

deejay

and Radio Monthly

December 1972 No. 3.

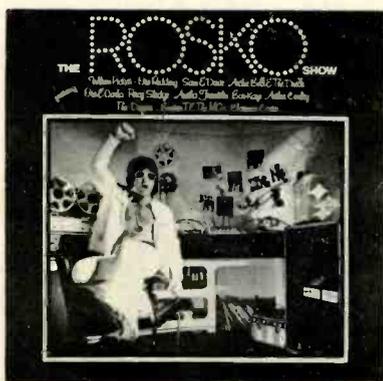
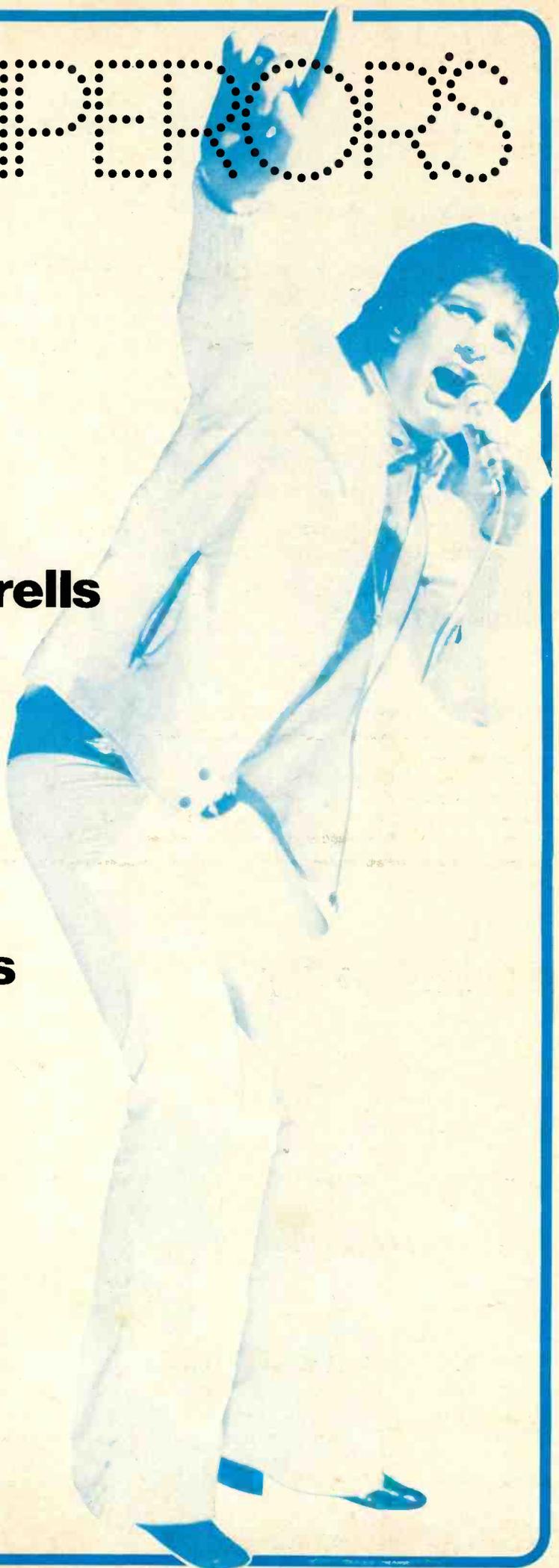
20p

**WHO IS
SANTA DJ?**
see inside

Inside
Johnnie Walker
Bob Stewart
Free Radio-Special LP Offer
Disco Equipment, Record Reviews, etc.

THE ROKO ALBUM

featuring
Wilson Pickett
Otis Redding
Sam & Dave
Archie Bell & the Drells
Otis & Carla
Percy Sledge
Aretha Franklin
Bar-Kays
Arthur Conley
The Drifters
Booker T & the MGs
Clarence Carter



editorial

Hello there once again – here we are with the third and Christmas issue of “DEE JAY AND RADIO MONTHLY”.

I would also like to say a big welcome to the thousands of new readers, who will be reading “DEE JAY AND RADIO MONTHLY” for the very first time this month. I sincerely hope you like it.

This month in “DEE JAY AND RADIO MONTHLY” you will find features on disc jockeys Johnnie Walker, Bob Stewart and Steve Jones. Douglas Muggeridge concludes his two-part feature with some sound advice to all you would-be radio DJs, Mike Cook looks at the reasons behind the current boom in golden oldies, and Karl Dallas reviews some more disco gear.

In addition this month sees the first of our regular features on the world of the hospital radio stations – and here I would like to say a special ‘hello’ to Roy Mack – who will be editing this particular section.

Plus of course, record reviews, charts and all the usual features.

Be sure not to miss our exciting ‘History of Offshore Radio’ LP offer on page 9. This really is a dramatic and extremely interesting album, and well worth £2.00.

Well that’s all for this month, so I’ll just say ‘See you all in 1973’ and have a real good swinging Christmas.

BEN CREE
PUBLISHER

FRONT COVER – Radio One Santa – DLT

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"DEE JAY AND RADIO MONTHLY" to sponsor 'Live' Luxembourg programmes

After only three months in existence, "Dee Jay and Radio Monthly" will be sponsoring a week of 'live' programmes on Radio Luxembourg in January of next year. The programmes which will open the English service of 208 will be transmitted from a special studio in the South of France, during the MIDEM International Music Festival.

"We are delighted at this splendid opportunity to present our magazine to the whole of the European music industry", said Ben Cree, editor and publisher of "Dee Jay and Radio Monthly".

The programmes will be introduced by 208 DJ Paul Burnett, and will include "on-the-air" interviews with the many personalities who will be attending this event, considered by many to be the key event in the musical calendar. Personalities who have attended in the past two years include Elton John, Eric Burdon, Cat Stevens, Richie Havens, Al Green, Helen Reddy, Curtis Mayfield, Middle of the Road, Tom Fogerty and Billy Preston.

"The artists have not yet been finalised for this year's show", said Ben, "but we will have more news in our January issue."

'rock present—roll past'

The new 208 Friday evening show called "Rock Present—Roll Past" started transmissions on Friday, November 10. The show, which features a mixture of rock'n'roll from the past and the very latest in progressive music, is jointly introduced by 208 DJs Tony Prince and Kid Jenson, and runs from 1.00 am until 2.30 am.



