine "DEE JAY AND RADIO MONTHLY". We hope you like what you see.

As the name of the magazine implies "DEE JAY AND RADIO MONTHLY" has two main aims. Firstly to feature information and articles about the men who play the records – the DJs themselves. Secondly to keep YOU the readers up to date with the latest news and developments on the radio and TV scenes – and here we will be paying particular attention to the new commercial radio stations.

"DEE JAY AND RADIO MONTHLY" intends to cover all stations from the BBC from 208 to RNI to the local stations . . . and eventually to include information on the top US Radio stations.

In addition "DEE JAY AND RADIO MONTHLY" will cover the world of the mobile discotheque DJ – with suggested disco-pick singles, equipment reviews, etc.

"DEE JAY AND RADIO MONTHLY" will also include pages of record reviews (some by the DJs themselves), the latest British and American charts, competitions plus a whole host of exciting ideas which we have lined up for YOU the reader. If you have any suggestions or comments to make – please write to us.

Remember "DEE JAY AND RADIO MONTHLY" aims to cover the whole radio and DJ scenes!

So read on, and see you all next month.

**BEN CREE
PUBLISHER.**

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contents

page	page
4 news and views	26 Disco Equipment – Karl Dallas
6 DAVE LEE TRAVIS	28 BBC Radio London
10 BOB HARRIS	30 sounds on stage – mary wells
12 TONY BRANDON	32 beatwave – free radio pages
16 Roger Squire Studio	34 dee jay sounds of the month – album reviews
18 Luxembourg COMPETITION	38 "record world" US charts
20 Picks of the Month – NOEL EDMONDS	39 Radio Luxembourg charts
23 PAUL BURNETT	

radio one is five!!

Saturday September 30 is the fifth birthday of Radio One, and the BBC are making many special plans to celebrate the occasion. In a special two hour programme on the Saturday afternoon, Tony Blackburn, whose voice opened the service five years ago, will present a history of the network with special interviews.

There is also to be a special listeners competition, in which they will be invited to write new lyrics for the recent Ray Stevens hit "Turn Your Radio On". A "choir"?? of 10 DJs will record the winning entry on a special flexi-disc, and this will be given to the writer.

It will also be used as prizes in the Great Radio One Balloon Race.

On the previous day, Friday September 29, Dave Lee Travis will introduce the race from the roof of Broadcasting House. Here the DJs will release 1,000 helium filled balloons with cards addressed to themselves. Anybody who finds a card and sends it in to the DJ concerned will automatically get their request played and receive a copy of the special DJ record. Plans are also possibly being made for the person who finds the balloon which has travelled the furthest distance to be given a ride in a hot-air balloon.

no more jy songs!

DJ Jimmy Young has been asked by the BBC to stop bursting into song on his daily Radio One show - and many housewives are furious. The BBC don't feel that his light "middle of the road" songs fit in with the current style of Radio One, and so following what Douglas Muggerridge, Controller of Radios One and Two, calls "amicable discussions" Jim will drop the songs from his show from the end of this month. And those cross housewives? - well DJ & RM understands that Jim is planning a concert tour with "Unchained Melody" and the lot.

malcolm roberts to host european tv show

Singer Malcolm Roberts has been chosen by BBC TV's Head of Light Entertainment, Bill Cotton, to host a special show of pop music by performers who appeared at the recent Knokke Song Festival.

radio one club returns

The return of this successful show in a new form at a new time. Touring the country as before the new series will be presented by four of Radio One's top DJs. Rosko on Monday, Noel Edmonds on Tuesday, Stuart Henry on Wednesday and Ed Stewart on Thursday.

The show will be broadcast where possible from existing communities, and the intention is to involve and project the activities of young people all over the country. Tickets for the shows will normally only be available to members of the clubs, societies and so on that the show visits. Although there will be occasional special bumper editions where all comers will be welcome.

The BBC expect each night to develop its own character based on the DJ's style. Rosko's Monday show will be a discotheque presentation. Noel on Tuesday will mainly visit youth clubs and similar organisations. Stuart's show on Wednesday will be very much campus-orientated and on Thursday with Ed the emphasis will be on schools and groups of younger people.

dave christian to leave 208

Radio Luxembourg have announced that DJ Dave Christian is no longer broadcasting with the station, and that he has now returned to London.

Plans were recently announced by Radio Luxembourg for the formation of a radio production unit available to commercial radio advertisers. It is intended that Dave Christian shall be part of this new venture.

new shows and other changes for radio 2

In order to achieve a smoother flow of programmes on Radio Two, now designed to be radio's "middle of the road" network - Pause for Thought, Morning Story and Waggoner's Walk will all move inside the DJs programmes - but will still be heard at fixed times. The Early Show, to be presented on alternate months by Pete Brady and Tom Edwards, will include Pause for Thought at 6.15 am, and this will be repeated in the Terry Wogan Show (7.0 to 9.0 am) at 8.45 am. Pete Murray's programme "Open House" is extended by one hour and will run until midday. It will now also include Waggoner's Walk at 10.30 am. Today's Story will be in Tony Brandon's show at 1.15 pm and Waggoner's Walk will be repeated in John Dunn's show at 4.15 pm. John's show is also extended up to 5.0 pm.

From 5.0 to 6.50 pm each day there is a brand new show hosted by popular radio personality Teddy Johnson.

Other new shows include a two hour show with Charlie Chester on Sunday afternoons (4.0 to 6.0 pm) and a show designed to highlight new talent and songs introduced by Jackie Rae called "Written in Britain".

more changes at r.n.i.

In the latest personnel change affecting the English service of RNI, Paul May has left and Dave Rodgers has re-joined. The team now comprises Dave, Rob Eden, Tony Allan, Brian McKenzie, and Arnold Layne.

medium wave for local radio

In addition to the medium wave band frequencies announced recently for the BBC local radio stations, it has now been decided, following months of negotiations between the BBC and the IBA, that the first commercial radio stations will also have the use of two medium wave frequencies.

They will share 194m with the BBC and have exclusive use of 261m, which will, therefore, probably be used as the frequency for the first stations in London, Birmingham, Glasgow, Manchester, Plymouth and Teesside.

One of the major problems now facing the commercial stations seems to be finding the correct sites to build their transmitters - and this may now hold up the first stations until Spring 1974.

stereo comes to radio 2

From September 30 stereo broadcasts will be heard on Radio Two. At first about 45% of the programmes will be in Stereo, increasing to 50% by mid-October, the official opening of stereo broadcasts, and it is expected to reach 67½% by February 1973.

At first the broadcasts will cover London, the South Coast and the South East, but it will be extended to the Midlands by the end of the year. April 1973 will see it in the North - but Scotland, Wales and the West will have to wait until 1974.

These broadcasts will largely be during the evenings and at weekends, although parts of the current daily "strip" shows will be in stereo.

208 tamla nights go down a bomb!

The recently started Radio Luxembourg/Top Rank Tamla Disco nights got off to a fantastic start with the first two sessions at Doncaster and Reading. In each case the attendance at these locations was almost trebled. "It's fantastic", said 208 Press Officer Jimmy Parsons, "it's almost reaching the heights of Beatlemania with screaming young ladies mobbing the DJs".

These shows will be continuing right through to the New Year (see full page advertisement in this issue of DJ & RM) and at each location records, pictures, etc of the various Tamla artists will be given away.

autumn changes for radio one

Autumn changes to programmes on Radio One bring a new chart show with a new dee-jay, the return of "Radio One Club" and some changes to "Sounds of the Seventies". Tom Browne is the new presenter of the "Solid Gold Sixty" (which replaces "Pick of the Pops") from 4-7 pm *Sundays*.

From October, all the "Sounds of the Seventies" can be heard in stereo in certain areas, and there's a new show on Friday produced particularly with stereo listeners in mind. Titled "Sequence" it will be a programme of almost non-stop music with minimum presentation. For the rest of the week, BOB HARRIS continues with his Monday programme, JOHN PEEL with "Top Gear" on Tuesdays but now also with the THURSDAY programme, and Wednesday's review show will now be introduced by ANNE NIGHTINGALE and ALAN BLACK.

Radio One Club also returns in the Autumn (see separate story for more details).

Friday afternoon sees Rosko's "Round Table" programme extended by one hour, running from 5-7 pm on that evening.

A new half-hour folk-pop programme begins on Sunday evenings at 7 pm. Titled "Sounds on Sunday" the series will each week feature a top performer or group from the pop and folk areas. It is hoped that artists such as Tom Paxton, Gordon Lightfoot, and Ralph McTell will take part.

new programme - new dj

Twenty-six year old Tom Browne from Lymington, Hampshire is given star billing on BBC Radio One, when he hosts the brand new three-hour all-record show "Solid Gold Sixty" on Sunday afternoons. Tom has been broadcasting regularly on Danish Radio since 1965, presenting a pop news programme about the London scene.

The programme will present each week sixty of the top singles currently being featured on Radio One, including the pick of the new releases and "chart bound" records. The last hour will highlight the Top Twenty, and will also be broadcast on Radio Two.

Says Tom, "I am obviously apprehensive about stepping into the big shoes of Big Al, who has presented "Pick of the Pops" for the past ten years, but I am very excited about the prospect."

parkinson to host "open house"

Top television personality Michael Parkinson is turning DJ on Radio Two.

He is taking over the popular Radio Two show "Open House" while host Pete Murray is on holiday.

The BBC are hoping that he will be able to get some really big-name guests for the show which they are hoping will become "a kind of radio version, with discs, of his popular TV show."

savile in safety series

DJ Jimmy Savile turns up in the most unexpected places. Recently he has been seen in a series of TV commercials designed to increase the number of people who wear their car seat belts. Jimmy is seen talking to crash victims in hospital, and each interview closes with him urging viewers to wear their seat belts.

fourth grand prix for radio luxembourg

The fourth annual Grand Prix for record producers will be held by Radio Luxembourg on October 19 in Luxembourg. The competition is open to record producers from Great Britain, Germany, France, Holland and Luxembourg. Each country submits three record productions as their entries, and all the European services of Radio Luxembourg International will promote the event, which will also receive television coverage throughout Europe.

At the same time the British Service of Radio Luxembourg will announce its Artists Of The Year.

the return of "children's hour"

After an absence of almost eight years "Children's Hour" is to return to BBC Radio. September 30 sees the first of the new programmes go out on Radio Four. The programme, which will go out from 4 to 5 pm each Saturday, will be introduced by John Dunn, and will be called "4th Dimension". There will also be a quiz game chaired by DJ Tony Blackburn, and the whole idea will be to make a children's programme designed for the 70's.

dj world record goes again

The world DJ record for non-stop record playing has been shattered yet again. Playing at the St. Mildred's Disco, Westgate-on-Sea, Kent, 22 year old DJ Malcolm "Bromo" Bromfield of Markyate, Herts set up a new record of nine days.

pop quiz for 1 and 2

Pete Murray, Tony Blackburn and Terry Wogan are set to host a new weekly radio pop quiz. The programme "Pop Score" will start in November and will go out on Radios One and Two on Wednesday nights at 8.0 pm.

rosko on the road

The ever popular Rosko Road Show now has three weekly residencies. You can find him at Nero's Club, Ramsgate every Tuesday, The Chelsea Village, Bournemouth every Wednesday and at The Mistrale Club, Beckenham every Friday.

cliff for eurovision

The BBC have chosen Cliff Richard to represent Great Britain in next year's Eurovision Song Contest. Last time he appeared, in 1968, Cliff came second with the song "Congratulations". Once again it is likely that the song will be chosen during his winter TV series.

**kid jensen
rosko
terry wogan
all in next month's
DEE JAY &
RADIO MONTHLY**

"Let's not forget the pirates were directly responsible for Radio One"

..... says

Dave Lee Travis

Dave Lee Travis, better known to his many fans as DLT or "the hairy monster from 200 miles up the M1", had just completed his daily Radio One programme when I joined him in the BBC studios at Broadcasting House. As he tidied up the remaining records, listeners requests and jingle cartridges he joked with Johnnie Walker in the next studio, who by now was some three or four minutes into his programme, and with the BBC cleaners who had already arrived to prepare the studio for its next occupant - Alan Freeman.

Cleaning up over, Dave and I adjourned to a nearby BBC office where I asked him how he came to get involved in the world of disc-jockeying.

"I really started my career in the Oasis Club in Manchester about 9 or 10 years ago. I used to go to the club at lunchtime - they had a two hour record session for about a tanner - and they had an automatic record player. They just used to put about 10 records on and just let them plop off - no super double turntables in those days, lad!

"At first I just used to help choose the records and refill the player, then after about a month of getting to know everyone I used to do a bit of chat as well. It seemed to go down very well and the owner offered me a night a week at something like thirty bob - that was for a whole night's work, not just filling in between groups! I then turned

professional for twelve and a half quid a week at the Mecca in Burnley."

How did Dave make the important breakthrough from the ballrooms to radio?

"Really the turning point came about when I joined Radio Caroline. Somebody had mentioned my name to Bill Hurn, Caroline's programme controller, and I arranged to go down and see him. When I arrived the first thing that greeted me was a shelf unit against the wall with hundreds and hundreds of tapes from would-be disc jockeys. Well we chatted for a while and then he said 'fine, if you do a tape and send it in we'll let you know.' I suppose I saw red and was a bit cheeky, but I couldn't stand that old 'don't call us we'll call you' routine. So I asked to go down stairs to his studio and do a tape there and then so that he could tell me on the spot if I was any good or not. So we made a tape and half an hour later he said I could start on the ship the following Monday!"

So followed a period on board the so called "pirate" stations - and here Dave achieved some distinction by broadcasting on both Caroline South and North - the move following what he called a "personal difference of opinion with the management of Caroline South". Here he broadcast alongside such people as Johnnie Walker, Roger "Twiggy" Day, Robbie Dale, Rosko, Tom Lodge, Bob Stewart and Tony Prince, and gained as he put it



"immeasurable experience". He stayed on Caroline North until "the chop came", and still remembers the final moments.

"It was all very sad. We sailed out off on the tender wearing black arm bands and there was a tremendous welcome for us at the quayside when we arrived at the Isle of Man - quite incredible, thousands of people had just turned up to see us coming off the boat! There's no question as far as I'm concerned, the pirate ships are now a part of history, I mean in years to come the struggle for a better radio system in England will be seen to have been fought by the pirates, and it won't be forgotten. In future generations it will all be remembered as a very historical event - let's not forget it was directly responsible for the creation of Radio One.

"I mean you've got to own up - I'm not trying to butter anybody up - the BBC is the finest broadcasting system in

the world. I've heard broadcasting in a lot of countries, and without a doubt the BBC is best. Yet it had taken them all that time to realise that things were wrong. At first they shunned the pirates, and said what a joke all these people sitting out there on boats outside the three mile limit. But those ships were doing something concrete for a gap that needed to be filled in English entertainment. There was no real pop radio as such and let's face it for a few little ships to make an organisation like the BBC sit up and change their ways, it's fantastic".

When the Marine Offences Act finally scuttled the pirates Dave at first did not join the long queue of hopeful DJs knocking on the doors of the BBC. He did however go and see one of the BBC producers in his home town of Manchester - John Wilcox.

"I called in to see him and said 'look I've got about 2½ years experience on the

ships, I know that I've still got a lot to learn, but if there's ever an opportunity in this neck of the woods, if you'll bear me in mind then I'll be very grateful' and left it at that."

Opportunity did knock, as they say, for DLT and only some two weeks later John phoned to say that Ray Moore was leaving "Pop North" to go down to London, and would Dave like to come in and try for the show.

"As it turned out I got involved and after a couple of weeks it developed into the best show I'd ever done. We had the whole team, Bernard Herman and the NDO, a bunch of singers, guest groups and those Manchester audiences. It just took off and I think it was one of the best lunch-time radio shows of the period. It then developed into the Radio One Club – and I was chosen as one of the first five DJs to start Radio One Club. I kept on that until they gave me my own show on Sunday mornings and then moved onto my present daily show."

Dave is like most of the BBC DJs looking forward to the competition of

commercial radio, but does not want it to develop along what he terms 'the mindless programme' lines of US radio.

"I've had a couple of Americans here that have seen me working, and the first thing they have said is 'Gee, how d'ya get away with so much talking?' We can talk, because our audiences are more used to a friendly type of disc jockey who talks to them personally. In the States you've got car radios with FM that can pick up between 13 or 14 stations, so if they press a button and someone happens to be talking or doing a commercial they'll press the next one and they'll press, press, press until they hit a sound that they like. As long as commercial radio is recognised for what it is and what it's trying to do and doesn't become a complete bore than that's alright.

"As I say, I think the BBC is the best in the world – still, even though that's true, commercial radio is going to be a very important thing. It's going to shake up the BBC and a lot of other people as much as the pirates shook them up in the early years, and that can't be

a bad thing surely!"

One often wonders what types of music a disc jockey likes to listen to when he's not working. Dave confessed to being something of a romantic, who likes opera, classical music, easy listening 'middle of the road' music . . . and of course pop.

"I'm not one of those people that sits in the studio and suffers all the records I play on the programme, and then says 'thank god when it's all over, I don't have to listen to anymore of that rubbish'. I really do like pop music as well, especially when you're getting things like Roberta Flack and Donny Hathaway "Where Is The Love" in the charts.

There are so many good pieces of music in the charts now, and I think we're getting back to the more melodic stages."

We then talked about the so called violent contents of Alice Cooper's "School's Out" and I asked Dave his reaction to Mary Whitehouse sending the record to the Director of Public Prosecutions because of the violence-influencing trend of the lyrics.

"Who remembers the lyrics. I mean lets face it nowadays, how many people listen to the full lyrics. I bet 80% of the people that have got that record have never really sussed out the whole of the lyrics."

"commercial radio is going to shake up the BBC"



By now we were well into the violence thing and it became clear that here was a subject that Dave held very strong feelings on.

"I'm not really with violence on the screen or anything like that. But I do feel that live violence should be shown. There is a situation in Northern Ireland where people are getting killed and it's getting a bit ridiculous. I don't know who's right, I wouldn't like to hazard a guess, but the fact is people are getting killed and that's what matters. After you've seen violence for a while, you get used to it, and that's the sad thing, when it doesn't matter anymore when you see somebody with blood pouring out of them. On the TV News recently they had a news item showing the aftermath of a gunfight and a

body being picked up and loaded into a wagon – and it came as a real shock to me. I can't explain why. It's the same with traffic accidents. I mean, the one thing in life that I consider to be a dangerous hobby is driving – I'm always telling people on my programme not to be stupid and to take their foot off the accelerator. I think if somebody is guilty of driving stupidly and endangering life then they should be taken into a room for two hours and shown films of actual accidents, and even possibly the bodies in the morgue – perhaps that the only things that will stop them."

Dave himself drives a large American Cadillac and is sometimes taken to task for this.

"People say to me why do you want a bloody great

yank like that? Well that can be answered in a nutshell – it's got a big engine that can take all the motorway travel without even breathing, and it's very safe. I know when I put my foot down it'll stop, there's no question, and that is really what it's all about – safety!"

Finally I asked Dave about his plans for the future.

"TV, I think. I reckon I'm pretty natural for TV. I did 2½ years on the big German TV Show "Beat Club" which was very valuable experience to me. So far I've done nothing really to speak of in this country. The most recent one I've done, which was really tremendous for me and I enjoyed immensely, was the Second Generation show on London Weekend – where they featured one disc

jockey each week. They really let me do my own thing, which involved a couple of jokes, having a dance with one of the girls and singing rock 'n roll. I was really in my element there and I thoroughly enjoyed it and what's more important it was well accepted by a lot of people".

Dave would like to get together a new programme, possibly pop oriented, something completely new, and I left him mulling over the ideas in his head.

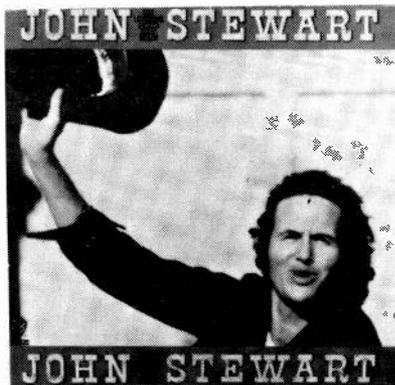
Somehow if Dave tackles this idea with the positive and sometimes cheeky approach which have taken him to where he is today I don't think it will be all that long before we see a lot more of DLT on TV!

ben cree

D.L.T. with his "bloody great yank"!



JOHN STEWART RIDES AGAIN



on his latest album 'The Lonesome Picker Rides Again'



it all started with "Diana"

for D.J. Bob Harris anyway

One could say that Bob Harris was always destined to become a disc jockey – even at the tender age of 15 he had amassed a collection of over 800 singles. What prompted this interest in records at such an early age to that extent?

"Diana! I remember it very vividly. I was on holiday in Cromer with my parents and I passed this jukebox, which was playing Paul Anka's record of 'Diana'. I was knocked out with that record and it decided me that eventually I'd get involved with the music business."

And so it became Bob's dream, but as he says "when you live in a town like Northampton and your dad's a policeman – its a fantasy thing rather like saying I'd like to be George Best. Or at least it was for me, the idea of getting into radio was far removed from the rounds of reality."

Bob had been born in Northampton on April 11, 1946, and he lived there until he was 20. He attended Trinity High School where he became something of a rugby football fiend, and did, in fact, play regularly for the Midland Counties team. At the age of 17½ he left school and somewhat naturally, bearing in mind his father's occupation, joined the police cadets. He stayed on until he had finished his agreement with them – but left the minute he reached his 19th birthday!

Apart from his long-held musical dreams Bob's other main interest lay in journalism – and he had for some time nursed another secret ambition to start his own magazine.

"I had some aptitude for writing and I began helping with a magazine called *Circuit* which was operating in London. In 1966 I moved to London to get involved with the distribution of *Circuit* and then I met a guy called Tony Elliot who was editor of *Unit*, the magazine of Keele University."

Tony asked Bob to take over the London distribution

small, and not only did Bob have to find a job – at "The London Art Book Shop" – but he was also forced to sell vast quantities of his prized collection of records.

"I worked at the 'London Art Book Shop' for a time because they were involved in the same kind of magazines that I'd decided I was going to be doing and it seemed a fairly logical place to get

magazine began to take over and as Bob says "I realised I was getting less personal freedom than I had before, so I decided the best thing to do was leave.

"So I left *Time Out* exactly a year after it had started with absolutely no idea of what I was going to do. I was very lucky, because I happened to speak to a guy who was at the Royal College



of *Unit* and also to write occasional articles. The second interview Bob did for *Unit* was with disc jockey John Peel, whose show Bob had admired for some time – and this was, in fact, the start of a long friendship.

However the amount of money one can earn from the distribution of basically college magazines was pretty

more experience."

After about a year Tony Elliot came up with the idea of a one-off tourist guide to London – and this was the start of *Time Out*. Eventually Bob left the book shop and joined the magazine as co-editor. At first he was extremely happy running the music section, then the political mood of the

of Art who told me they were looking for someone to come in and play records at an experimental evening they were planning – with the presenter himself deciding exactly how he wanted to do it. I had what is now a very contrived idea of developing a theme through the music, say 'the individual search for identity' – you can choose

an enormous number of records which deal with this point, 'America' by Simon and Garfunkel, George Harrison's music, etc. So I did a 2½ hour programme starting a particular theme, developing it and arriving at some kind of conclusion at which point it was thrown open for general discussion."

Thus for the very first time Bob was involved in playing records for other people, as opposed to listening to them for his own pleasure. They did not continue, however, because after the first two shows all the equipment was unfortunately stolen.

"It did, however, enough to catch the interest of Jeff Griffin of the BBC", says Bob, "and about four months later when I was interviewing him for an article on Radio One I was writing for *Friends* magazine he remembered this thing at the Royal College, talked to me about it and asked me to do a pilot show for Radio Three."

What was included in that early Bob Harris pilot tape?

"I took the list of records and ran with Jeff through the way that I'd presented them – so in fact the pilot I did was based on the programme that I'd done at the College. We directed it at Radio Three initially because Jeff thought it might be a little heavy going for Radio One – but in fact they were at that time already running a pop music series, and they never run two simultaneously. So Jeff re-directed it to Radio One – not as a programme idea, but as an illustration of what I could do."

The BBC obviously liked what they heard and Bob was offered holiday relief on John Peel's shows at the end of August and early September, 1970. Ten days after the end of the last programme David Symonds left the BBC and Bob was offered "The Monday Programme".

"People talk about the BBC being very closed, being very hard to break into – well I suppose it is, but I'm there and am one of the few Radio One DJs who have not had broadcasting experience. I came through that way, so there is no reason why other people can't do the same, providing, of course, that they have something original to offer."

Bearing in mind the somewhat complex nature of the BBC radio studio equipment, how did Bob get on with it on that first broadcast?

"Well, once I realised that there was a possibility of me working at the BBC, I got myself a job as a disc jockey at the Bird's Nest in Chelsea as a Top 20, jingle playing, Tony Blackburn, button pressing DJ – really a fast energy go thing! It was amazing for me because I was there in a little booth with two turntables, a little cassette playing machine – and the thing to remember is that once you have mastered cueing one and fading the other record, then a new layout shouldn't present too many problems – it will only be complicated if you make it complicated!"



By 1971 Bob had started doing the Wednesday evening review programme with Alan Black, and his Monday evening programme had been extended to two hours. He was also making regular appearances on "Rosko's Round Table".

Bob, as one would expect, has very definite views on the forthcoming advent of commercial radio.

"I think a lot of people have got disastrous misconceptions about commercial radio. I loved Radio London, I used to live with it for six or seven hours a day and I would have liked to be there, but for all that

Radio London wasn't free radio. Commercial radio can't be free radio because the two terms are contradictory. Commercial radio is controlled by people who are buying air time, at a particular time of day. If you are dictated to by the needs of sponsors, what you are primarily interested in are rating figures. I personally get all the freedom and scope that I need to express myself at the BBC, and I'm not able to work under the kind of pressure that would force me to play records that I'm not interested in playing. I'm sure that is how disc jockeys on commercial radio are going to have to operate.

"I think that when commercial radio comes in at first there will be a reaction against Radio One if the local stations are good

radio stations. I can visualise, for example if there is a commercial radio station in London doing a good programme between 10 and 12 on a Monday evening – there will be a lot of people who will listen to him in the early stages, and who will then compare the programmes and come back to mine if they want to. So I think the ratings on the BBC will automatically suffer when commercial radio comes, because of its freshness."

There are obviously many people who make frequent comparisons between Bob and John Peel. How does Bob react to these suggestions?

"The first point about John is that he made my programme possible, and I'm glad that it was him. I think everybody has to have somebody to whom they can look up to with respect, and to me since I became involved with radio that person has been John Peel. To me personally he's 'the gov'nor'. He has this unbelievable knack on the radio of actually talking to you and with you, and there is that two way communication. This is a knack which the vast majority of disc jockeys never have – one other guy who does is Terry Wogan, I think, although of course they are poles apart."

Bob is currently a great fan of Marc Bolan's music and is a little worried about the resistance that he feels people are starting to build up to his music.

"I can't believe people calling their album a bad album. It worries me, you know, when I find out that a Santana album, say, has sold a million dollars worth of copies on the day it is released. There's no critical assessment being made of that record – people are just walking into the record shop and buying it, without even hearing it. I think people's music ought to stand on the merit of the music, and if an album sells well because two million people bought the last one then I don't think that's a good criteria for judgement at all. I think, for instance, that "Exile on Main Street" is a very ordinary album.

Bob has made many live appearances at festivals and concerts and has been chosen to replace Richard Williams as host of BBC 2's TV show "The Old Grey Whistle Test" when it returns this autumn and it will also see Bob's first film appearance in the picture "Made". It was shot last year and stars among others Carol White and Roy Harper. Bob was chosen out of about thirty well known disc jockeys who auditioned for the part.

Add to that his continued "Monday Programme" in the "Sounds of the 70's" series and his regular "In Concert" shows, and you begin to see why this autumn will be a very busy one for the man for whom it all started with "Diana"!

rebel at school . . . "feed" to bruce forsyth . . . and now disc jockey that's Tony Brandon

pic jon lyons—rex features

"You know", said Tony Brandon, "if you happen to mention on the air that you've got a nasty cough, the lozenges start arriving by the next post.

"And there was the time I talked about the bare walls in the 'Bijou Basement' here at the Beeb - and in next to no time a painting turned up.

"Nice? Certainly! This wonderful sort of communication between the broadcaster and the listener is surely what radio's all about, isn't it?"

You can't argue with him. More than 4,500,000 listeners a day and several thousand letters a week are the tangible evidence that this is, indeed what broadcasting is all about.

We were talking in a basement studio at the Beeb - as the BBC is affectionately known in the trade. The studio from which the 'Tony Brandon Show' goes out on Radio 2 five days a week, Monday to Friday.

By the time the programme goes off the air at 2 pm - it starts at 11.30 am and is one of Radio 2's longest shows - the studio looks, well, sort of lived in. Empty coffee cups, empty record sleeves, full ashtrays. And in the middle of it all, loving every minute of it, Tony Brandon, one-time Carrol Levis discovery, one-time music hall trouper.

You get the feeling, rightly or wrongly, that he's still a bit bemused, even bewildered, by the tremendous success of it all. After all, an audience of 4,500,000-plus a day is a lot of people by any standards.



And all those letters and postcards. Written by the same people who voted him into the Number One position in a nationwide magazine Radio 2 disc-jockey poll only a week or so after he actually moved from Radio 1 to Radio 2.

"When it was announced that I was moving from Radio 1 to Radio 2 I think there were a lot of listeners who put enraged pen to enraged paper to protest. You can't really blame them. I suppose they thought that I would be giving them Radio 1 pop all the way.

"But it seems that I have a whole new following and I can't tell you how much I appreciate it. As I said before, it's the old communication bit. What the wireless is all about."

Of course, most deejays will tell you that there's always SOMEONE at the receiving end of a record programme who is convinced that he – or she – can do the job of putting on the records as well as the man actually doing it. In most cases, better.

It also reminds you of that hoary old gag about the disc-jockey who was asked: "Yes, but what do you do for a living?"

Tony Brandon has heard the gag before. He may have heard of it when he was queueing up outside the old Portsmouth Empire to catch the act of one of his "idols", comedy impressionist Peter Cavanagh. He may even have thought of it years later when he was doing his own comedy impressionist act, in front of a wet Monday night, first-house music hall audience of 12 people who more closely resembled a hanging jury.

Ask him about the turning point of his career and he'll start talking about London Airport – and one-paragraph story in a newspaper, concerning a couple of disc jockeys who were leaving Radio Luxembourg.

For it was in January, 1966, that Tony returned to London Airport following a trip overseas to entertain British Servicemen. While waiting for a friend to pick him up, he bought a newspaper – and read the Radio Luxembourg news item.

At precisely that moment

he began to turn his back on 12 years' hard-earned show business experience as comedy impressionist, comedian and singer in pantomime, summer season, club, concert and cabaret dates.

"I rushed home right away", says Tony, "and put together a tape of me presenting a record programme. This was on the Friday. On the Sunday I popped it through the letter box of the Luxembourg offices in Hertford Street."

A Luxembourg audition followed – and the offer of a job. But first he had to compete a second Combined Services Entertainment tour overseas but within a week or so was installed in the Grand Duchy as a "208" disc jockey. He stayed for one year – and then joined the pirate Radio London ship moored off Frinton, in Essex.

"The government sunk us in August, 1967 and, like everyone else, I was busy preparing audition tapes for the BBC."

Tony Brandon's first broadcast for the BBC was a "Midday Spin" – on November 28, 1967. Then came "Radio One Club", "Sounds Like Tony Brandon" (from January – October, 1969), and "Saturday People", which he took over from Pete Murray. He first deputised for Jimmy Young in December, 1969, and occupied the JY chair for five weeks at the beginning of 1970.

That Jimmy Young impersonation . . . well, it's a Brandonian trademark, heard more recently on London Weekend's "Who Do You Do". Tony's "Jimmy Young" linked the part of the show devoted to a sound radio tribute.

Despite his daily stint on Radio 2, Tony casts more than just a fleeting glance at the telly. He's done the usual voice-over-TV-commercials, of course.