Seen judging the many hundreds of entries received for the "Dee Jay and Radio Monthly" Weekend-in-Luxembourg competition are L to R: Jimmy Parsons, Tony Churcher (Radio Luxembourg), Ben Cree (Editor/Publisher - "Dee Jay and Radio Monthly") and 208 DJ Mark Wesley. The winner, Steve Bane of 107 Woodland Way, Kingswood, Bristol will be visiting the Grand Duchy and Radio Luxembourg early in December.

all day separate radio 1 on boxing day

Among details of the BBC plans for Radios 1 and 2 over the Christmas period, is the news that for the first time ever Radio 1 will operate as a separate network for the whole of Boxing Day. The schedule reads as follows: 5.0 am Pete Brady, 8.0 Tony Blackburn, 10.0 Jimmy Young, 12.0 Dave Lee Travis, 2.0 Johnnie Walker, 4.0 Alan Freeman, 6.0 Noel Edmonds, 8.0 Rosko, 10.0 John Peel.

Christmas Day programmes include a two hour Junior Choice (8.0 to 10.0 am), a three hour DJ's Christmas Party (5.0 to 8.0 pm), and a three hour special "Ray Moore's Christmas Night" (9.0 pm to midnight), plus programmes from Jimmy Young, Johnnie Walker and Tony Blackburn.

Over the Christmas holiday period there will be three days of non-stop broadcasting on Radios 1 and 2 with extended "Night Ride" programmes through to 5.0 am.

brandon christmas song from behind the iron curtain

Radio 2 DJ Tony Brandon's new Christmas record "Sleep Little Children" is in fact a song from behind the Iron Curtain - it was written by Mojmir Balling, a young Czech composer.

The song was brought to the UK by Les Reed, who has also produced Tony's record.

Tony Brandon's last record "Candy Kisses" released in 1968 made the charts!

more tests from 'mi amigo'

During the past few weeks further test transmissions have been heard from the *Mi Amigo* (Radio Caroline International). These have usually taken the form of continuous taped music, with the odd jingle interspersed. No regular programmes have as yet appeared, although "Dee Jay and Radio Monthly" understands that Christmas Day has been set for the opening of this new offshore station.

dave gregory returns

Dave Gregory who stood in twice for Tony Blackburn on the morning show returns to the air with a series of five Saturday afternoon shows beginning on December 3 (2 to 4 pm). This is Dave's third session in the Saturday spot - he kicked the programme off in October 1971 and then returned in January this year.

free emi disco show on the road

During the past two months a new service from EMI Records - a free mobile discotheque - has been busy visiting colleges and universities up and down the country.

An EMI spokesman said "Basically, EMIDISCO, as we call the unit, entails members of our Special Promotions team humping 100-watt hi-fi stereo equipment around the country, setting up in halls or college bars to spin new releases and album tracks to audiences ranging from 200 to 1,500 people."

Among the areas so far visited are London, Keele, Cardiff, Bristol, Sheffield and Southampton.

The fee charged for this service is a supply of beer and sandwiches!!! A great idea, and more power to the elbow of those at EMI.

saville obe tv show

The recent BBC TV documentary "The World of Jimmy Savile OBE" showed once more the many facets of this popular DJ. Jim was seen with his family, on a cruise, during his marathon Land's End to John O'Groats cycle ride, in church, with a lifeboat crew, plus, of course, his work at such places as Broadmoor, where he is Hon. Assistant Entertainments Officer.

WHO ARE THE "BIG 3"?

"Bing" story for Radio 2

Following the success of their series on The Beatles, and tying in with the current boom in nostalgia, the BBC are currently preparing a 13 part series on Bing Crosby. To be broadcast on Radio 2 in stereo, the one-hour programmes will be called "The Bing Crosby Story", and will trace again with a mixture of interviews and recorded music the career of "the old groaner".

The programmes set for transmission sometime in the spring will be produced by Brian Willey. A narrator for the series has not yet been finalised, but among the names mentioned so far are Bryan Matthews, who narrated the Beatles story, Alan Dell and Kent Walton.

The BBC also intend to repeat the Beatles series in the spring, again in stereo.

rni english service back

The English language programmes on RNI which were suspended on Monday October 23rd, returned to the air on November 3. The schedule is now 7.00 to 9.00 pm Mike Ross, 9.00 to 12.00 Don Allen and 12.00 to 3.00 am Brian McKenzie.

'disney time' for radio 2

Boxing Day sees the start of a two week series of half hour programmes on Radio 2, devoted to the soundtracks of the Walt Disney films. Called "Disney Time" the programmes will go out from 1.30 to 2.00 pm every day.

'in concert' to go stereo?

"Dee Jay and Radio Monthly" understands that Radio 1 is considering turning the ever popular "In Concert" series into Stereo broadcasts on VHF early in the new year.

The series is at present only transmitted on 247 m medium wave, with its inherent reception problems, and this move would naturally be very welcome to the show's many listeners.

radio one swop round

Steve Jones will be taking over the Thursday evening "Radio One Club" spot from Ed Stewart after Christmas, while Ed appears in Pantomime. Steve also sits in on Saturday mornings for Stuart Henry who is naturally taking a New Year "Hogmanay" holiday. Stuart Henry's "Radio One Club" spots will be filled by John Peel.

**YOUR
CHANCE
TO
VOTE
IN THE
1973
dee-jay
POLL**

**SEE
NEXT
MONTH'S
ISSUE**



Radio Luxembourg DJ Tony Prince and lovely singer Lynsey de Paul posing with 208 boss Alan Keen's Daimler Sovereign which must have the most appropriate number plate ever.

TONY BRANDON Sleep Little Children

SCH 178

A Christmas song from the popular Radio 2 DJ.



CHAPTER

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"I still live in hope of getting back to a late-night show"

says popular Radio One DJ **JOHNNIE WALKER**

Mention "Johnnie Walker" to the average man in the street, and the likelihood is he'll think of the whisky of that name. Mention "Johnnie Walker" to the average woman in the street, and it's much more likely that she'll think of Radio 1 DJ *Johnnie Walker*. For when Johnnie was running his "Housewife Of The Day" spot he was getting over 1,000 letters a week from housewives who would literally pour out their hearts to him. This meant to Johnnie, ex-public schoolboy, former pirate disc jockey and lorry driver that he had begun to reach the top - he had in fact made it.

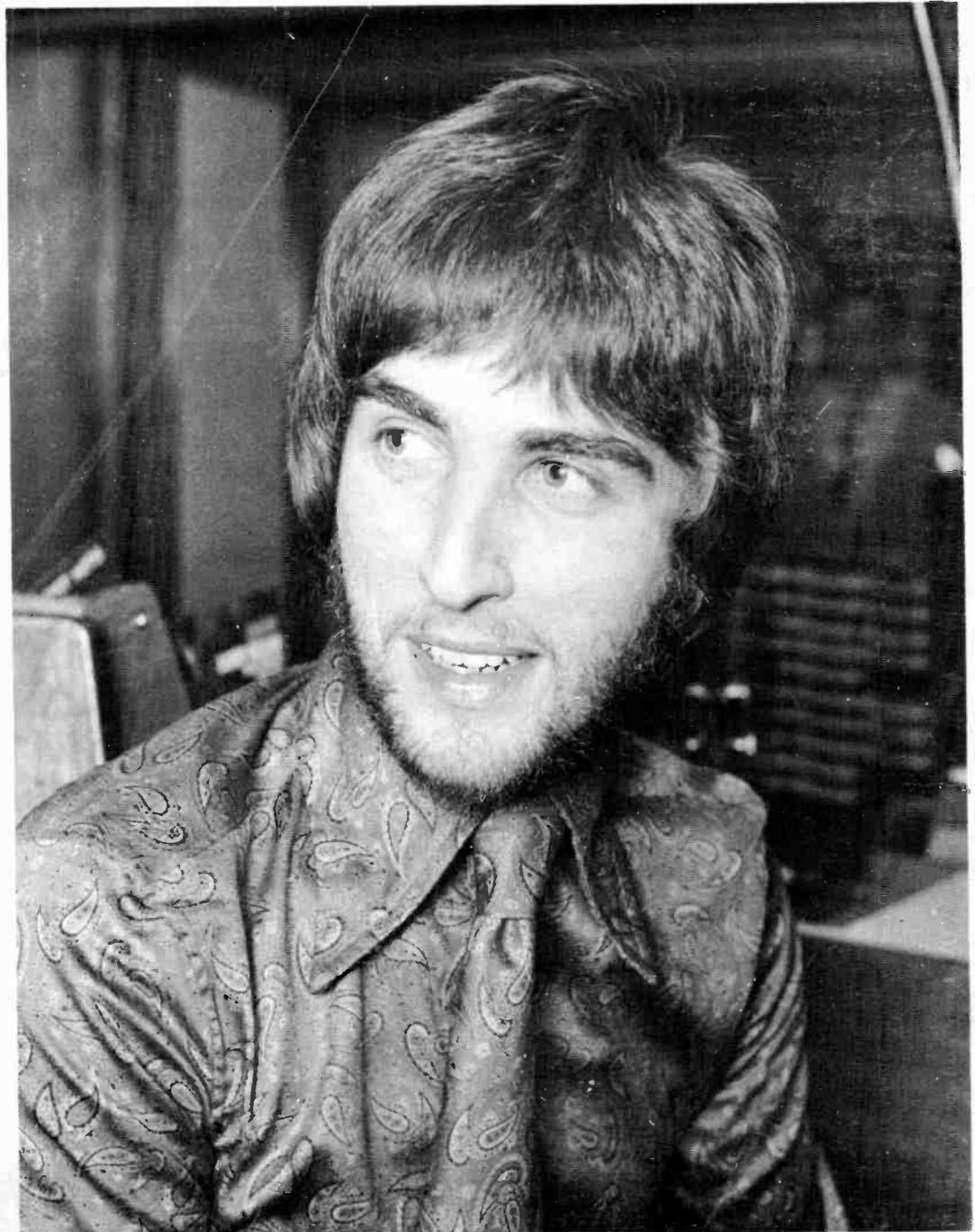
One thing is certain - it hasn't all been easy on the way up for Mr Walker!

He was born on March 30, 1945 in Birmingham - one of a family of five children. He went to Solihull Public School and left at 16 having failed all eight 'O' levels.

He then began work as a garage mechanic, first in the Cheltenham area, later returning to a garage in the Solihull area. Here he was eventually made car salesman.

But it was about this time that music was beginning to take a more important role in Johnnie's life . . .

"Really, discos were just starting up then, and I used to go to one called The Navigation. I couldn't believe it at first - hearing the music so loud - and it was really good. Before that you had only played records at home, and then you had to think about your Mum and all that. That was where I first got



turned on to soul music – hearing Otis Redding’s “Respect”.

“So I started going along to these discos, first of all as a customer, then I thought it might be nice to do some DJ work just for a hobby. So I went along to the Locarno Ballroom in Birmingham – and really just made the manager’s life a misery by pestering him. I used to go and see him every week, and after about 15 visits he relented and said ‘alright we’ll start you on a Friday night’. The sessions was from 7 pm to 2 am, and I was paid 28 shillings, I think.

“Then it all began to snowball. At that time I was a salesman, and I had a company car, which I was using to dash about all over the place to clubs, and then I would get in pretty tired to work the next morning. I knew that sooner or later I would have to make a decision, and it was forced upon me by the manager of the garage who said ‘you can’t go on like this, it’s affecting your work, and you’re travelling too many miles in the car.’ So I packed that sales job up.”

That was on a Friday evening and the following day *The Daily Mirror* ran a feature on Radio England – one of the many pop ‘pirate’ stations that were springing up around the coasts of Britain at that time. This interested Johnnie enormously.

“I called *The Mirror* on Monday and found out their address in London, got in touch with them, made up a tape at a friend’s place, and took the tape down to London on the Wednesday. I took it down, instead of posting it, to make it harder for them to say no.”

In fact, they obviously liked what they heard, said “Yes”, and Johnnie Walker – radio DJ was on the way. He spent almost 18 months aboard the *MV Laissez Faire*, anchored off the Essex coast – and remembers the time very well.

“I started off doing the midnight to 6 am spot. Mind you it was months before we actually got on the air – and the living conditions were terrible on that ship. In October 1966 I heard a whisper that they were going to change the station over to a Dutch format, and I thought it’s not going to be Britain Radio (which also shared the *MV Laissez Faire*) – it’s more

likely to be Radio England. So bearing in mind that it’s always harder to get a job when you haven’t got one than when you have I dashed round to Radio Caroline and joined them. Roger Day, who had also been on Radio England with me, was a day behind!”

And so started what was to become a famous partnership in the history of “off shore” radio – JW and Ronan O’Rahilly’s Radio Caroline.

“The great thing about those days really was that they happened. I don’t think they will ever happen again things don’t repeat themselves – and it’s no good living in the past. I think a lot of pirate memories are more glamorous because you are looking back on them.

“It was great being basically in sole charge of what you were doing on the air. For instance if you wanted to you could stay up all night in the production studio doing new jingles, and getting up ideas. It was very good from a radio point of view because that was really all there was to do on the ship, apart from sleep, eat or watch TV. So from the station point of view all the DJs put everything they had into it, which, of course,

doesn’t happen on land because you have other things to take up your time.”

By now Johnnie was fast developing as a radio personality. His mother started a “Johnnie Walker Fan Club” and within a few weeks had over 4,000 members. But his real success story was the Johnnie Walker “Kiss-In-The-Car” spot on his late-night programme. During this show Johnnie would play a long record and invite all couples listening in their cars to kiss for the duration of the record. Many thousands of his special “Kiss-In-The-Car” licences were issued.

In August 1967 The Marine Offences Act became law and most of the pirate stations closed down. One, however, remained on the air – Radio Caroline, and with it – outlaw Johnnie Walker, together with DJ colleague Robbie Dale.