"I would really love to do a television play, for example. It doesn't have to be a big part. I'd take a two-line part with the greatest of pleasure. It seems such a shame to waste 12 years of hard work."

A lady called Queenie Winsor was largely responsible for Tony's showbiz career. Tony had

moved with his family – his father was a Commander in the Royal Navy – to St Agnes, in Cornwall. Queenie was in charge of the entertainment at the local British Legion branch and she suggested he play the part of "Buttons" in "Cinderella". He was 15 at the time.

"I was a complete rebel at school and shortly after the panto was asked to leave. They finally had enough of my impersonations of the masters!"

The family then moved back nearer Portsmouth and Tony found a job in the projection room of the Gaumont cinema, in Southsea. Then he joined an older brother on the staff of the *Portsmouth Evening News* and worked as a cub reporter for a year.

"While I was on the newspaper I joined a local concert party and we entertained at clubs and pubs for ten bob a night. Then Carrol Levis came to Portsmouth, I auditioned for him, was invited to join his show for the week and then

went on tour with him. My act was impersonations of the radio and film stars of the day."

Some broadcasts with Levis followed – and then came National Service with the RAMC. After demobilisation in 1954 began the long haul round agent's offices in London.

"I was living in a one-room hovel in Brixton and getting nowhere fast. Davy Kaye rescued me from the dole, put me in his revue and started me off on my professional career."

Then came pantomime – and his first summer season. This was at Babbacombe, in Devon – and he was "feed" to Bruce Forsyth. Summer seasons followed in Morecambe, Clacton and Paignton. And more panto. In 1960 he got his first principal comic role in summer season at The Theatre in Filey.

Summer season followed summer season. There were Sunday concerts, one-nighters, clubs and cabaret work. Then came the offer to tour Service camps abroad.



The Brandons, Jill (she was in show business and they married in 1968), and Tony, not long ago moved into a new home in the Surrey countryside. Each working day he commutes to Waterloo, and on one day at least a week he moves quickly from the studio at Broadcasting House to another part of London to compere a BBC World Service programme which goes out far and wide and brings him in fan mail from, amongst other places, India.

He is the happy possessor of a sunny disposition. He sounds a contented man in front of the microphone. The reason is simple: he IS a contented man.

He doesn't believe in status symbols, isn't a great

one for the clubs and other trendy places. You get some idea of what he is about when he invites you to the "local" down the road for a pint. Or proudly shows you his new home – and points out the darts room!

Romping equally happily around the place are the other two Brandons, a collie called Sacha and a recently-acquired black retriever who answers to the name of Jason.

The five-day Radio 2 Brandon programme doesn't really begin and end in that basement studio at Broadcasting House.

There was a time, for instance, that Tony played a record for a lady celebrating her 110th birthday! He was so impressed that he contacted the matron of the

home where the old lady was living and asked if he could visit her. With the minimum of fuss, a large bouquet of flowers – and no publicity, of course, Tony and Jill visited this remarkable old lady. And they're still talking about it today.

And there was the letter from the mother of newly-born twin boys who proclaimed that she had been helped so much through the last and difficult stages of her pregnancy by the "Tony Brandon Show" that she was naming one boy Tony and the other Brandon.

Naturally enough, Tony was delighted. So delighted that he bought two silver eggcups and had one inscribed "Tony" and the other "Brandon". Then it

became impossible to locate the writer of the letter. More than that, there was no record in the area of the birth of twins, no such midwife as the one mentioned in the letter. The truth slowly dawned: it must have been a hoax.

"It certainly looked as though we were hoaxed" says Tony. "But I can't help feeling that perhaps the writer of the letter was someone who badly wanted children and played a game of make-believe with us. It's all really very sad."

THE SAD ONES. THE HAPPY ONES. AGAIN, WHAT RADIO IS ALL ABOUT.

**rodney
collins**

pic jon lyons—rex features





**THE  TAMLA DISCO SHOW
IS ON THE ROAD
DON'T MISS IT AT YOUR LOCAL
TOP RANK**

DATE	VENUE	DISC JOCKEY
September 26	Bristol	Tony Prince
October 17	Liverpool	Tony Prince
October 18	London Sundown Charing X Road	Tony Prince
October 24	Southampton	Paul Burnett
November 14	Croydon	Mark Wesley
November 21	Sheffield	Tony Prince
November 28	Cardiff	Kid Jensen
December 5	Swansea	Paul Burnett
December 12	Hanley	Paul Burnett
January 9	Sunderland	Mark Wesley
January 23	Plymouth	Kid Jensen
February 6	Watford	Mark Wesley
February 20	Preston	Kid Jensen



So you want to be a radio disc jockey?—well here's what you should do . . .

So you want to become a radio disc jockey? Fine, great idea – but where do you begin?

Well, you could do a lot worse than by starting at a small studio located in London's fashionable St. John's Wood area – hardly a cricket ball's throw away from Lords – at 55 Charlbert Street to be precise – home of the Roger Squire Studios.

Here in a small but neat radio-style studio many would-be radio DJs regularly attend the various Roger Squire Radio DJ courses to learn the vital studio techniques, so important if you wish to survive in the very competitive world of radio.

Discotheque DJs form the bulk of the clientel, and many find it difficult to adjust to the different style they need for good radio work. "They tend to leap up and down, shout and talk over the records too much", says Roger, "what they must learn to do is to chat as if it's in a room or down a telephone, chat personally to their listeners."

These courses are proving very popular and take three forms. Firstly there is the basic weekly course where the DJ attends for five one hour lessons over a five week period – usually on a Monday evening. Here, in conjunction with another hopeful, he learns to use the studio equipment, how to produce and script his own programmes, and included in the £25 fee (£5 per lesson) is an audition tape which he takes away with him. To make this as near to the real thing as possible the studio is equipped with a large selection of 208 and BBC jingles.

For those living further away from London there is a

special 2 day crash course held during the daytime on Mondays and Tuesdays. The basic five hour sessions are still there – two on Monday and three on Tuesday.

Finally for those who prefer it there are now solo courses, at a cost of £50 which can be arranged at times to suit the individual. "Dee Jay and Radio Monthly" will be attending one of these courses over the next few weeks – and will be reporting to you on what it's like to sit in the hot seat!

It is obvious that a great deal of time and thought as well as money (£6,000) went into the production of the

studio, and in particular to the DJs operating console. This contains three American built "instant start" broadcast turntables, two "Spotmaster" jingle machines, a control panel of six stereo faders with button starts, a main microphone for the DJ plus one for interviews, two Revox and one Ferrograph tape machines – and all in easy reach of the DJ in charge.

Behind the operating DJ, but even now well out of his way, sits the studio engineer who constantly monitors the sound levels and prepares the tapes. When early next year the studio moves to a

larger part of the building the engineer will be located in a control room separated by a glass soundproof panel.

"We see in the coming two or three years an increasing involvement in the commercial radio scene", Roger told me. "We are in constant touch with those bodies concerned with franchise applications, and have been approached by one of them, ATV, to look out for suitable talent."

On the current radio scene the studio has been responsible for helping no less than five DJs to obtain BBC radio audition passes, including Peter Powell, who



Johnnie Walker is a frequent visitor to the studio



The operating area seen from the disc jockey's seat

has already broadcast on Radio One on several Saturday afternoons.

In addition to running this studio Roger Squire has for the last 2½ years controlled a team of 15 Roger Squire Mobile Discotheques operating in the London area, and later this year is entering the disco unit manufacturing side with a new range of equipment designed by himself.

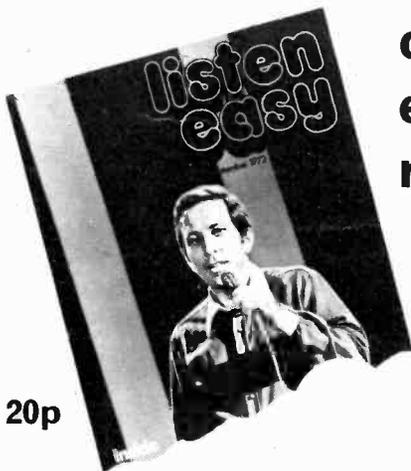
But let's return to the radio studio. Suppose you have by now decided that you would like to attend one of Roger's studio courses – what do you do?

Simply write or telephone Bill Foster, who is the studio manager, at 55, Charlbert Street, St. John's Wood, London NW8 (Telephone 01-722 8111) and Bill will send you full details. If you are not certain as to the suitability of your voice for radio, Bill will be pleased to arrange a free voice test appointment, which will also give you an opportunity to see the studio.

You now know one way of starting to take the "long and winding road" to that radio DJ's chair. Go to it!

also from b.c. enterprises . . .

**covering the world of
easy listening music
record reviews, etc**



your chance to WIN a fabulous weekend in beautiful LUXEMBOURG

The Lucky Winner, together with a friend of his or her choice, will fly to the Grand Duchy, stay in a luxury hotel for two nights, visit the studios of Radio Luxembourg and, of course, meet the disc jockeys.

How to enter



Here we see 208 DJ Mark Wesley in the Radio Luxembourg studios in Luxembourg.

Imagine that you have to choose a ½ hour record programme for Mark to play. We want you to select 10 records from the two lists below (it doesn't matter how many of the records come from which list) and place them in order on the entry form below. If you feel, for instance, that Mark would be likely to start with record A, then place the letter A opposite number 1 on the form. Remember, that what is needed is a balanced ½ hour programme.

All entries will be examined and judged by a panel of judges, comprising Mark Wesley himself, Jimmy Parsons (Press Officer - Radio Luxembourg), Ben Cree (Editor/Publisher of "Dee Jay and Radio Monthly") and one other person to be nominated at a later date. The entry, which, in the opinion of the judges, gives the most balanced and well thought out programme, will be judged the winner.

The judges decision is final, and no correspondence can be entered into. Employees of Radio Luxembourg and BC Enterprises may not enter for the competition.

**ALL ENTRIES MUST BE RECEIVED NOT LATER THAN FIRST POST ON
MONDAY, OCTOBER 16, 1972**

You may make as many entries as you wish, but each entry must be on the official "Dee Jay and Radio Monthly" entry form. The winner will be notified by post and the result will appear in the December issue of "Dee Jay and Radio Monthly".

LIST ONE

Current Chart Records

- A You Wear It Well - Rod Stewart
- B Puppy Love - Donny Osmond
- C Popcorn - Hot Butter
- D The Journey - Duncan Browne
- E Living In Harmony - Cliff Richard
- F Come On Over To My Place - The Drifters
- G School's Out - Alice Cooper
- H Run To Me - Bee Gees
- I Ain't No Sunshine - Michael Jackson
- J Seaside Shuffle - Terry Dactyl

LIST TWO

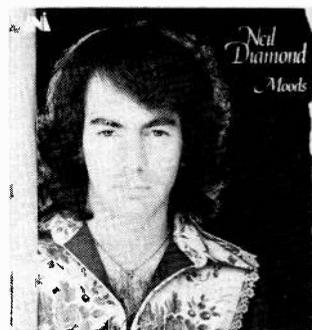
Golden Oldies

- K California Girls - The Beach Boys
- L All Shook Up - Elvis Presley
- M Honky Tonk Women - Rolling Stones
- N Poison Ivy - The Coasters
- O The Night Has a Thousand Eyes - Bobby Vee
- P Purple People Eater - Sheb Wooley
- Q ABC - Jackson 5
- R Help - The Beatles
- S Eve of Destruction - Barry McGuire
- T Light My Fire - The Doors

D.L.T.



sounds of the month



neil diamond 'moods' uni unls 128

An album, almost by definition – certainly by nature – requires a lot of otoscopic organ bashing to be appreciated and therefore I'm going to do a quick side step around the more recent material, most of which hasn't been available long

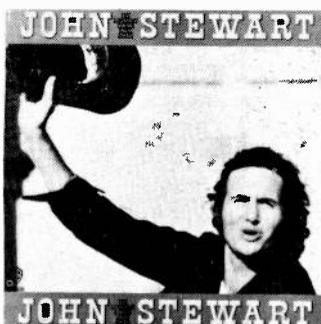
enough to mature sufficiently and pick four LP's of the last six months or so, that I consider to be very good value for a multitude of reasons.

I've chosen Neil Diamond's "Moods" (UNI UNLS 128) as my Album of the Month because I not only believe it to be his best LP to date,

but also I must confess I have been totally harnessed to the Diamond bandwagon by his excruciatingly incredible Albert Hall concerts. Apart from the critics who knock for knockings sake, most were unanimous in their praise for his stage act and his vocal charm. It is just this

charm, or charisma as some would say, that exudes from every crotchet and quaver of "Moods". From the "silly" "Porcupine Pie" to the very changing "Walk on Water" it is 100 per cent articulate, boisterous, emotional "moody" Diamond – probably one of the 70's great LP's.

next best



And while titles are being lobbed about John Stewart must be favourite for the most under-developed industrial area of pop music, accolade. "The Lonesome Picker Rides Again" (Warner Bros K46135) is solid industry – hard work to make every track different yet complimentary to its neighbours. John has been sadly neglected by his record company and at the moment a split from WEA appears to have left him in the cold. Like Diamond and the other two LP artists mentioned here, John Stewart writes his own material seldom assisted by other voices, but occasionally joined by Buffy Ford as on "Bolinas"

to very great effect. Unfortunately, his only claim to fame is a song called "Daydream Believer" once successfully mutilated by the Monkees and unless a record company grabs him soon it could be his only claim.



Mandy More on her LP "But That Is Me" (Philips 6308 109) sings like some other people breath – by that I don't mean she wheezes, it's just that Miss More's vocalising happens so naturally I could believe she sings all the time rather than talks. Her voice is child-like on occasions, very feminine on others and darn right powerful every now and then. When I played her version of the Beach Boys "God Only Knows" on my

Sunday programme, a great batch of angry letters claimed she wrecked a great song, however most of those writers have corresponded again and confessed she does have a style of her own and maybe the condemnation was a trifle hasty. Mandy More is very much like that, she needs a sympathetic ear for her totally unique approach to very good music.



My final LP pick is Harry Chapin's "Heads and Tales" (Elektra's K42107). It's a rather doomy record in some ways – I suspect Mr Chapin probably has a rather unhappy private life and divorce seems to figure in his songs quite a bit. However, he writes songs

that his voice suit perfectly, and unlike many of our British artists knows exactly what sort of material his vocal talents suit best. My personal favourites on his LP are the 7.30 minutes "Dogtown" and the almost equally long "Taxi", a clever story of how a cabbie accidentally meets his ex-wife again. And that sums up Harry Chapin – a clever writer, a clever singer but admittedly an acquired taste.

Oh, by the way, I'd also recommend the new Cat Stevens LP which I would have had as my No 1 choice but the release date is still in the balance as I write, and don't forget to watch out for new Linidiscs and Elton John LP's, not to mention Lesley Duncan – by jove these are good days for albums!

a b.c.
enterprises
publication

sounds of the month

singles of the month

1. *Mike Hugg* – “Blue Suede Shoes Again” – a strange record in the sense that I find it instantly forgettable, but long to hear it again. Either I’m going mad or this is a great record. I pray the latter.
2. *Duncan Browne* – “Journey”. I’ve played it so much on *Sunday* mornings, that regretfully I’ve become a little numb to its hit qualities. It’s very well produced with some nice guitar intricacies and is a great “trailer” for Mr Browne’s forthcoming album.
3. *Kenny Loggins and Jim Messina* – “Danny’s Song” – this has been out as a single before, without success, and can be found as one of many very enjoyable tracks on Loggins and Messina’s “Sit In” LP. It’s possibly too beautiful for chart success but worthy of more Radio One exposure.
4. *America* – “I Need You/Riverside” – there’s a bit of RG Bary going between record companies over America and this is not a too clever release of two tracks from America’s first LP. I maintain it’s not clever because America should be seen to be doing new things, but these happen to be my favourite tracks on the LP so I’d rate it as good value release.
5. *Rod Stewart* – “You wear it well” – I’m still unable to fully come to terms with the Faces success and why it’s happened but that’s undoubtedly my loss and their gain. However, this has to be one of the best singles of the year.
6. *Elton John* – “Honky Cat” – a good value release from DJM with two tracks previously deleted backing up one of the best tracks from the Honky Chateau LP. It took me a long time to come to terms with Elton John’s meteoric rise and over publicity but I’m right with him now and loving most if not all, he does. This is perhaps not another “Rocket Man” but close, very close.
7. *Layla* – “Derek and The Dominoes” – My Beeb producer Tim Blackmore oozed all over the floor whilst extolling the virtues of this record, and it left me cold. However, 200 “oozes” later and a couple of plays I’m hooked – let’s have some more releases from Eric Clapton and Co.
8. *Mott The Hoople* – have really arrived chart-wise but I’d choose this single “All the Young Dudes” for its very Bowie-ish nature. Hoople are not that original, Bowie is – and he makes his record one of the best of the year. And that’s it – can’t find another recent single that I’d lend my accolades to at the moment, Cat Stevens has a goodie up his sleeve and Neil Diamond’s is not bad but not the best track to release from “Moods”. I still consider ’72 to be the year of the LP so I’ll keep revolving at 33 every Sunday morning – see ya!

this month’s selection made by Radio One’s Noel Edmonds



next month another top
dj makes his choice

THE
2008
TEAM





"I probably have the honour of being the only DJ to throw up halfway through a commercial . . ."

paul burnett talking to dee jay's editor ben cree about life on Radios 270 and 208

Popular 208 DJ Paul Burnett joined Radio Luxembourg in October 1967, making him the longest serving member of the current team. He still remembers the date . . . October 26 . . . when on "the most fantastic day of my life" he drove from Ostend through to the Grand Duchy. But Paul's involvement in the radio scene goes back much further, and with show business even further than that. Let Paul take up the story . . .