“We were lucky, Robbie and myself, in that we had our leave period just prior to August 14 – and we got an enormous morale booster from the people. We did regular Caroline nights at the ‘Bal Tabarin’ and there were queues three miles long outside on the final night.

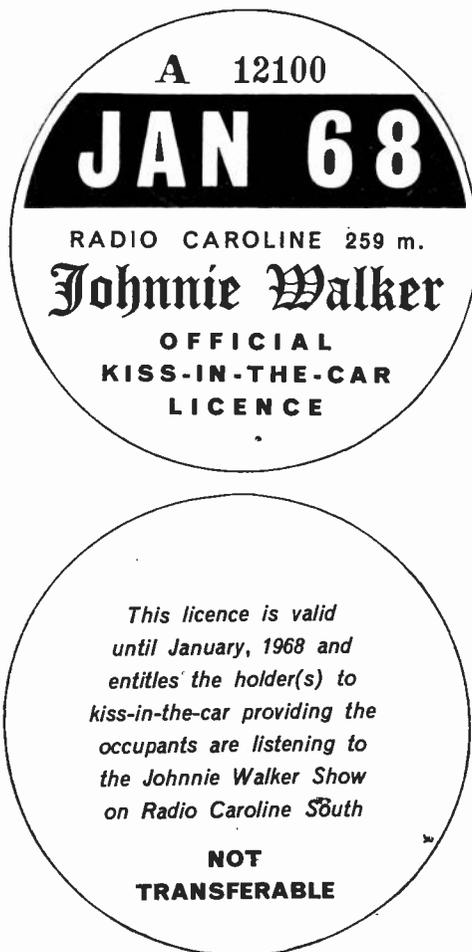
They had Procul Harum, whose record ‘Whiter Shade Of Pale’ was at number one – and they had the whole ballroom covered in flowers – it was an incredible night!

“Then we got a great send-off from Ipswich and Felixstowe. When we got to the ship a lot of the other DJs who had said that they would stay decided to leave and we ended up with myself, Robbie and a guy from Radio City to read the news. Sort of two and a half DJs to run a 24-hour station – it was a bit daunting then.”

After deciding to stay on and defy the might of the British Government did Johnnie ever experience any major problems legally?

“Never had any hassles from a legal point of view. I don’t think they ever really thought they would implement that part of the act – I think they just included it along with everything else to make it all more fearsome. It was a terrible law – nobody knew where they were. The newspapers, for instance, weren’t sure whether they were allowed to write about us or not – they didn’t for ages and then they all gradually started to. TV was the same – Granada did that documentary and they spent about three days bobbing up and down about a mile away from the ship while their lawyers sorted out whether they would be able to go on or not. What Robbie and I wanted to do for our first leave was to throw down the gauntlet at the authorities – you know announce ‘we are coming back to London on flight XYZ landing at such and such a time’ – and that would have been incredible – because the airport would have been packed with people and I don’t think they would have dared arrest us. However, one or two of the directors didn’t really like that idea, although Ronan was all for it, and so the idea was scrapped. As I say I don’t think they would have done anything, because I think they knew, and we all hoped it wouldn’t happen – but I suppose that it was inevitable – that we would eventually be forced off the air, by lack of advertising revenue, etc.”

As is by now common knowledge the Caroline ships were eventually forced off the air. For someone who was



The Johnnie Walker ‘Kiss In The Car’ Licence

there at the time it all happened – what were Johnnie's thoughts?

"The way we went off the air was very sad – nobody got a chance to say 'goodbye' or anything – although perhaps on reflection that wasn't a bad thing, because we would probably have got over emotional.

"As far as I can remember Robbie was off at that time, and I was semi in charge. I went to bed about 3 am, and was woken by the engineer at 5.30 am who said 'there's a tug outside and they are going to tow us to Amsterdam'. So I staggered out of bed half asleep and was confronted by about ten burly seamen saying you have ten minutes to get your things out of the studio and then it will be sealed. Then when they cut the anchor chain I knew it was for real.

"It was a very well run operation – a tug arrived at the North ship at exactly the same time. It was all done by a Dutch company who were owed a lot of money by Caroline, I think, and that was really the only way they could get back their losses was to capture the ships and sell what they could. So we were towed right back up the canal into Amsterdam harbour. Nobody in the Caroline office knew what was going on, so I hung round for a couple of days and then came back to London."

So Johnnie Walker returned to the capital city – but in a far different way to that expressed on his morale-boosting "man's fight for freedom" trailer broadcast so often after August 14.

"I made that hoping that one day Caroline would sail victoriously up the Thames – it really was outrageous, but I think we perhaps had the faint hope that we would be closed down and then offered a licence to broadcast on land. "Really the whole thing went wrong for the pirates at the time of the shooting of Reg Calvert – the government seized on the opportunity to act while to some extent public opinion was against the stations. I don't think they could have done it while the pirates were 'in'. You know I used to get letters from a girl who said if her mother ever caught her listening to Caroline or any of the other pirates – then her radio would be confiscated.

'Don't you listen to those naughty criminals out there' and all that business."

Did Johnnie feel that to some extent people listened to the pirates because they felt they were being a little bit daring – flaunting the authorities?

"Yes, probably to some extent. But really everything was timed beautifully. We had The Beatles, 'Ready Steady Go', Carnaby Street – it was the whole youth revolution, and for the first time it was good to be young, instead of being told to 'shut up and wait until you grow older, because you don't know what you're talking about'. It was great to be young – we had our own clothes, our own music and at last we had our own radio stations. People would sit on the beach at Clacton and see

a raid on us and shoot the transmitter up. So we went round the ship putting up false arrows 'to the transmitter room' – which actually led to the gents' loo!!!"

So the days of the pirates were over, Caroline was silent, and so was Johnnie Walker.

It was in the strange situation of being voted pretty high in all the DJ polls – but not being able to get any work. So I drove trucks for a year. A lot of people were afraid of offering me work to start with. They were afraid of me being arrested on stage and all that. I also thought it was best to lie low for a time and take stock of the situation. But then after a year I realised it was going to be quite some time before we got any land based commercial stations,

all started snowballing quite nicely. They put me on the 'What's New' rota, and I was also doing Radio One Club, so I was getting more and more work. Then in April '70 they offered me a daily show which was an hour from 9 to 10 am. I did that until October of last year when in the new Autumn schedules I moved into the present 1 to 3 pm slot."

Of course on the pirates Johnnie's big thing was his late-night shows. Did he hope that one day the BBC would offer him this type of programme?

"I was hoping that one day it would come about. I was a bit disappointed when they started broadcasting from 10 pm to midnight, but that it was all progressive. I still live in hope really. I think that if I have a gift, it is communicating with an audience that is



us out there, and know that it was something purely for them. And I suppose the fact that people thought we leapt about with cutlasses between our teeth – added something to the glamour of it."

In fact, as any reader of Paul Harris's excellent books on the offshore stations will know, this was often nearer the truth – had Johnnie encountered any problems of this nature?