"My parents at one time were a theatrical double act – my father was a pianist and my mother a singer, and during my early years we lived in a caravan. I went to about 12 different schools because my father worked summer seasons, and even when my mother retired he still carried on as a band pianist – so about every six months or so I would change schools.

"Then for a few years, after my parents were divorced, I had nothing really to do with show business, until I took up radio as a hobby when I was in the RAF.

"I was stationed out in Aden where there was a fully fledged radio station, with commercials and everything but regarded as a recreation facility for the lads, and after I'd finished my duties as an equipment

clerk I'd go down to the station in the evening. We'd work all the hours God sends, but we really enjoyed it.

How did you make the change from forces radio to, I believe, one of the pirate stations?

"When I came back from Aden I was stationed in the North of England. I really wanted to keep up what I'd started so I immediately approached Radio Caroline. They were encouraging but had no vacancies, so for a time I worked in the Top

Rank Discotheque in Darlington, which was just down the road from where I was stationed. While I was working there one evening somebody came up to me and asked if I would be interested in working on a new pirate ship which was to start off the Yorkshire coast. Of course I said yes, and that was Radio 270 – which I auditioned for and was offered the job. So to get out of the Forces, because I had signed on for five years and still had some six months to serve, I borrowed £125 from my mother, and that's

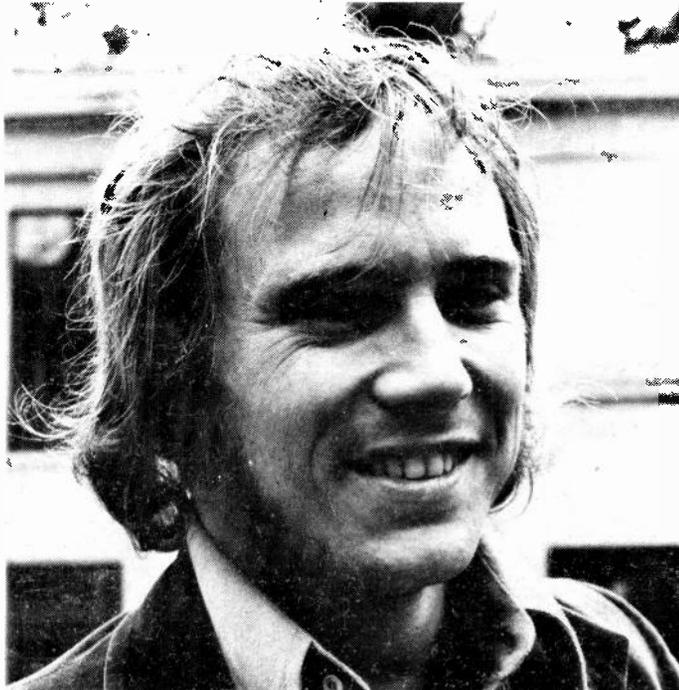
the best money I've ever spent!

Tell us a little about Radio 270.

"I don't think there was ever another ship like 270. She was definitely the most piratical. You see we had a sail at the back of the boat – I don't think it ever served any real purpose but it looked good. We always figured on painting a skull and crossbones on it, but we were told that if we did the Royal Navy would shoot us out of the water – so we scrapped the idea.

"I remember we were due to go on the air at midday on 1 April. They had a big reception at one of Scarborough's top hotels, with all the directors of the company with radio sets around the room together with the press. Unfortunately, someone had forgotten to put in the crystal, the heart of any transmitter, and, of course, we had no way of telling them on shore. So there they all were desperately searching round the dial for 270 metres . . . and getting nothing! Everybody thought it was a very bad taste April Fool's Day joke – wasting their time.

"In fact it was June before we finally got on the air – because we had so many setbacks. Even the mast blew down – it was



higher (154ft) than the boat was long (139ft) and two thirds of it snapped off in a very heavy gale.

Did you have any problems such as sea sickness out there in the North Sea?

"I was the worst seaman in the world, I was ill every day – in fact I probably have the honour of being the only DJ to throw up halfway through a commercial. It was for a supermarket who had a special offer on for Danish Bacon of something very similar, and I had to describe how beautifully juicy and lean this bacon was. I didn't have time to reach for the cough button, and I threw up right in the middle of the commercial. I don't know how the supermarket people felt, but I bet it got lots of attention!

"Mark Wesley was out there with me for a time, only about a month or so and then I left to join Manx Radio. That came about because my agent knew I was very anxious to make a move – one could see the writing on the wall

as far as the pirate stations were concerned. I know that this sounds like a rat leaving a sinking ship, and I know that a lot of pirate radio fans thought of it that way when DJs did this – but I didn't want to be around in September when there would be so many DJs chasing only a few jobs. I wanted desperately to stay in the business, and I didn't want to end up like a lot of them did with great experience and everything thrown away. It doesn't take long once you're out of the business to be forgotten and lose what ever it is you've gained. So I took about a £10 cut in pay and joined Manx Radio.

Was it very different working for Manx Radio?

"This period really gave me a lot of experience, because this was real local commercial radio . . . where you do everything. I really feel that a lot of guys who are sitting around waiting for the new local commercial stations don't really have an inkling of what real local radio is all

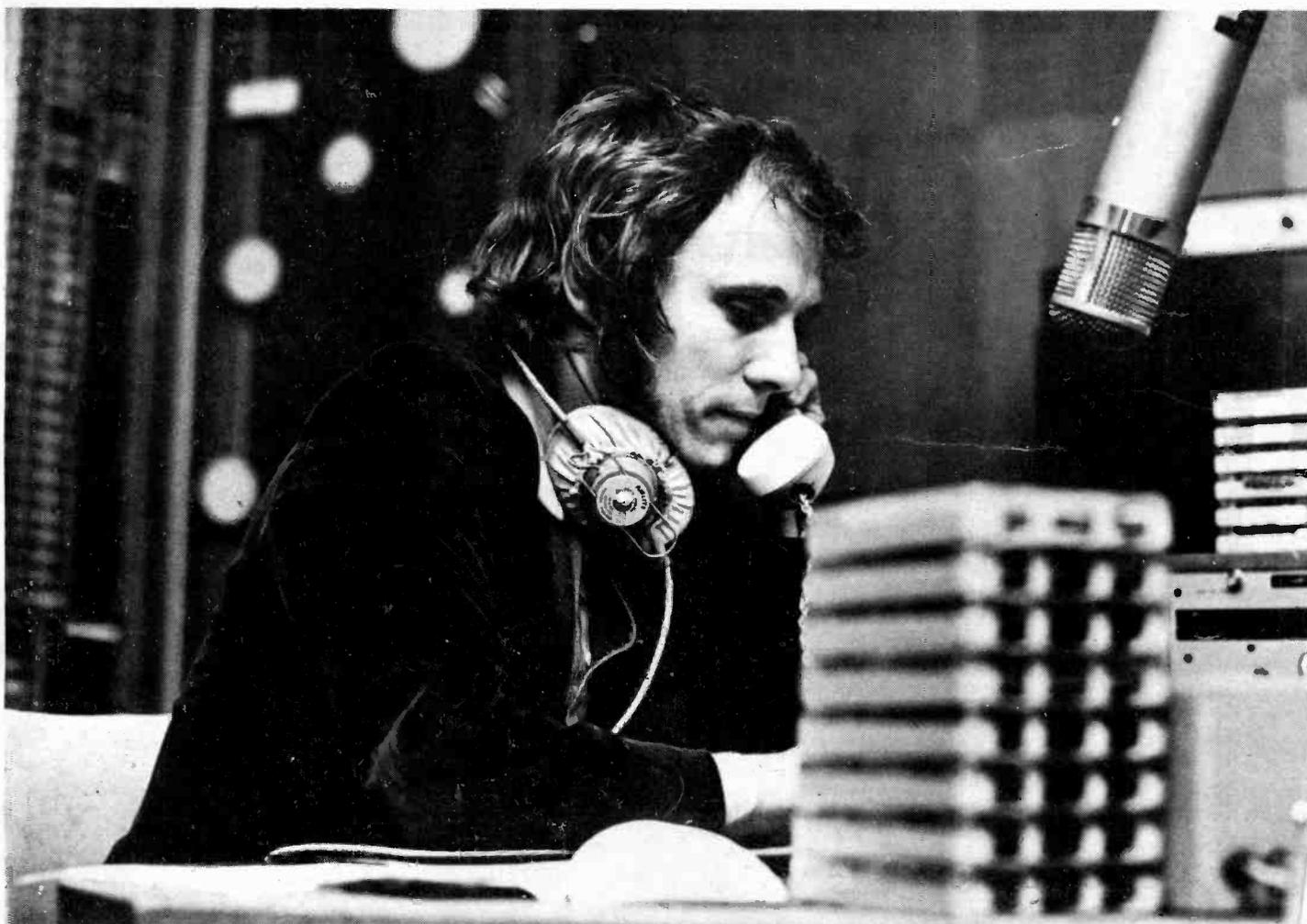
about. Here on 208 we handle thousands of pounds of commercials, usually part of huge campaigns – but on a local station you are dealing actually with the customer himself, the butcher who has paid his pound for his commercial and will listen in and if he doesn't like the way you do it he'll phone up immediately and tell you. If you were ever a few minutes late they'd be on the phone straightaway – it's good because it keeps you on your toes, but it wasn't really fair because in the early days Manx Radio didn't have too many facilities. Oh yes they had Gates turntables, which as you know are fantastic – but no cassette machine! Now I was doing the breakfast show, and because of the very low rates everybody, but everybody, wanted to advertise during the breakfast show! All the commercials were on little separate reels of tape, and with only two tape recorders you were kept pretty busy! Anyway around August they got the Spotmasters, which made all the difference.

So how did you come to make the move to Radio Luxembourg?

"Well one Sunday Pete Murray came out to the Isle of Man to comper one of the Sunday concerts – lots of the top DJs came out, and I always used to go and watch them. Well, I got into conversation with Pete Murray who turned out to be a really charming guy, one of the nicest people I've ever met, and he asked me if I was interested in working for Radio Luxembourg. I tried to look all nonchalant and said yes – so Pete suggested that as they were looking for a DJ that I should send a tape in, and following a diabolical audition in London . . . there I was on my way to Luxembourg.

Is it right that you joined the station when they were still using the old format?

"Working with Luxembourg in those early days was something in itself – I mean the other guys just don't know what it was like under the old system where we were just link men between tapes



paul takes a telephone call from a listener during his show

... and you'd sit there and watch the tapes go round and just give time checks between each one.

"Of course there were the odd programmes early in the evening and late at night and that was your big chance. I suppose I got about an hour a day on the air and then in 1968 they changed it and went live. That's when new guys like Tony Prince, he was one of the early fellas, Kid Jensen, Dave Christian and I think Noel Edmonds came in. Oh and there was Roger 'Twiggy' Day - but he didn't stay with us long as he didn't like living in Luxembourg. A lot of people forget that it's not just a case of being a reasonable DJ - you have to settle down and live just about all of your time in a foreign country ... which is not as easy as some people think. Sometimes you'd really love to be able to sit and watch a TV show and live a normal life that way. So you have to be able to adapt.

"As I say Twiggy left, and Noel Edmonds left and has gone on to great things at the Beeb, Tony Murphy was with us for a while and now he's one of America's top DJs in New York. Various people have been and gone and we now have our present team which with the exception of Mark Wesley has been together now for almost four years, which I think is pretty good.

Paul, what are your thoughts on the forthcoming UK commercial radio scene?

"Well now commercial radio in Britain is just around the corner, and I'm very excited about it. I always read the papers for every item of information. Of course there are lots of details still to be sorted out, but it's certainly long overdue and it's what all that pirate radio scene was all about.

"I'm a little bit worried about the DJs. When I'm talking to DJs who are working in discos and places, I think a lot of them have the wrong idea - you get the impression that they think because they are great personalities, and I'm not knocking this - I mean I was resident DJ in a Top Rank Ballroom and I know that you have to know how to

work an audience and know the people and what they are like - but that's not radio! Obviously it's a step in the right direction, you have microphone technique, etc - but a disco DJ has a lot of time to be visual and as much as anything they must realise this and think in terms of purely lust sound - and know what *local* commercial radio is all about. **What sort of music do you like to listen to "off duty" so to speak?**

"At home now I like to listen to the music of Crosby Stills Nash and Young and Don McLean. I also admire greatly the Rolling Stones for the very fact that they are still entertaining. The business went through an awful time during the last couple of years, entertainment became a dirty word. You know a group would go on stage and tune up for about half an hour between each number. I think the very thing that

killed jazz, when I was a good deal younger I got very hung up on jazz, was that it got very introspective and pseud. But now the scene is getting back to T. Rex and the like, and I'm glad to see that the screamers are coming back ... because then you know that the excitement and the glamour which is show business is still there."

But surely this is where we came in ...

ben cree

"a shave a day helps the product away ..."
paul demonstrates the latest electric razor over the air



**Next month Ben talks
to 208's Kid Jensen**

be a tony blackburn for £300

Karl Dallas, in the first of a regular series, looks at the world of the mobile discotheque

Like it or not, the travelling dj is the centre of today's musical scene. Not only does he take the latest sounds out and about to places that would never hear the world's top groups otherwise, but with pop radio so dj-oriented the mobile discos provide a regular supply of talent for broadcast shows that would otherwise dry up completely. The growth of local radio is going to increase the demand for good djs.

In fact, virtually all the best-known radio djs continue to run a disco roadshow, notably Rosko who has come a very long way since his manic chat hit the pirate radio airwaves on Caroline.

Nor is the travelling dj limited to the foot-stomping chug-a-lug world of soul and Tamla which is what people usually think of when the word discotheque is mentioned. The underground scene would be sadly depleted were it not for its djs and there is more than one group whose later charts success was sparked off by continual dj playings. The example of Jeff Dexter's early pushing of the group America springs immediately to mind.

The amazing thing is that although new mobile discos get on the road every day, the demand for their services seems to grow even faster. So if you have ambitions in that direction, the best route to that coveted early morning spot on Radio One could well be the investment of just £300 on the necessary

equipment—plus, of course, the investment on the right kind of discs.

You can do it for less, of course, but under that price you are limiting the power of your equipment, which means that you'll have to turn down the larger, better-paid gigs. Of course, if all you are doing is to play discs down at the local youth club, you may be able to get away with no more than 30 watts of sound, but generally you'll need 100 at least.

With a more powerful sound system than the gig requires, you can always turn that volume control down, but if you suddenly find yourself in a room of Albert Hall proportions with too little wattage you can feel very lonely.

However, before we get involved in technical discussions about the power of your equipment, perhaps we should begin at the beginning.