"Inevitably with something like that you do get the slightly criminal element coming in – but no more than you do on say the stock market. I mean they pull strokes far worse than the pirates ever did – but of course there it's big business so it's all right. We did hear at one time that Roy Bates was trying to hire a boat to come out to Caroline and do

and if I wanted to continue earning a living in radio it would have to be with the BBC. So I started with a Saturday afternoon show in April '69."

What prompted the BBC to offer work to this ex-pirate who had dared to defy the British Government?

"Well I had my pride, and they had theirs – and they wouldn't employ anybody who had been with Caroline for at least a year to sort of let the 'naughty boy' image die down a bit. Douglas Muggerridge had just taken over as Controller of Radios 1 & 2, and said in an interview in *Melody Maker* that he would be seeking new talent. So I sent him a letter saying 'here I am' – he called me in for a chat, and away we went.

"After the Saturday spot it

listening. During the day it's just a background to help people with their work – and it is very satisfying being on the air in the evening, knowing that you have an audience that is really listening. The problem of course at the moment is that Radio 1 reception is so bad in the evening."

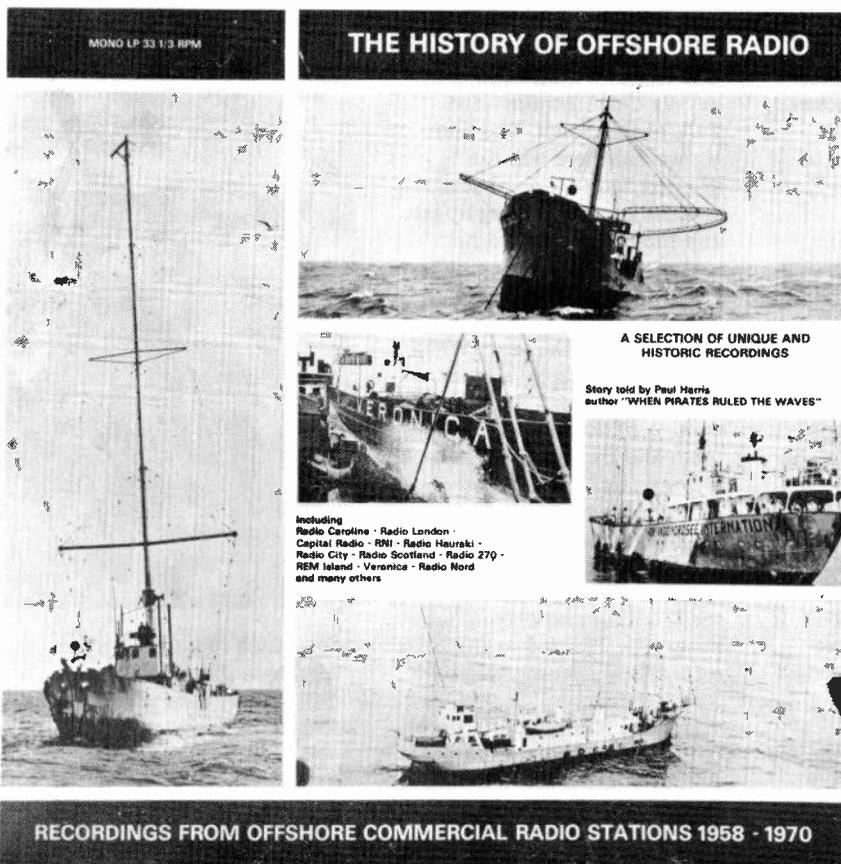
Who knows, one day we may well have the return of the late-night Johnnie Walker show. One thing is certain the day that happens the BBC will almost certainly be inundated with calls from irate housewives – who will complain bitterly if their current lunch-time and early afternoon idol is moved.

ben cree

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dee jay offer

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"Commercial radio is going to be very good for local groups" says STEVE JONES, the plugger who became a DJ

Twenty-four year old Steve Jones must be the only person to have visited the BBC to get his record played, and then give up to join the network . . . as a disc jockey.

It was last summer that bass-guitarist Steve came to the BBC to see producer Ron Belchier to promote the record by his group "Hunt, Lunt and Cunningham".

"Ron said 'No, I'm still not going to play it - we've played it once as a sort of review, and we can't use a name like that all the time. So let's forget about the record and talk about you. With your voice you should be a DJ.' So I came down to Radio 1 and made a few tapes. DLT showed me how to use the panel, and I made my final tape about a fortnight after meeting Ron. It went before the committee that chooses the DJs and the following week I got a contract, and that was it."

The result was a four week stint on the Saturday afternoon spot, which he has recently repeated, plus appearances on such shows as Rosko's "Round Table". In fact he has the distinction of being the first DJ to appear on that show before having his own series.

Steve is also one of the few DJs who can also play a musical instrument, so this enables him to appreciate how much work goes into the records he plays. An ex-pupil of Crewe Grammar School, Steve somehow found time to play in a group between studying French, History, English and Education at the College of St Mark and St John, Chelsea.

On leaving college he immediately set off on two

years of "round-the-world" tours, cabaret and summer seasons" with Lonnie Donegan, following a meeting with him at a music publishers.

"We did Australia - the Talk of the Town. The first gig we did there was the ill-fated Judy Garland session, and she kept on turning up late and they didn't extend her season. So we did an extra two weeks for her, and then we went back and did another four weeks later in the year. When it got to the second summer season with him I'd had enough of that scene so I left them and messed around trying to get bands together, or anything really to do with the music business."

Steve then spent a year teaching French in Battersea, song-writing and playing with his group. This led to the record, and that meeting with Ron Belchier . . .

So, one Saturday afternoon, bass-guitarist Steve Jones suddenly found himself "on the air" to an audience of millions of listeners. Did he find it frightening?

"Incredibly frightening, yes. Particularly as it came up to 2 o'clock, and I sat there wondering what Rosko's tag line was going to be. I really was in two minds whether to say 'Well that's it folks - I can't do any more - here's two hours of records', which would probably be more pleasing to them. The biggest thing that happened was during the programme I put on the record 'Layla', and I was grooving away thinking 'yeah this is a piece of cake really', and the guy through the glass in the control room shouts that its gone off. So I look round and it was a duff



copy which had only played 10 seconds instead of three minutes. But then these things happen."

He recently formed the Steve Jones Band, playing as he puts it "1972 Rock and Roll Music", and as well as appearing with the group does live disco dates, makes many of the Radio 1 Promotional Jingle Tapes, and writes an occasional piece for the music papers. Quite a busy life!

Steve also has some interesting thoughts on the upcoming commercial radio scene.

"I don't think that the commercial stations will be all that different to Radio 1, in fact. They are obviously not going to be able to achieve the level of say 'Sounds of The 70's' - purely on financial terms. But I think it's going to be very good for local groups, because these stations will still have some problem with

needle-time. For instance, the biggest response I had on the Saturday afternoon shows was the spot for groups on the road. Groups who aren't very well known, but who deserve a mention at least. I think local commercial radio can do much more for them - possibly by having a slot each day for local bands. I hope that they will get into that side of things and it could be very interesting. I think it's exciting - but it's not going to be 24 hours a day rock radio."

So at present it all seems to be happening for this ex-plugger, bass guitarist, who lists as one of his ambitions "to be known for playing good pop music". Another is to broaden his scope in terms of broadcasting, including TV. We'll just have to wait and see - but maybe if he had a record to take to Johnnie Stewart or Stanley Dorfman?

"Here is a new generation to whom radio is more important than TV"

In this second part of a two part feature, DOUGLAS MUGGERIDGE, Controller of Radios 1 and 2 looks ahead to the future developments for these networks, the advent of commercial radio, and gives advice to would-be radio disc jockeys

With Radio 1 now five years old, how does Douglas Muggerridge see its future development?

"Well, as you know, since October, Radio 1 has been on the air as a separate network for 14 hours every weekday. It runs from 7 am to 7 pm, plus the two hours of 'Sounds of the Seventies', and it is with this programme that we will have our first stereo broadcasts on Radio 1. It is now almost a year since we started switching the VHF transmissions for this programme from Radio 2, which has meant that people listening have been getting good quality sound, because we are obviously aware that the medium wave band reception in some areas is extremely bad at this time of night. It was pretty obvious to us that if we were going to provide a really valid programme then we would have to do something about the reception.

"This has, of course, worked very well, and has not resulted in any drop in the Radio 2 audience, because most of them listen on the Long Wave. And now the progressive pop enthusiast who really likes to *listen* to his music, will be able to hear it in stereo. I think, therefore, that Radio 1 is now well placed, and I'm fairly satisfied. Of course, there are

a lot of things still to do, and the first thing we must improve is reception if we possibly can. There are plans for it, but it is extremely costly and it isn't easy.

"I think that the answer really lies in a new VHF wavelength devoted entirely to Radio 1, but that is certainly out for the time being as a new VHF network would cost something like five or six million pounds to set up. So possibly we will think in terms

of switching more VHF from Radio 2. The other point, apart from reception, is this question of stereo. The reason Radio 1 only gets two hours, and I think it gets it in the right area – the progressive music area – is for several different reasons. Firstly, of course, it is because Radio 1 during the day has largely what I call 'a transistor type audience' – they like to take their music with them. By that I don't mean that they carry it

round the streets with them, but they do take it from room to room, it's a mobile thing. I am doubtful, therefore, of the number of people who would really be able to appreciate stereo pop during weekdays.

"The second point is the question of records. Radio 1 obviously uses a lot of singles, and the number of stereo singles produced in this country is still very limited.

"The third point is a technical one. At the moment we are only able to switch the VHF from Radio 2 once a day. This also demands a period of simultaneous transmission, that is Radio 1 and 2 join for a time before we can split them. The engineers are obviously working on this, and I hope in less than 12 months that we will have solved this and be able to switch at any time.

"My ultimate aim assuming that the resources are right, and there is enough stereo available both from our own studios and on record, is to achieve a music stereo service. To do this we would need to detach the VHF entirely from Radio 2 and use it as a separate channel. One could then take programmes from both sides throughout the day and one can envisage say Tony Blackburn in stereo, followed by Pete Murray and then DLT, etc. This is one possibility we have in mind –



whether it will work depends on resources, needle-time, and how the industry reacts in terms of producing the right sort of stereo records."

Douglas also added that another aim was as soon as possible to fill the gap from 7 to 10 pm, in other words to achieve complete separation all day for Radio 1.

"Let's face it if we fill this gap, it's not going to give us a gigantic audience - the sort of audience we get for Jimmy Young or Tony Blackburn during the daytime - but it is going to give us a substantial audience. It is the time when all the younger people are at home. It will in fact allow us to put on more heavy music. It is likely that we would leave the sort of Top 40 format and programmes would get more serious as we went on up to midnight.

"We would have in mind young people for this above all else, because I think you can say that whereas older people are happy and enjoy Radio 1 during the day - they become TV watchers by night. The younger people, although they were born with a TV set it is no novelty to them, and it is their interest in radio which is why Radio 1 has had such a come-back. Here is a new generation to whom radio is more important than TV."

Coming round to the question of personalities, the BBC are currently experimenting with new talent, particularly with the "Solid Gold Sixty" show with newcomer Tom Browne. Did Douglas think this would become the trend for the future?

"We are sometimes blamed for holding on to the same personalities for such a long time, but the truth is familiarity is a very important factor in success. We all know that if we like a particular programme on radio or TV we are really very upset when it goes off. There is a tendency on the part of the listener once he or she becomes used to a person that they tend to become a part of their lives.

"There has, in fact, been a very considerable turnover in our DJs. At first many of them came from the pirates, now there are not all that many. It takes some years to really sort them out and build up the best possible team. The fact is that the changes we made about a year ago on Radio 1 were immensely successful - they



Jimmy Young and Rosko - "both communicators".



put the audience up by an average of half a million at any one time during the day, which is a lot.

"I think the team we have now are very successful indeed. They are a nice bunch of people, they are popular and loyal, and they work very hard. I don't think the public realises just how hard a DJ works. I think they believe that they just come in, sit down, grab a few records and off it goes. No good DJ would ever do that - but the ability to sit down and talk immediately is a tremendous art. They all have a different way of doing it. Take Rosko, John Peel and Jimmy Young, for example, three totally different types of microphone personality, but they all have one thing in common and that is they are communicators. Now this ability to communicate is something that is very difficult to define, almost impossible, but when

you've been in this sort of job long enough you do build up an expertise in this. When you hear a tape sent in then you immediately know whether that person has got something beyond the ordinary person. We get thousands of tapes and there's only about ONE in every THOUSAND that you feel has got something slightly different.

"It's not even the type of presentation - although the one big fault that all disc jockey's make is to copy somebody else. They are a miniature Rosko or a miniature Tony Blackburn, and this is hopeless, they've got to be themselves. This is the essence of communication, and if they can't communicate when they are being themselves then they certainly won't by trying to be someone else.

"Of course it is vitally important that you discover new talent and that you do give new people a trial for a time. We have been doing this on the Saturday afternoon shows. Then there are our audition panels who listen to the many tapes that are sent in and out of these possibly emerges one in a thousand, and then occasionally there emerges a Tom Browne, who I think is quite unique. I listened to the tape he had made, and I was certain that he would be a success."

With Tom Browne the BBC obviously took a tremendous risk. Here was a totally unknown quantity

taking over a three hour show, and following what was probably one of the most established programmes on radio.