The basic components of your system are four: your playing decks, your pre-amplifier, your amplifier, and your speakers. There are other things you'll need, of course, like a microphone, a small light source so that you can see what you are doing, not to mention the paraphernalia of spotlights and psychedelic lighting effects, but these four are the basics. You can't manage without 'em.

Possibly you are already something of a hi-fi fanatic, and you have plans to use the same sort of things that you have in your home

installation only more powerful. Forget it. One reason why most hi-fi equipment isn't suitable is cost. To get the sort of power you need in the average disco situation, the price would be prohibitive. (And don't be misled by the wattage quoted on some imported equipment — usually this is based on a different rating system used in the American market, and 280 watts on this stuff is far less powerful than 100 homegrown watts.)

knock and bumps it's going to get in transit. And it needs to get up to speed very swiftly, to avoid irritating pauses between discs.

Then hi-fi amplifiers are usually stereo these days whereas in most discos people are quite happy to dance to mono sounds. In fact, though stereo disco equipment is coming on the market, it will require much more care in setting up to spread the sound around the room. Otherwise, one side of the



The Discosound twin-deck plinth from DJ Electronics has two BSR turntables fitted with high quality ceramic cartridges and has a built-in cross-fade rotary control for transferring the sound from left to right deck, or vice versa. The unit has no amplification built-in. Price £55.

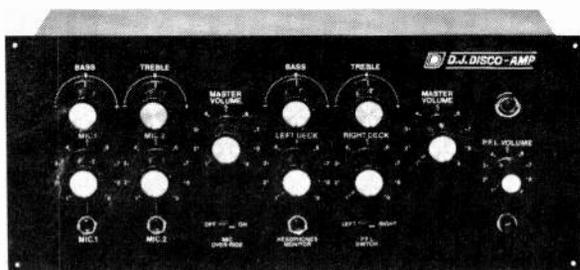
But even if you could afford it, a lot of hi-fi equipment just isn't suitable. Take the turntables, for instance. Most hi-fi turntables are made as delicately as a Swiss watch, and they have to be handled as carefully. They have big, heavy platters which are fairly slow to get up to speed but which don't vary much once they've got going. On the other hand, the turntable for a mobile disco needs to be pretty robust to withstand all the

disco will be hearing just the bass and drums, perhaps, while the other can only hear the singer and the lead guitar.

There is also the very compelling argument that most hi-fi equipment is really aimed at the classical music enthusiast. In fact, one firm is bringing out a new amplifier specifically designed to change the sound of pop discs so that they sound more like classical music, if you can imagine such a thing

(it's all done by filters). On the other hand, disco equipment is designed specifically with pop music in mind.

So leave your ideas of hi-fi at home. You will need two fairly robust BSR or Garrard or MacDonald turntables, mounted together on a single plinth. Don't get multiple record changers. Although it may sound like a good idea to just load up both turntables with a dozen discs and sit back and let 'em play, the delay while each new disc clatters down on to the platter will kill any attempt you may make to build up the atmosphere.



The DJ Disco-amp, a 100 watt amplifier with two microphone inputs, two turntable inputs, a mike over-ride switch, headphone socket with PFL switch for left or right listening and PFL control for headphones, neither of which affect the speaker sound, of course. Price £85. It can drive one slave amp such as the DJ 100 (below). Price £49.50.

This is why you have two turntables – some djs use more, but two is the normal standard. While one disc is playing you can get the next one ready on the second turntable, with the stylus actually on the surface of the disc just before the sounds start. To achieve this, you'll need a pair of earphones, but that really takes us to the pre-amplifier and the amplifier, which come next.

The pre-amp and the amp are sometimes combined into one. The pre-amp is the bit with all the controls on it, so it needs to be close and handy to the turntables. Often it is built into the plinth for that reason.

The basic controls will be volume controls for each deck, bass, treble and master volume control for the entire thing. It is a good idea to have what is known as a cross-fade control, which is simply a knob that turns down one deck as it turns up the other, a much smoother way of making the transition from one disc to the other than just letting

one end and the next start. You can do this by turning one volume control down as you turn the other up, but it's more cumbersome than the single cross-fade and means you've got to keep resetting the volume each time you play a new disc.

With a cross-fade you can set all your controls at the beginning of the evening and then leave them virtually untouched.

If you're going to do any chat between the discs – and most djs seem to like to – you'll need a microphone and therefore a microphone socket on the pre-amp. A useful device that goes with a mike is what's known as

watts may be sufficient? Or do you want the flexibility of 100 watts? Or, might you be in even larger venues, so that from the beginning you ought to be planning something to allow you to add more and more wattage as your fame multiplies?

In this latter case, make sure that your amp is the kind that can be attached to further amplifiers – what are known as "slave" amps – to build up the power. Here again, you'll have the choice of an amp that can drive one slave amp, giving you up to 200 watts, or more complex amps which can drive up to ten, giving you a total of 1000 watts possible. Next stop the Royal Albert Hall, and mind your ears walking past the speakers.

Of course, the speakers are what actually make the sounds the dancers hear. Too often money is spent on every other part of the system and is then skimped on the speakers, the buyer going for quantity (high volume) rather than quality. But remember that in sound, as in most other things, the chain is only as strong as its weakest link.



an over-ride key. When you press this the volume of the disc is dropped automatically to a level that allows your words to be heard. In addition, the mike usually has its own volume, bass and treble controls.

As I've said, you'll need an earphone socket and also some way of listening with your earphones to the opposite disc to the one that's playing – without, of course, interfering with the sound actually coming out of the loudspeakers.

Which brings us to the amplifier. This is the heart of your system, and you ought to have a careful think quite early on about what you'll be needing. Are you going to be confined to small rooms, in which case 30

you put a four ohms output into a 15 ohms speaker, or vice versa, the sound can suffer. Worse, mis-matching of impedances can damage the amplifier.

So much for generalities. Getting down to specifics, here is my recommendation for a budget system:

Twin-deck plinth with cross-fade but no pre-amp	£55
Disco-amp with built-in pre-amp and slave capacity	£85
Two Consort 100 watt speakers (£60 each)	£120
Microphone, headphones etc, say	£40
TOTAL	£300

The price could be cut if you limited your amplifier to 30 watts (about £41) which would allow you to use one smaller 50 watt speaker (£40) but if you wanted to develop you'd have to scrap that and start again.

Next month I'll be telling you how to add a lightshow to your disco.

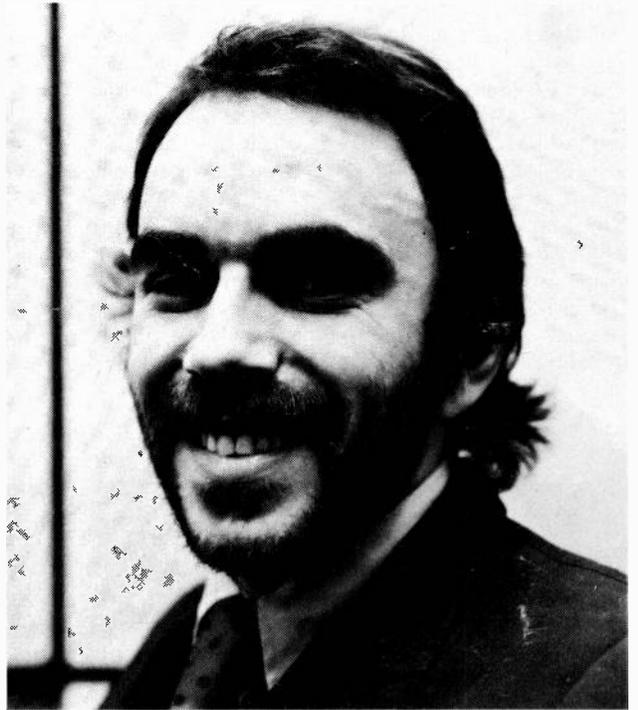
karl dallas



Karl Dallas, who will write every month on dj equipment, is best-known as a pop music critic, writing for "Melody Maker", "The Times", "Folk Review", and other papers. But he has also written regularly on electronics for such magazines as "Music Business Weekly", "Electrical and Electronics Trader" and "Let It Rock". He is also a prominent author, commencing with his book "Swinging London", which gave a new phrase to the language, and his last look at the pop superstars, "Singers of an Empty Day" which received critical acclaim when it came out in Britain last year and is shortly to be published in America.

"we've had to fight for our audiences"

A personal view of BBC Radio London by DJ David Simmons



I've been with BBC Radio London since it first broadcast two years ago and now that we've acquired medium wave and a hell of a lot larger audience, I'm proud to be able to say I was in there at the beginning, when the going was rough and most people learnt their mistakes live on the air.

We've had the luxury of network radio now for 50 years, and there's no getting away from the fact that Radio London, like the other BBC local stations, started off life with a certain inferiority complex. Broadcasting House had it easy for so long – or so it seemed to us, starting from scratch. They had money, time, expensive equipment, large and powerful transmitters, and audiences who in their millions were faithful followers of programmes which had been running from what seemed the year dot.

We had three floors of a grubby building in Hanover Square, two studios and nothing much else except rather more enthusiasm than experience. Plus the depressing knowledge that however marvellous our programming might be, only

the minority of fm freaks would be able to hear us.

Without expecting to be awarded the BF and bar for courageous broadcasting in the face of a relatively small audience, I really believe it does you good to come up the hard way, and I reckon most of my colleagues at Radio London would agree with me

And biased though I may be, I'd say that many Radio London programmes today are far better than their network equivalents, precisely because local radio producers don't sit back and just let the programmes make themselves. We've had to fight for our audiences.

A couple of years ago when we first went on the air, I did a short survey of radio and television retailers in the part of London where I lived; and if the majority of the retailers I questioned are to be believed, Radio London was a pirate ship which had stopped broadcasting a few years back. No, they hadn't heard of BBC Radio London. It was on fm? Oh well, that explained it. They didn't sell many fm sets anyway.

I'm glad to say that

depressing picture has now changed radically. Dealers are now stocking plenty of fm sets, and they appear to know that Radio London broadcasts from a building in Hanover Square, not an ex-minesweeper in the North Sea.

Medium wave coverage of a healthy slice of South-East England means Radio London's "different" brand of broadcasting must now be reaching literally millions of people. And if that means competition between local and network programmes, so much the better. Every week I call a different US radio station on my Radio One RnB Show. To take just one example – in New York I call radio WWRL. There are 35 radio stations in New York City alone – and when you include stations in Newark, New Jersey, and those just outside NYC itself, you can reckon that the average New Yorker can pick up a good 50 radio stations on an am/fm set. WWRL has to compete with all those stations for its audience. So it has to be good. The deejays are always on their toes. Every listener counts. If the ratings drop, the

deejay improves . . . or he leaves. That's competition!

There's some of this spark at BBC Radio London too. It aims to give an all-round "alternative" service. To take the most obvious example. Sunday lunchtime, both Radio One and Two put out Family Favourites. Audience runs into millions – fair enough. But Radio London goes out on a limb. 12 to 12.45 Charlie Gillett plays and talks rock and roll of the 50s and early 60s – it's a *real* rock and roll programme like we've never had before. And if you think that rock and roll was just Chuck Berry, Jerry Lee Lewis, Little Richard and Eddie Cochran let Charlie prove you wrong.

He'll quite often take a theme and pull out obscure records that have never been played on the radio in this country before. Or the whole 45 minutes will be a recording he did in a hotel-room somewhere with a rock musician from the past that is a package in itself – a conversation with the musician broken up by either the musician or Charlie putting a record on whatever record-player was available at the time. Maybe

to an outsider this sounds a fairly straightforward thing to do – but to a broadcaster the first reaction is “Hell – it won’t work!” – but it does.

Charlie is followed at 12.45 on a Sunday by Steve Barnard, a young deejay from the island of St Lucia in the Caribbean. Steve looks tired as he puts his headphones on and waits for Charlie’s hand-over. He’s been up all night, working in a discotheque in Paddington. But once he’s on the air, the old adrenalin starts coming through and he knows that as long as that red light is on, he’s not just talking to London – he’s talking to thousands of West Indians to whom his programme is something special. In the control room outside the studio at Radio London, there are four phones. They never stop ringing while Steve is on the air, as hundreds of listeners call in to have messages passed on to the programme.

I don’t want to give the impression that Radio London is an all-music station. On the contrary, the overall emphasis is on news and current affairs, with news bulletins on the hour and half-hour, and morning, midday and early-evening current affairs programmes styled after “The World at One”.

And yet despite the emphasis on news, individual producers have been allowed a lot of freedom to develop their own ideas on specialist music programmes. Take the weekdays. Every weekday evening except Wednesday has a one and three-quarter hour music show, presented either by a staff producer-presenter, or produced by a Radio London staffer and presented by a freelance. Monday night has jazz, with Don Dive and Brian Priestley. Don supplies the smooth chat – Brian’s the specialist – and a fine jazz pianist in his own right.

Tuesday evening around 8, the studio begins to fill up like no other night. Steve Bradshaw anchors the programme “Breakthrough” and wanders around looking worried until about 30 seconds before he goes on the air. You can’t define “Breakthrough”. Steve plays



(Above) Robbie Vincent – “super mums from Forest Hill, Bermondsey, Catford and Camberwell”.

(Below) As well as being a DJ writer David Simmons is also no mean exponent of Karate – help!



what he wants. Talks to who he wants to have on the programme. I did it for three weeks when Steve was on his honeymoon and nobody minded that my music was different to Steve’s. Thinking that it would strike a balance and keep the programme “progressive”, I asked John Peel to come in one week. He talked non-stop for half an hour about his crazy experiences with radio in the States, and then played Jimmy Reed.

But Breakthrough is more music. I don’t like labels because too often they are overworked and don’t do justice to what you’re pinning them on to – but Breakthrough is a sort of mild freak-magazine of the air. A radio Time Out, maybe. While Steve Bradshaw holds the whole thing together (?), plays the sounds and interviews guests, Mike Sparrow takes calls from listeners on live gigs and happenings, works up a script on the cinema and rock dates, and lets the whole thing hang out at 9.30. The programme winds up like all the weekday music shows at 10 pm.

I’d say that Wednesday and Thursday are aimed at different audiences, although of course there are overlaps. Wednesday is a talk show and Thursday has “In Concert”, a classical music programme. Radio London’s attitude to talk shows differs considerably to the attitude and end-result at Broadcasting House, but more about that later.

Friday night is country night, and the host, Bob Powel, turns out what I think is the finest country music programme on any radio station in this country. His knowledge of c&w is incredible and he manages to get just about every visiting country star on the programme live. The only exception I can remember was Johnny Cash, whom he telephoned live in his dressing room in Birmingham!

Saturday’s specialist music show is compered by Andy Finney who some years ago became Radio One’s youngest deejay when he hosted Workshop for a few weeks at the early age of 18. At first glance, you might think that Andy’s “Fresh Garbage” and Steve’s

"Breakthrough" were similar. In fact, Andy's programme doesn't contain as much chat as Steve; "Fresh Garbage" is billed in the *Radio Times* as "more than two hours of . . . progressive music . . . interruptions by Andy Finney". Andy's taste generally runs to fairly heavy sounds too. A very good alternative on a Saturday afternoon to the Radio One line-up from 2.30 to 5.

That just about covers the straight music shows, with one exception – the Robbie Vincent "It's Saturday" show that Radio London puts out in competition to Rosko on Radio One from 12 to 2. But then, Robbie Vincent is hardly "straight". He does a very tight, discotheque-type show, plenty of jingles, basically top-40 music; what makes him different is he is the *only* really London-voiced deejay on the air. He has a South London, not a cockney accent. His show is sprinkled with references to parts of London not normally felt worthy of mention over the airwaves – Forest Hill,

Bermondsey, Catford, Camberwell. He phones mums in hospital who have just had babies. Listeners phone in and review records on the air for prizes. Despite Robbie's own denials, I believe he is the programme, and the music comes second. You either love him or you don't.

In case you were wondering, my own Radio One show is quite separate from my work at Radio London, where I'm on the staff as a producer, although Radio London does carry part of the Radio One show as well.

The last few weeks I've been doing a daily show that I find more challenging than anything else I've ever done. Every afternoon from 1.30 to 2.30, Monday to Friday, I talk to listeners on the phone about themselves, their problems, what they feel about the issues of the day. This is where local radio has the edge over network. On local radio, you get to feel your audience. If the caller says he's from Ealing, it means something to you and your audience too. You know

where in London that is, you might know where he goes shopping and what sort of house he lives in. You also have direct control of the programme. You need to. The pace of the programme and the direction it will take is in the hands of the presenter. This is the sort of programme that stops people watching television.