"Of course it is perfectly right to say that we took a gamble - and sometimes they come off, sometimes they don't. In the last resort you could sit and listen to tapes, you could make pilot shows - and really there is only ever one way to test a man out, and that is to put him on the air."

When one of the new DJs takes the air on a Saturday afternoon spot, is it likely that Douglas would be listening?

"Oh yes, most certainly. I've never missed one, because there are the people from whom one hopes will emerge the great DJs of the future. If they make a success of this and a gap appears, then they stand a very good chance of getting in. You know the understudy that makes good. I can think of many examples of DJs who have become famous who went on the air as holiday replacements."

From this position of control of two of Britain's major radio networks does Douglas Muggeridge have any advice to offer to the many thousands of hopeful would-be radio disc jockeys?

"The main lesson firstly is a lot of practice, at home just playing about with tape recorders - this is an essential part. They will learn an awful lot by listening to themselves and getting their friends to criticise. Then when they think they've got something to offer, put it on tape and send it along - we can tell very easily whether they have any ability or not.

"I think the second lesson is that above all else they must be themselves. If they think they make a marvellous imitation Rosko or Jimmy Young then they might just as well throw the tapes away. Thirdly in terms of presentation and the style of the show, the more originality they can get into this aspect the better. Even if a voice is not all that catching on tape but there is a good idea or some clever way of presentation, maybe a successful new jingle that they have made themselves, then you are able to listen further."

Apart from Anne Nightingale there has always seemed to be a problem at the BBC for women disc jockeys. What is his reaction to this fact?

"It's a strange thing really. There is an answer to this, I think, and it applies to both networks. Women DJs do have a problem because for a large part of the time the majority of listeners are women, and the fact is that women don't want to listen to women, they want a man – which I suppose is quite natural. Anne Nightingale has succeeded because she has a nice easy style, a big personality – but also, and more important, she has a tremendous expertise in pop. She knows pop inside out, and this comes through. People appreciate her and respect her for that. The other kind of woman that can succeed is a personality like Joan Turner. I know that she is famous as an entertainer, as a comedienne, and she can appeal to the humour in women."

Finally what are Douglas' thoughts on the impending arrival of commercial radio in the UK?

"I am watching intently every move that is being made, and I shall be very interested to see who gets the contracts when they are awarded. I think it would be wrong of me

"We have never opposed the advent of commercial radio"

and the BBC to comment on how I see commercial radio emerging. All I would say from our point of view is that we have never opposed the advent of commercial radio. I think we welcome it because it's going to create a radio industry. This will help the various individuals connected with radio as well – I mean the DJs, the producers, etc. With the present set-up one has to think very carefully about getting rid of a DJ, even if they haven't done very well. One tries to act like a human being, and it's a very hard thing to say to a DJ 'well, I'm sorry but it's the end', because where does he go? If you have an industry situation and you

don't want someone you can say 'go and have a shot at the other station up the road', and you feel pretty certain that you're not throwing him out on the streets. Of course it can work the other way. If a DJ or producer are fed up with you, then they can go somewhere else."

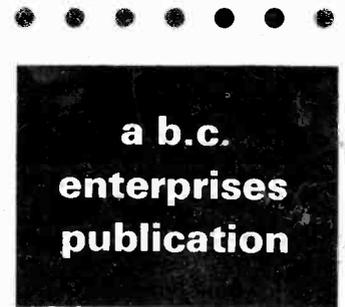
Those then are the views of the man in charge of Radios 1 and 2, and he ended by paying tribute to the DJs of today.

"A lot of people look upon the DJ as a chap who is hidden away in a studio by himself, with his records, and a few buttons. He's in his own little world. There's obviously a huge world outside listening, but he's there in his nice own

little cosseted world. Well today's DJs have got to be much more than that. He's got to come out of the studio, not only to meet the fans, be recognised in the streets, supermarkets and all the rest of it which is part of the job, but he's also got to be capable of taking the stage as an entertainer – and he's got to be a pretty average all-rounder to be able to do all that."

ben cree

Next month, in this series of interviews with the heads of radio stations we talk to Alan Keen, General Manager of Radio Luxembourg.



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Well, have you ever listened to Radio St Helier?

Colin Marchant looks at life with a hospital radio station

"Stand by!" mutters the man behind the controls as the clock ticks round to the top of the hour. "Coming up in five seconds."

The dee-jay gives a quick cough, glances at his running order and waits for the red light to come on. Then he announces proudly: "You're listening to Radio St Helier." A jingle rings out, the music starts – and the station is on the air once again.

But if you've never heard of Radio St Helier, it's not surprising; its total audience is less than 800. In fact, you probably won't have heard of the station unless you've been a patient in St Helier Hospital at Carshalton in Surrey. For Radio St Helier is an *internal* broadcasting service – one of the many now operating in hospitals throughout the country. They're all very small and some are quite insignificant.

But if you have any aspirations for becoming Britain's top disc-jockey, here undoubtedly is the place to start. Because the experience you can gain from being an amateur broadcaster at a hospital is enormous – far greater, in my opinion, than the odd bits of expertise you might pick up by running a mobile disco.

Just over two years ago I joined Radio St Helier as a complete amateur; I was really the ultimate in uselessness! Today I present

a weekly programme for the BBC World Service. That's what I owe to hospital radio.

Not that I'm saying everyone who joins a hospital station is going to end up working for the Beeb; most of them do not want to anyway. Indeed, in my own case Radio St Helier in itself wasn't much of a reference – professional broadcasters and producers are often rather sceptical and cynical about such stations. However, I know in my own mind that I would not even have been capable of compering a World Service programme had it not been for the practise I got in the tiny studio on the first floor of St Helier Hospital.

Radio St Helier, like most of its counterparts, is entirely voluntary. Therefore, if you want to become an instant pro and get rich quick, don't join! The aim of the station is to brighten people's lives while they convalesce so obviously you have to be very dedicated. And that means doing things you don't want to do, like trudging round the wards to meet the patients and collect their requests, writing Press releases for the local papers and attending boring hospital functions – essential from the public relations point of view. There's more to being a disc-jockey than just playing records when you work for a hospital station!

But this is what I mean by "experience". For a start,

you get to meet your audience; find out what they think of you and your programme; discover what they want to hear – not what you want to play.

Then there is variety in the programmes themselves. When I first joined the station, all I could do was spin records and introduce magazine items. Since then I've produced and presented local news programmes, disc shows, discussions,

"audience participation" spots, documentaries, even a gargantuan Christmas show recorded in front of a 500-strong "live" audience at a local bingo club! Some of the programmes have been big successes; others have been absolute flops. But they're all excellent practise.

This is why I feel that you achieve much more by working for a hospital radio service than merely touring with a live discotheque. Admittedly,



Mike Button, Station Manager, presents his Monday evening show from the hospital studio.

the guy who does the dee-jaying for a dance or party has the big problem of keeping his audience happy and the even bigger problem of knowing that they are right there in front of him if he's not keeping them happy. That really can be frightening. But at the same time his audience is not particularly listening to *him* as a disc-jockey; they're mostly concerned about the music.