Of course there's much more to Radio London than the outline I've given here. One of the commonest questions we get asked is "Aren't you worried about commercial local radio?" But that's easy to answer – as I said earlier, competition is part of the game.

**david
simmons**

Next month, in this series of looks at the local stations, we call on BBC Radio Brighton. Don't miss it!

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sounds on stage

**MARY WELLS
WATFORD**

Mary Wells is climbing up the charts with "My Guy" for the second time in a decade. "My Guy" topped the charts in 1964, and sold 2½ million in the US alone. I figured that it would be advantageous to make the proverbial pilgrimage to the shrine (Watford that is) and catch her in the act.

Her dressing room is a nest of photographers. "Which is your best side?" "Can you hold your cigarette up like that, please?"

Today she is changed; no more the sleek, glossy Tamla Motown image, instead the new Afro look. She remains calm, speaking in a slow musical drawl, pleasantly good humoured in the midst of all the hustle and the bustle that surrounds her just before the show begins.

Her career started at the age of four when she sang in the church choir in her home town of Detroit. While she was at high school, she wrote "Bye, Bye, Baby", which she took along to Berry Gordy of Tamla Motown. "They liked the way it went, so they wanted me to record it." It became the company's first national hit.

"I started off as a songwriter, that's basically what really got me over, and after that, ripping and running and working on the road I didn't have too much time for writing so the company got different writers and Smokey (Robinson) came." Now she touring with her husband, guitarist Cecil Womack. "He is a great musician, so he comes up with a lot of melodies, and I write the lyrics." Together they have written several tracks for Mary's new LP, "Reincarnation of Mary

Wells". "Do you play an instrument", I asked Mary. "No, a little guitar, I can't really stay on it. I like to learn things fast. It takes time – years. I went through that with singing and that's enough, you know, developing myself as a singer."

Backing Mary up on her English Tour is a group called Stormy, who set the ball rolling with "Proud Mary" played proud, funky and a bit faster than the Creedence version. "Get ready" is almost totally obscured beneath ethereal organ and tortured guitar solos.

Mary Wells comes on stage in a pink flowered nightgown (at least that is what it looked like to me). "I want everyone out there clapping their hands", she proclaims, over an undercurrent of instant funk, which later turns into "You beat me to the punch". The band is rocking hard, but

philip milner

the sound is too thick and distorted. Mary's voice is often lost.

She then slips into a beautiful arrangement of "Aint no Sunshine", greeted by shrieks of anticipation from the audience. Her voice is scorched and full of promise against Womack's liquid sounding guitar. She sings another hit, "Two lovers", and then a couple of rocky numbers before going into the finale bit. "I don't know about you – but we're gonna do it again – since we've been here in England – we've had – a great time," carefully rehearsed, complete with dreamy Hollywood backing. The show is nearly over – personally I thought it had only just begun, but apparently it is nearly over. Into a short, sharp version of "My Guy", a couple more verses for an encore, and then off into the dark night. **More "sounds on stage" next month.**

disco-picks of the month

Each month in this section our tame disco DJ will select those singles from the ones we receive at this office, which he feels are of particular interest to all you many discotheque DJ readers, and, of course, to those of you who just like good dancing music. So, here we go with this month's selection – which are not in any particular order of merit:

JERICO	Hey Man	A & M AMS 7017
TYRONE DAVIS	Can I Change My Mind	Atlantic K10207
ARCHIE BELL & THE DRELLS	Here I Go Again	Atlantic K10210
DONNY HATHAWAY & JUNE CONQUEST	I Thank You	Buddah 2011-134
DANIEL BOONE	Annabelle	Penny Farthing PEN 791
TOOTS AND THE MAYTALS	Louie Louie	Trojan TR 7865
MAJOR LANCE	Follow The Leader	Atlantic K10211
LITTLE SISTER	You're The One	Atlantic K10194
CHUCK BERRY/BO DIDDLEY	Big Daddies Maxi Single (all tracks)	Chess 6145 012
THE DRIFTERS	Come On Over To My Place	Atlantic K10216
PETER FRAMPTON	It's A Plain Shame	A & M AMS 7025
ARETHA FRANKLIN	Rock Steady	Atlantic K10224

Well that's the list for this month – quite a field day for the Atlantic label, but then they do release such good disco records – many of course which never reach the charts.

Keep on dancin' and see you next month.

musing with moffat

If there's one thing I have learned in my 20 years of broadcasting it is the importance that we attach to our own names. It is about the only thing they can't take away from us although different Government departments, The Post Office, Banks and the like are having a good try by giving us all numbers. Forget someone's name and you belittle him; it's tantamount to saying that he's not worth bothering about. I should know for I have what can only be described as the worlds worst memory. Believe it or not but once on a live television show I had a sort of mental blackout and introduced singer Billy Fury as 'Furious Billy'! Like Queen Victoria, he was not amused. Travelling round the country in the course of duty you naturally meet thousands of people, most of them just the once and so, with a memory such as mine, you can imagine how I suffer. It is the person who comes up to me in a pub and says "Do you remember me?" that troubles me most. Not

wishing to offend, I say "Of course. How are you?" all the while frantically trying to place him. The trouble is that the concentration obviously shows on my face. Oh, if only I had the courage to say outright "No I don't. Who the hell are you?" but but I never do. I start putting out feelers. "It's been a long time, hasn't it? Let's see. How many years is it?" As often as not he comes in for the kill with the words "The day before yesterday in The Horse and Groom!" So often has that happened that I am now ready. "So it was" I exclaim. "Do you know, for a moment I thought you were The Chief Clerk of Nottingham. You look exactly like him. Haven't seen him for ages. Have a drink." But that's not the end by any means. Oh no! "You don't remember me, do you?" and we're back where we began. It's cruel. It's like pulling wings off flies!

There's a delightful story about Princess Margaret and a Guards Officer. Whether it's true or not doesn't

matter. It could well be. HRH was strolling in a London park one sunny afternoon when coming towards her was the officer in civilian clothes. Thinking her face familiar, he raised his hat and said Good Afternoon. At that they both stopped to pass the time of day, as they say, the officer desperately trying to place her. Was it at a Mess Party – a Deb Ball perhaps. Like me started putting out the feelers. "How's your mother?" he enquired. "Oh, she's very well, thank you" Princess Margaret replied. "Still living in London"? Yes, but she's up in Scotland at the moment. At her castle". And so the probing went on, much to the secret amusement of the Princess who by this time realised that the Guards officer didn't know who she was. "And your father"? he asked. "Oh, didn't you know. He died some years ago." "I'm so sorry. And your sister?" queried the by now unhappy officer who was wishing the ground would open up. "My sister?"

replied Princess Margaret getting ready for the knock-out blow. "My sister? Oh, she's still Queen!" I bet Margaret likes pulling wings off flies!

Whatever started all this reminiscing? Oh yes. I remember. A slight variation on the original. A gentleman came up to me in a West End of London hostelry the other day and said "Hello". "Here we go again" I thought to myself, not knowing him from Adam whom I don't know either. But I was wrong. "My name's Ben Cree. The Editor of "Dee Jay and Radio Monthly". Would you like to write an article for us?" "I'd be delighted" I replied. "I never miss your magazine. Read it from cover to cover every month". Then came the knock-out blow. "It hasn't been published yet!" said Mr Cree. I bet he likes pulling wings off flies too.

Welcome to the first issue.

roger moffat



beatwave

**free radio news, comment and features—compiled
each month by the fra**

We were doubly pleased when we were invited to provide the Free Radio section of "Dee Jay and Radio Monthly" each month.

In the first place, we are pleased to be associated with this new magazine, which has long been needed, and which we feel has a great future.

Secondly, we can at last ensure that only accurate Free Radio news is published. So often, in the past, magazines have printed rumours of new stations which we knew to be false. We asked them to check with us first, but they rarely did. At one time, Radio This and Radio That were reported to be coming on the air from mythical ships almost every month! You will find no such nonsense in Beatwave.

We have decided to call our section 'Beatwave' for a very good reason. Free Radio enthusiasts may remember the 1967 Free Radio magazine called Beatwave. Only two issues appeared, but their quality was superb. We purchased the remaining stock of Beatwave magazines when the publishing firm closed down. This purchase carried with it the right to use the name. We have not done so before, but here at last we have—with "Dee Jay and Radio Monthly"—a magazine which matches Beatwave in quality. So what could be a more fitting title for our section?

As this is the first issue of "Dee Jay and Radio Monthly", we shall use our space to set the scene. There are two offshore radio stations whose broadcasts can be heard in this country. Radio Nordsee International broadcasts in English and Dutch on 220 metres, medium wave. Radio Veronica is an all-Dutch station whose programmes are none-the-less well worth listening to on 192 metres, medium wave. We shall have much to tell you about these stations in future issues.

All the other offshore stations have gone—but as you will see from our special report, their story has not come to an end. Our reporter, by the way, has just returned from two weeks in Holland.

“*The most recent Free Radio event in Holland was the annual boat trip to RNI (Radio Nordsee International, for the uninitiated!), Veronica and the REM island (an artificial structure used in 1964 by a former Dutch offshore radio station).*

I arrived at Scheveningen harbour on Saturday July 28 to board the Dolfijn with 150 other Free Radio supporters. The German branch of the Free Radio Campaign had rigged out their car as an offshore radio souvenir shop, and were doing a brisk trade in stickers and tee-shirts.



The Dolfijn stopped first of all at the Veronica ship, the crew of which were showered with flowers and record requests. There was a repeat performance at the multi-coloured RNI ship. We then headed north for the REM island, which we found to be in a very bad condition.

On arrival back at Scheveningen, we boarded a coach for Zaandam to join a party which had been arranged on the former Radio Caroline South ship, the Mi Amigo. So many people were milling around that I decided to go back the following day for a good look at the ship.

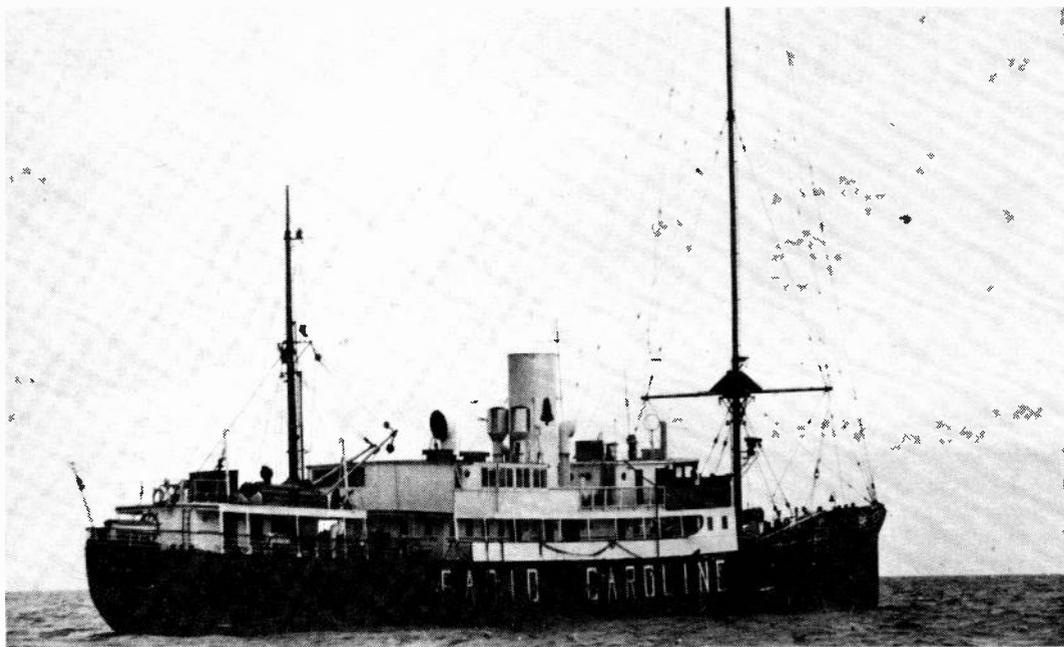
The Mi Amigo looks surprisingly good. She has

been freshly painted in black and white. I have doubts, though, about the condition of her hull. The transmitters are still on board, but the all original turntables, tape decks and mixers have gone from the studios—reportedly stolen.

The owner is considering allowing the ship to be used as a floating hotel/restaurant/discotheque.

There is at present a 'crew' of about 10 people who are working flat out in order to make the project pay. If it doesn't, the Mi Amigo will wind her way through the canals of Holland until she reaches her final destination—the breakers' yard.

I'm sad to say that this has already happened to her



sister, the Caroline North ship. She has been marked down for scrap, and was stripped of her aerial and superstructure before being towed to Rotterdam to be broken up. Perhaps the full-view and close-up pictures of the MV Caroline illustrating this report will serve as a reminder of her former glory.”

In the next issue, we shall take a close look at the political situation in Holland, and discuss the future for Radio Veronica and Radio Nordsee International.

STOP PRESS

As we go to press we hear reports that the “Mi Amigo” floating “hotel/restaurant/disco/museum” was a cover story for a new pirate radio operation. The ship has now sailed and plans to start test broadcasts on 259m and 270m shortly.

More news next month.

book review

We quote from the preface: “Radio North Sea International – ‘The Voice of Europe, the Sound of the World’ – must rate as the strangest and most controversial ‘pirate’ radio ship of all time. Its story moves rapidly from Zurich to Amsterdam, from Hamburg to Biafra, from London to East Berlin. It has all the ingredients of a James Bond novel: gangsters, espionage, blackmail and the sort of ruthless violence one reads about but rarely expects to meet in real life. Underworld figures, millionaire financiers, dubious international companies and a psychedelically-painted radio ship, riding at anchor in international waters, all combine to produce a picture of mystery and intrigue. The spontaneous combustion

which occurs when such an explosive mixture comes into conflict with a similar set-up on the open North Sea is the stuff of banner headlines. This story encompasses a comparatively short period in time, but one packed with incident and drama. This is the story of how two rival pirate crews – those of RNI and Veronica – fought it out, both on and off the North Sea, and how a third, and no less remarkable pirate operation, Capital Radio, perished in the midst of the battle”.

The book is as exciting as author, Paul Harris, claims. It is a well-illustrated hardback with 127 pages. It makes compelling reading. But we have two complaints. The first, trivial, is that there are irritating typographical errors. The second complaint

is serious. We think the book deals unfairly with RNI, and with its owners Messrs. Bollier and Meister. Too many rumours are included and some events are overdramatised and given unnecessarily sinister overtones. One example: “For RNI is a political radio station which . . . has mysterious connections with an Eastern European country and may well be planned as the forerunner of a whole network of Soviet backed stations causing political disruption and chaos, weakening the NATO alliance and Western security”. We regard this as nonsense, and a disservice to Free Radio. However, it does contain a wealth of information about Radio Veronica and Capital Radio which is unavailable elsewhere.

To finish ‘setting the scene’, here is a complete guide to the English-language Free Radio books still in print:

When Pirates Ruled the Waves – 4th edition. 216 pages, plus 8 pages of photographs. The history of British offshore radio. Hardback £1.95, paperback 95p. Both prices include postage and packing.

To be a Pirate King. This is the most recently published book about offshore radio, so we are reviewing it in full. Please see the page below. Price £2.15 including postage and packing.

The Radio Nord Story. Extremely high-quality book. Lavishly illustrated. 206 pages. Price £3.50 including postage and special packing.

Radio Caroline. 184 pages. Very well illustrated. Price 60p including postage and packing.

Other books of more general interest are **World Radio and TV Handbook** (384 pages, price £2.95 including postage and packing), **How To Listen to The World** (containing a 4-page section on the offshore stations and small pictures of Radio Veronica, Radio 390 and Radio Hauraki, price £1.45 including postage and packing) and **The Future of Commercial Broadcasting in the United Kingdom** (an 11-page memorandum, price 60p post free).

The Free Radio Association is the only place from which all these books can still be obtained. So if you would like to order any of them, simply send details of the book(s) required, with your name and address, and cheque or postal order(s) for the total amount, to the Free Radio Association, 339 Eastwood Road, Rayleigh, Essex, SS6 7LG. Please make postal orders, cheques, etc. payable to FRA.

FRA associate membership is free, by the way, so “Dee Jay and Radio Monthly” readers who would like to join need only send a stamped, self-addressed envelope to the above-quoted address. Tell us you read the Beatwave section in “Dee Jay and Radio Monthly”, and we’ll send you a super-quality RNI car sticker free!

dee jay album sounds



**KING EARL
BOOGIE BAND**

Trouble at Mill
Dawn DNLS 3040

Bad Storm Coming/Take Me Back/Live Your Own Life P.Mc./Bovver Blues/Plastic Jesus/If The Lord Don't Get You/Goin' To German/Keep Your Hands Off My Woman/Go Down You Murderers

Very impressive debut album by ex-Mungo Jerry members Paul King and Colin Earl. Although at times the overall sound comes very close to that of Mungo Jerry – and one gathers that the reason for them leaving was over the overall group sound – nevertheless there is sufficient variety of treatments given to the numbers on this LP to indicate the talent which it obviously contains.

Bad Storm Coming opens in almost medieval style and then moves into a vocal which at times owes more than a little, I feel, to Family's Roger Chapman.

Take Me Back moves along very nicely and we get the first real feel of the boogie style of Colin Earl's piano together with nice bluesy harp from Paul King.

Live Your Own Life P.Mc. (aimed at a certain gentleman?) really has a very Mungo J. sound to it – very akin to "Baby Jump".

Bovver Blues is as the name implies a lighthearted 12-bar look at the world of skinheads and violence.

Plastic Jesus is for me the

best track on the album. Again the Mungo influence is very strong. This was, I believe, to have been issued as a single, but because of the nature of the lyrics got the proverbial turn down from the powers at the Beeb. With it's trad-type backing the number really swings along and is great fun.

Side two opens with more real boogie sounds on *If The Lord Don't Get You*, and *Goin' to German*, besides returning once again to that aforementioned sound, also features a nice, if short, banjo solo from Dave Cousins (of Strawbs fame) who also, incidentally, produced the whole album.

Colin's piano is again well to the fore on *Keep Your Hands Off My Woman*.

The last track, Ewan McColl's *Go Down You Murderers* – his version of the Timothy Evans/Christie case – starts very simply with unaccompanied vocal and builds well to its rather stark finish.

As I said, a really fine debut album. Let's hope that this group stick together to produce other material of this kind. Really go out and listen to this one.

(DEE JAY MICROPHONE AWARD)

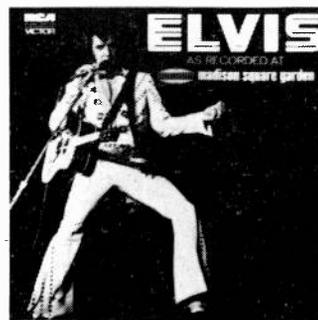


MOWTOWN DISCO CLASSICS Volume 2
Tamla Motown STMA 8005
I'll Turn To Stone (Four Tops)/Headline News (Edwin Starr)/Two Can Have A Party (Marvin

Gaye and Tammi Terrell)/There's No Stopping Us Now (Diana Ross and The Supremes)/Got To Have You Back (Isley Bros)/Third Finger, Left Hand (Martha Reeves and the Vandellas)/Take This Heart Of Mine (Marvin Gaye)/Reach Out, I'll Be There (San Remo Strings)/I'm Satisfied (San Remo Strings)/Just Look What You've Done (Brenda Holloway)/A Bird In The Hand (The Velvelettes)/Shake Me, Wake Me (Four Tops)/Come See About Me (Jr Walker and The All Stars)/Honey Love (Martha Reeves and The Vandellas)/The Day You Take One (The Marvellettes)/All For You (Earl Van Dyke and The Soul Brothers)

Second superb volume of golden oldies from the Tamla people. You can see them all listed above. What memories these tracks (which cover the period of 1965 to 1968) bring back – great dancing evenings when the discotheque scene was something new! On this album the tracks are run virtually together which makes it ideal material for the disco DJ – who can put a side on and take a break, or even leap about if the music gets him that way – and I feel pretty certain that it will. In any case get this one to replace all those worn out 45's. Tremendous LP.

(DEE JAY MICROPHONE AWARD)



**ELVIS PRESLEY
Live at Madison Square Garden**

RCA SF 8296
That's All Right/Proud Mary/Never Been To Spain/You Don't Have To Say You Love Me/You've Lost That Lovin' Feelin'/Polk Salad Annie/Love Me/All Shook Up/Heartbreak Hotel/medley: Teddy Bear; Don't Be Cruel; Love Me Tender/The Impossible Dream/Hound Dog/Suspicious Minds/For The Good Times/American Trilogy/Funny How Time Slips Away/I Can't Stop Loving You/Can't Help Falling In Love

Recording made at Elvis' fantastic Madison Square Garden concert earlier this year, and it really is very good. Most of the obvious excitement of his first New York performance for many years is captured, and the recording quality is excellent. As you can see from the above list most of his "big 'uns" are there up to and including "American Trilogy". As a momento of a great occasion this one is a must for El's many fans – and if you like live recordings, as I do, then don't miss this one. Recommended.



THE STYLISTICS
Avco Embassy 6466 008
Stop, Look, Listen (To Your Heart)/Point of No Return/Betcha By Golly, Wow/Country Living/You're A Big Girl Now/You Are

Everything/People Make The World Go Round/Ebony Eyes/If I Love You

The "Betcha By Golly, Wow" team with a nice selection of easy soul sounds, most of which are in a very similar style to their big hit number, which is also included here. Only the rather lengthy "People Make The World Go Round" tends to drag a little – the rest are just great late-night music.



T. REX/THE MOVE/JOE COCKER/PROCUL HARUM

14 Top Hits
NOW Sun 1

Special offer album from *The Sun* newspaper, produced in collaboration with Cube Records. All these tracks have been issued before in some form or other, but for £1 (which also includes four free posters of the artists) this can't be bad value, particularly as one of the tracks is the current Procul Harum hit "Conquistador". Other stand out tracks are "Jeepster" (T. Rex), "Blackberry Way", "Flowers in the Rain", "Brontosaurus" and "Fire Brigade" (The Move), "Marjorine" (Cocker) and "Homburg" (Procul Harum). This type of compilation album can be very useful to new DJs who may have missed out on the tracks first time round. Hopefully, by the time this review appears in print *The Sun* will still have a few albums left, so why not write direct to them. Excellent value.



DENNIS COULSON, DIXIE DEAN, TOM MCGUINNESS, HUGHIE FLINT

Lo and Behold
DJM DJLPS 424
Eternal Circle/Lo and Behold/Let Me Die in My Footsteps/Open The Door Homer/Lay Down Your Weary Tune/Don't You Tell Henry/Get Your Rocks Off/The Death of Emmett Till/Odds and Ends/Sign On The Cross

Collection of lesser known Bob Dylan songs form the basis for this album, which was produced by Manfred Mann. It really comes off very well. "Open The Door Homer" and "The Death of Emmett Till" are probably the best tracks, but the whole LP moves along very nicely. The last track with superb piano from yet another ex-Manfred Mannite Mike Hugg really builds to a fine climax. Be sure to give this one a listen.



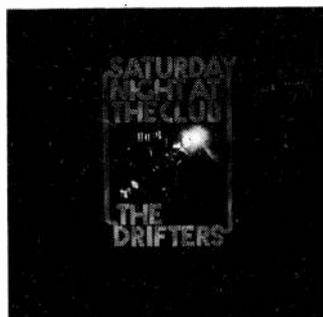
JERRY LEE LEWIS
Ole Time Country Music
Sun 6467 020

Real rocking treatments by Jerry Lee of a collection of oldies, including "My Blue Heaven", "Carry Me Back To Old Virginia", "You Are My Sunshine", "John Henry" and "Hand Me Down My Walking Cane". The tempos tend to be all the same, but even with that minor criticism this is a good album, showing the close relationship that exists between country music and rock.



THE JACKSON FIVE
Greatest Hits
Tamla Motown STML 11212
I Want You Back/ABC/ Never Can Say Goodbye/ Sugar Daddy/I'll Be There/ Maybe Tomorrow/Little Bitty Pretty One/Got To Be There/The Love You Save/ Who's Lovin' You/Mama's Pearl/Goin' Back To Indiana/I Found That Girl/ Rockin' Robin.

It seems almost incredible that we can already have a Greatest Hit compilation from this youthful Tamla team – for it was only late in 1969 that they first hit the charts with 'I Want You Back'. But here it is – although in fairness not all the tracks included have actually made the charts over here, and they also cheat just a little bit by including Michael Jackson's two solo successes 'Got To Be There' and the more recent 'Rockin' Robin.' Nevertheless, for all that it's good solid Motown music all the way – and if you missed out on any of these the first time round or merely want to replace those worn out 45s – this one is a must. Recommended.

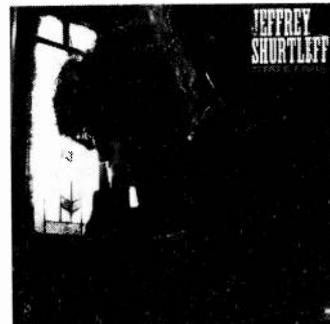


THE DRIFTERS
Saturday Night At The Club
Atlantic K40412
Saturday Night At The Movies/Country To The City/She Never Talked To Me That Way/Aretha/Please Stay/Beautiful Music/A Rose By Any Other Name/At The Club/Be My Lady/Up Jumped The Devil/Still Burning In My Heart/Only In America/Up In The Streets Of Harlem/Baby What I Mean.

The recent chart entry of "At The Club/Saturday Night At The Movies", now being followed by "Come On Over To My Place" has rekindled interest in this group – although as any self respecting disco DJ will tell you they have always been popular and well requested. But without the chart

successes it is unlikely that we would have had this album released.

No information is given on the sleeve as to the origin of these recordings date wise, but one thing is certain they all make for fantastic dancing – from the first track to the last. For that reason alone this one should be in every collection.

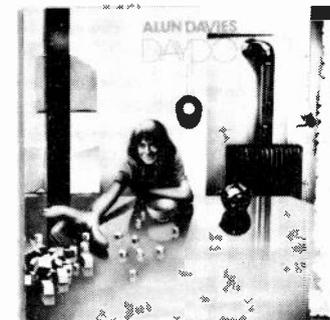


JEFFREY SHURTLEFF
State Farm

A & M AMLS 64332
Ten Degrees and Getting Colder/Prison Trilogy (Billy Rose)/Lay It Down/Como Tu/Hello In There/A Miner's Life/Ballad Of Honest Sam/ It's A Long Way To Nashville/The Sad Gypsy/ Leave It There/Angel Band.

Nashville recorded debut album by Jeffrey Shurtleff, produced by no less than Joan Baez, and Norbert Putnam. Jeffrey, so Joan's sleeve note tells us, has been singing with her since the early days of the draft resistance, but there is little "protest" about this LP. As one would expect there is a strong country influence to many of the numbers – but the album also includes a mixture of folk and gospel sounds. Joan sings on several of the tracks, noticeably the Latin American "Como Tu" and the final number "Angel Band" sung without a accompaniment.

This is one album that you could easily miss – so be sure to give it a listen. I think you'll like what you hear.

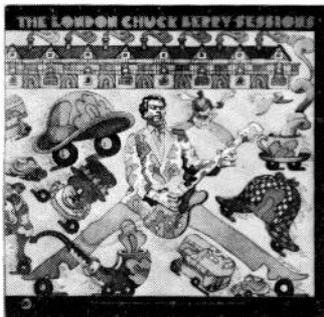


ALUN DAVIES
Daydo
CBS 65108

Market Place/Old Bourbon/
Portobello Road/Poor Street/
Abram Brown Continued/
Waste Of Time/I'm Gonna
Love You Too/Vale Of
Tears/I'm Late/Young
Warrior.

Alun Davies, who has long been rated highly in his role as support guitarist to Cat Stevens, comes up here with a very successful debut album. Obviously there is a Cat Stevens influence about several of the tracks, which is hardly surprising as Cat not only co-produced the album along with Paul Samwell-Smith, but also appears on piano. Having said that, however, there is still enough variety in sound to appeal to almost everyone. On Buddy Holly's old number "I'm Gonna Love You Too" Alun almost sounds more like Holly than Buddy did, if you see what I mean. They also turn in a good beaty version of The White Rabbit's song from Walt Disney's "Alice In Wonderland" - "I'm Late" - which might make a novel single release.

Well produced, well played, well sung and fully recommended.



CHUCK BERRY
The London Chuck Berry Sessions

Chess 6310 122
Let's Boogie/Mean Old World/I Will Not Let You Go/London Berry Blues/I Love You/Reellin' and Rockin'/My Ding-A-Ling/Johnny B. Goode.

This album should really be called the Chuck Berry London and Coventry Sessions - as the whole of side two was recorded earlier this year at the Lanchester Arts Festival! And I feel that this side is the best of the two containing as it does at least a feel of the excitement which Chuck conveys to a live audience.

In the studio, despite the presence of Faces - Ian McLagen and Kenny Jones, the tracks sound rather

similar and monotony almost sets in at times - particularly on the long "London Berry Blues".

From the live side the almost twelve minute long "My Ding-A-Ling" is very funny and comes complete with Chuck's "double entendre" commentary and full audience participation, and leads very nicely into the rocking finale of "Johnny B Goode".

This album will obviously appeal to the many rock fans - but in any case give this one a listen - if nothing else it reveals Chuck's complete professionalism.



THE NEW SEEKERS
Never Ending Song Of Love
Polydor 2383 126
Never Ending Song Of Love/Beautiful People/One/Look What You've Done/When There's No Love Left/ There's A Light/Blackberry Way/Cincinnati/Eighteen Carat Friend/Ain't Love Easy/Your Song/I'll Be Home

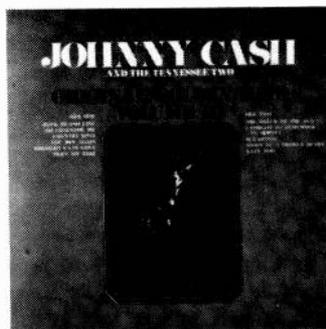
Following their recent acquisition of all the New Seekers old material from Phonogram, Polydor have been swift to re-release this album - previously out on the Philips label under the title "Beautiful People" - so make quite sure you haven't already got this one.

On this LP the New Seekers stick pretty closely to their now accepted format of good melodies, well sung with close attention to the use of harmonies. All very pretty.

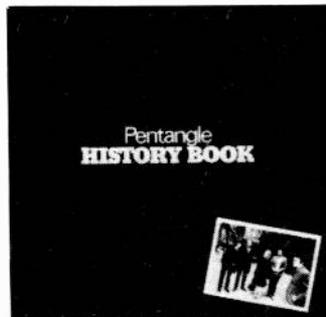
It is difficult to pick out any tracks as being particularly outstanding. The title track, their first major chart success, is obviously the best known. Melanie's "Beautiful People", Roy Wood's "Blackberry Way" and Elton John's "Your Song" all translate well into their style, and the gospelly "There's A Light" which closes side one also moves along nicely.

Nothing really special

about this one - just a very nice album.



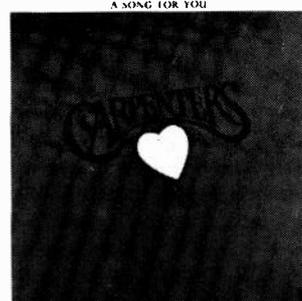
JOHNNY CASH
Original Golden Hits Vol 3
Sun 6467 022
Another selection of early Johnny Cash hits from Sam Phillips' Sun label. Included are "Rock Island Line", "Oh Lonesome Me", "Wreck Of The Old 97" and "You Win Again". If you don't have these already then this one is for you.



PENTANGLE
History Book
Transatlantic TRA SAM23
Courting Blues/Lucky Thirteen/Can't Keep From Crying/No Exit/Waltz/Forty Eight/The Time Has Come/Train Song/Sally Go Round The Roses/Cruel Sister.

Interesting selection of tracks make up this sampler LP from Transatlantic Records. Designed as a brief history of Pentangle it traces the development of the group from Bert Jansch's first solo album, represented by "Courting Blues", through to his partnership and friendship with John Renbourn which made the memorable "Bert and John" LP (TRA 144). "No Exit" is the title featured here and, although brief, shows the tremendous rapport which these two guitarists had built up. John at that time was also doing a lot of gigs with a young singer called Jacqui McShee, and these three with jazzmen Terry Cox and Danny Thompson came together in 1967 to form Pentangle. The five Pentangle tracks on this

sampler give a good idea of the width of their music from traditional melodies to jazz influenced instrumentals to rock and roll. If you haven't yet really got into Pentangle - then this could be the album to do it for you, and at a bargain sampler price it's not a great outlay. Very nice album indeed.



THE CARPENTERS
A Song For You
A & M AMLS 64511

Usual smooth polished selection from Karen and Richard Carpenter - which people seem to love or hate. Personally I love the nice relaxed sounds they make, and this to me is real easy listening music. They haven't had a major chart success here recently, although two tracks "Hurting Each Other" and "It's Going To Take Some Time" were both big in the States. The whole album makes superb late night listening and must be highly recommended.



ANDY WILLIAMS
Love Theme From "The Godfather"
CBS 64869

Love Theme From "The Godfather"/Precious and Few/Theme From "Summer of '42"/Everything I Own/Until It's Time For You To Go/An Old Fashioned Love Song/MacArthur Park/Hurting Each Other/Music From Across The Way/Without You/Imagine.

With a selection of titles like that all sung in the usual immaculate Mr Williams style - what else need one say about this album?

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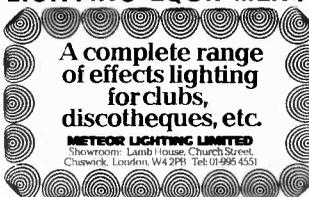
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big bob callan's column



LP Reviews from Radio 1 DJ Bob Callan



NICKY THOMAS

Tell It Like It Is
Trojan

It's amazing how Reggae has changed in the past years! From the music which sounded as if it was recorded in some sordid cellar, and only the skinheads used to dig, to a highly professional, sophisticated commercial sound. This album is a prize example of the latter with Nicky Thomas showing just how versatile he is. The proof when you listen to a soft treated track of "Just Because Your Love Has Gone", to the hard hitting "Yesterday Man". By the way I certainly was surprised that this wasn't a monster hit for Nicky, when released as a single a few months ago. And before I forget, Soul Fans should be pleased in the handling of "Soul Power". Summing up a first class album, which should bring a lot of people great pleasure. I'll certainly keep it in my collection.



THE SOUL CHILDREN

Genesis
Stax

The first album from this first class Memphis Sound Group. The Soul Children were first formed in 1968 and hand picked by Isaac Hayes and David Porter, because they felt there was a pressing need both artistically and professionally for such a group. I predicted nine months ago that soul certainly was going to play a great part in the future in our charts (and it certainly looks as though it's here to stay). Will the Soul Children be as big as the Chi-lites, Al Green, Stylistics etc? I'm not sure - only you can decide. Good album.



RASCALS

Island Of Real
CBS

A super sleeve - leading to a super album! Once again the Rascals have achieved the ultimate in their original style of recordings. Note the excitement behind tracks like "Lucky Day" and "Jungle Walk". The kind of LP which on first listening makes you immediately want to get up and dance, and really let yourself go. The vocal backing is cleverly controlled, obviously the example of experts at work. The collage of musical instruments are so different from any other new release album.



DADDY LONGLEGS

The Three Musicians
Polydor

It is very difficult to describe this album, with its rapid changes from one track into another. Side 1 "Concrete Road" could easily be mistaken for a Cream track but it changes after "Side Affair" and "Danced to The Night People" - heavy sounds, into the folk sound of "Let your son Grow" with plenty of guitar. The following track "Travel Time Waze" starts to get Jazz influences, so that by the time the stylus hits the last track - "Greenwich Meantime" the sounds have a definite resemblance to Dave Brubeck, and his originality with bars of music. The lads on this album are very talented in being able to add such a contrast on one such album. Side 2 starts Jazzy, and by the time the end of the side looms up we have continued into Rock 'n Roll, Boogie and once more Folk.

A very refreshing and ingenious album, I hope to hear more such albums of this quality by Daddy Longlegs in the very near future.

bob callan

U.S. charts top 30 singles



U.S. charts top 30 albums

Week ending September 2, 1972

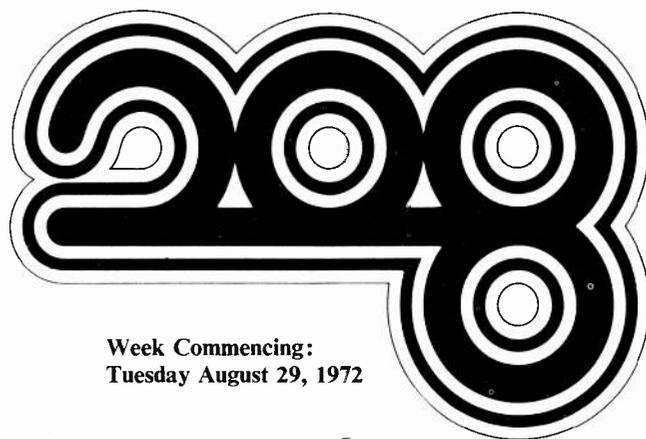
THIS LAST
WEEK WEEK

THIS WEEK	LAST WEEK	Artist	Label
1	1	Alone Again (Naturally) Gilbert O' Sullivan	MAM
2	2	Long Cool Woman The Hollies	Epic
3	3	I'm Still in Love With You Al Green	London
4	4	Brandy Looking Glass	Epic
5	6	Hold Your Head Up Argent	Epic
6	9	Goodbye To Love The Carpenters	A & M
7	7	Happiest Girl in the Whole USA Donna Fargo	Dot
8	10	You Don't Mess Around With Jim Jim Croce	ABC
9	21	Baby Don't Get Hooked on Me Mac Davis	Columbia
10	14	Rock 'n Roll, Part 2 Garry Glitter	Bell
11	16	The Guitar Man Bread	Elektra
12	5	If Loving You Is Wrong Luther Ingram	Koko
13	13	Coconut Nilsson	RCA
14	22	Back Stabbers O'Jays	Phil. Int.
15	15	Sealed With a Kiss Bobby Vinton	Epic
16	18	Motorcycle Mama Sailcat	Elektra
17	17	Baby, Let Me Take You Detroit Emeralds	Westbd.
18	19	Black and White Three Dog Night	Dunhill
19	20	Lookin' Through The Windows Jackson 5	Motown
20	25	Power of Love Joe Simon	Spring
21	23	Join Together The Who	Decca
22	26	Saturday in the Park Chicago	Columbia
23	28	Beautiful Sunday Daniel Boone	Mercury
24	11	Where Is The Love Roberta Flack & Donny Hathaway	Atlantic
25	8	Daddy Don't You Walk So Fast Wayne Newton	Chelsea
26	27	Small Beginnings Flash	Sovereign
27	—	Popcorn Hot Butter	Musicor
28	—	Go All The Way Raspberries	Capitol
29	—	This World Staple Singers	Stax
30	—	Good Foot, Part 1 James Brown	Polydor

THIS LAST
WEEK WEEK

THIS WEEK	LAST WEEK	Artist	Label
1	1	Chicago V	Columbia
2	2	Simon & Garfunkel's Greatest Hits	Columbia
3	6	Big Bambu Cheech & Chong	Ode
4	4	Honky Chateau Elton John	Uni
5	3	A Song For You Carpenters	A & M
6	7	Moods Neil Diamond	Uni
7	8	Carlos Santana & Buddy Miles Live	Columbia
8	9	Elvis Recorded at Madison Square Garden	RCA
9	10	Carney Leon Russell	Shelter
10	11	Trilogy Emerson Lake & Palmer	Cotillion
11	12	Never a Dull Moment Rod Stewart	Mercury
12	14	Son of Schmilsson Nilsson	RCA
13	15	Seven Separate Fools Three Dog Night	Dunhill
14	5	School's Out Alic Cooper	Warner
15	13	Exile on Main St. Rolling Stones	R. Stones
16	26	Himself Gilbert O'Sullivan	MAM
17	21	Too Young Donny Osmond	MGM
18	20	London Chuck Berry Sessions	Chess
19	16	Still Bill Bill Withers	Sussex
20	17	Lookin' Through The Windows Jackson 5	Motown
21	27	Daddy Don't You Walk So Fast Wayne Newton	Chelsea
22	23	Fillmore: The Last Days Various Artists	Fillmore
23	19	Eagles	Asylum
24	22	Roberta Flack & Donny Hathaway	Atlantic
25	—	Distant Light The Hollies	Epic
26	18	The Osmonds Live	MGM
27	25	Amazing Grace Aretha Franklin	Atlantic
28	24	Layla Derek & The Dominos	Atco
29	30	Godspell Original Cast	Bell
30	28	Joplin in Concert Janis Joplin	Columbia

charts singles



charts albums

Week Commencing:
Tuesday August 29, 1972

top 30

THIS WEEK	LAST WEEK			
1	1	You Wear It Well	Rod Stewart	Mercury
2	—	Mama Weer All Crazee Now	Slade	Polydor
3	2	All The Young Dudes	Mott The Hoople	CBS
4	4	Layla	Derek & The Dominoes	Polydor
5	2	School's Out	Alice Cooper	WB
6	10	Standing in the Road	Blackfoot Sue	JAM
7	5	10538 Overture	Electric Light Orchestra	Harvest
8	9	The Locomotion	Little Eva	Decca
9	6	Silver Machine	Hawkwind	U.A.
10	13	Sugar Me	Lynsey De Paul	MAM
11	8	Seaside Shuffle	Terry Dactyl and the Dinosaurs	U.K.
12	19	Virginia Plain	Roxy Music	Island
13	14	I Get The Sweetest Feeling	Jackie Wilson	MCA
14	7	Run To Me	Bee Gees	Polydor
15	15	Too Busy Thinking About My Baby	Mardi Gras	Bell
16	17	Conquistador	Procol Harum	Chrysalis
17	21	Lean On Me	Bill Withers	A & M
18	11	Popcorn	Hot Butter	Pye
19	25	Ain't No Sunshine	Michael Jackson	Tamla
20	22	The Journey	Duncan Browne	RAK
21	24	Walk With Me, Talk With Me	Four Tops	Tamla
22	12	It's Four O'clock In The Morning	Faron Young	Mercury
23	30	Come On Over To My Place	Drifters	Atlantic
24	23	Where Is The Love	Roberta Flack & Donny Hathaway	Atlantic
25	29	Living in Harmony	Cliff Richard	Columbia
26	27	Walk in the Night	Jnr. Walker & All Stars	Tamla
27	—	Who Was It?	Hurricane Smith	Columbia
28	26	Watch Me	Labi Siffre	Pye
29	28	Love, Love, Love	Bobby Hebb	Philips
30	—	Maybe I Know	Seashells	CBS

hot heavy 20

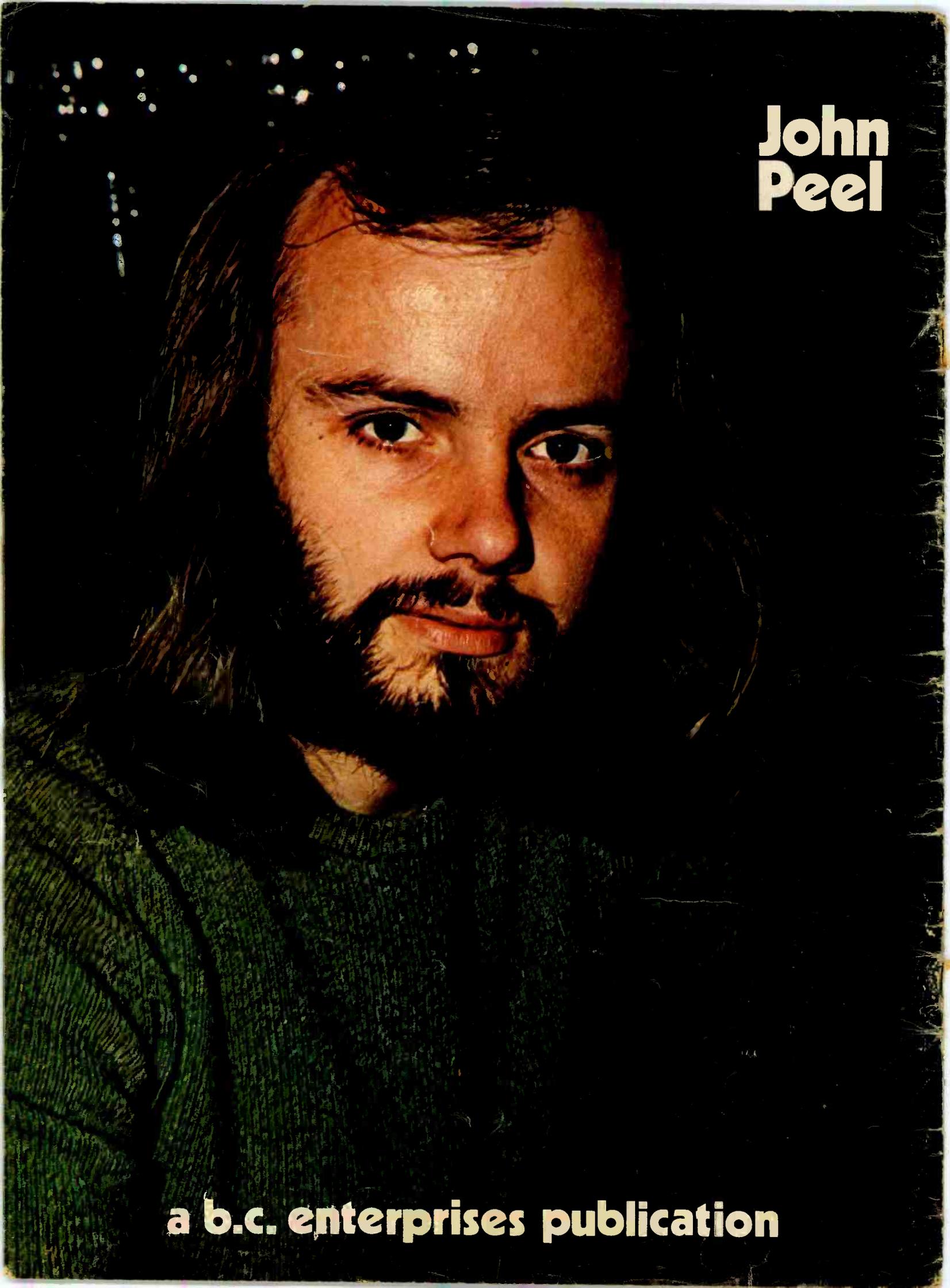
THIS WEEK	LAST WEEK			
1	1	Never a Dull Moment	Rod Stewart	Mercury
2	5	Saint Dominic's Preview	Van Morrison	W.B.
3	6	Ace	Bob Weir	W.B.
4	12	Live	Carlos Santana & Buddy Miles	CBS
5	2	Son of Schmilsson	Harry Nilsson	RCA
6	9	Bored Civilian	Cross & Ross	Decca
7	—	Long John Silver	Jefferson Airplane	RCA
8	3	Sail Away	Randy Newman	Reprise
9	16	What A Bunch of Sweeties	Pink Faries	Polydor
10	4	Eagles	Eagles	Asylum
11	15	Byzantium	Byzantium	A & M
12	7	School's Out	Alice Cooper	W.B.
13	—	Vindicator	Arthur Lee	A & M
14	—	Last Day At Filmore	Various Artists	W.B.
15	8	History of Eric Clapton	Various Artists	Polydor
16	10	Bobby Whitlock	Bobby Whitlock	CBS
17	11	Layla	Derek and the Dominoes	Polydor
18	14	Trilogy	E.L.P.	Island
19	13	Everything Stops For Tea	John Baldry	W.B.
20	—	Squawk	Budgie	MCA

208 Power Play

You Came, You
Saw, You
Conquered Pearls Bell

Feature Album

Queues Vigrass and
Osbourne Uni



**John
Peel**

a b.c. enterprises publication