For a hospital dee-jay it's different. Picture the scene: a patient with a broken leg is lying in Ward B5. He's bored, missing his friends and family and out of touch with what is going on outside the hospital. To him, the hospital is a strange place with unfamiliar and sometimes unfriendly faces.

He wants to listen to the radio but wants to hear more than just music, in other words some friendly chat. He could, of course, tune to Radio 1 or 2 but that wouldn't give him a local service. So he tries the hospital radio station. There it is essential that he hears a disc-jockey who appears to be talking just to *him*. And if this does not come across, the station is failing in its most important function.

But in addition to this very personalised approach, the hospital dee-jay must also sound extremely professional. Remember, in most hospitals, the patients listen through headphones, which means that all other sounds in the ward are almost completely blanked out. Therefore, they are listening undistracted and attentively to every word that is being uttered. It's a formidable thought when you're actually on the air to know that your voice is going directly into the listener's earholes!

The other great tension-maker about hospital radio stations is their tendency to break down. Because most of them are being run voluntarily and on a shoestring budget, invariably the equipment is cheap, sometimes home-made – and prone to blowing up halfway through a request! In my view there's no better experience for a disc-jockey than having to cope with such an emergency and waffle through the goof without making his entire audience feel so embarrassed

for him that they have to switch off!

It is for these reasons that the butterflies that flutter around my stomach before a programme are far greater when the broadcast is going out to my little hospital audience than when it's being beamed to millions of World Service listeners.

In fact, for one Radio St Helier newsreader it all proved a little too much on one occasion. Halfway through a six-minute bulletin he suddenly got up and raced out of the studio to be ill. The nerves had apparently got the better of him. Fortunately, the quick-thinking engineer had a record cued on one of the turntables and pressed the button immediately. The newsreader was back in time for the end of the record and he casually launched into part two of the news by saying: "The next time I sit down to read the news I'll make sure I have the *full* script in front of me – my apologies." And no one ever suspected what had really happened. There's professionalism for you!

Radio St Helier has been on the air for two-and-a-half years. It started as a Saturday service but programmes now go out every day of the week.

This article is the first of what we intend to be a regular feature in 'Dee Jay and Radio Monthly'. This magazine is not only aimed at the professional disc jockeys. Our intention is to bring to you the news and views of EVERYBODY connected with radio broadcasting – and that includes the hundreds of people up and down the country who, as amateurs, work in the world of radio.

All over Britain, hospital patients are entertained and (we are sure) helped in their recovery by the many people who, in their own time, work together to provide a SPECIAL radio service of music, plays and local news through closed-circuit radio broadcasts.

If YOU are connected with a hospital radio service, or if, as a grateful patient you have something to say about YOUR OWN hospital radio enthusiasts and the programmes they provide, please write to:

ROY MACK (Hospital Radio),
'DEE JAY AND RADIO MONTHLY',
Willmott House,
43 Queen Street,
HITCHIN, Herts.

Predominantly they are record shows, with the emphasis on pop and light music.

The disc-jockeys are chosen from audition tapes, which are now demanded by the station before anyone new is taken on. In the early days the main concern was to find enough dee-jays to keep the programmes going; nowadays much more importance is attached to the quality of the dee-jays and even though the station is voluntary and the "staff" unpaid, not everyone is accepted. In fact, disc-jockeys have even been asked to

leave the station if their programme standards have dropped. Like the one dee-jay who appeared to be so obsessed by lavatories and armpits that he made frequent humorous (?) references to them on his top ten show. He was finally told: "Tone it down – or go." He went.

But it would be misleading to say that there was sweeping censorship on the station. The dee-jays are merely asked to remember that they are broadcasting to an audience of people who are ill and to respect the fact that some comments that



Radio St Helier staff (l to r Dave Wright, Mike Button, Christine Wimmer and Colin Marchant) provide the music for a local carnival.

might ordinarily be quite acceptable would offend people while they are in hospital.

This very general rule applies to most hospital broadcasting stations and apart from this dee-jays are given a good deal of freedom.

I personally would like to see less freedom for the dee-jays – and more freedom for the patients! Too often the disc-jockeys play their own kind of music when it's quite obvious that the patients would prefer something else. Geriatrics, for instance, hardly want to hear continuous Alice Cooper and Slade!

A survey was recently carried out among the listeners at St Helier to find out what they really wanted to hear. In fact, it was not music but local news that came out on top, although pop came a close second.

The hospital dee-jay has to be very versatile: playing records one moment, reading news the next, possibly interviewing people, chairing discussions and so on. And if he doesn't gain confidence after all that, he never will!

So if you're sold on the idea of becoming a hospital dee-jay, how do you set about it? Simply contact the

hospitals in your area and find out first of all if they have their own broadcasting service. If they do, there



DJ June Dwelly chats to a patient for her popular programme "Down Your Ward".

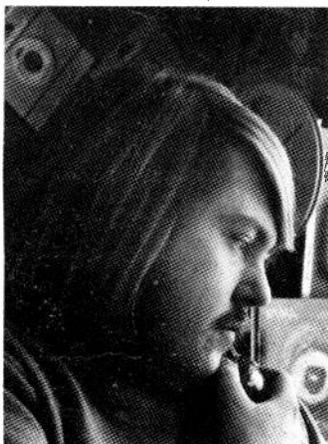
might just be a vacancy and – depending on how desperate the station is for staff – you'll either be auditioned or taken on straight away.

If there isn't a hospital radio station locally, why not set one up yourself? That's what Mike Button did. He's founder and station manager of Radio St Helier and his only qualification to start the service was enthusiasm.

Providing you can afford a couple of turntables, a microphone or two and a mixer, and you can get the consent of a hospital to go ahead with the idea, you're virtually on the air. And you never know, it could even be your first step into a broadcasting career. It was for me.

If not, well, it still happens to be great fun and also very rewarding, especially when you know how much your broadcasts are helping to cheer up people who might otherwise be miserable and depressed.

That is why, although broadcasting is now my full-time job, I still spend nearly all my spare time in the studio of Radio St Helier.



This month I shall explain how an American Top 40 Station operates. They in the main run 24 hours per day, with a maximum of seven DJs, one programme director and a full news staff of about ten. The stations are mainly local with a range of about 100 miles on AM, and 30 miles on FM.

Let's take a typical day on a station and explain how the work takes place. We'll go from midnight to midnight . . .

At midnight you would get a news programme which is live and runs for about 30 minutes. Following that

would be the Night Drive (in America all shows are called "drives"), which is made up from taped music and LP's with a DJ to link them – usually one of the news staff. He inserts the necessary commercials and news flashes. This show goes on until 5 am, when the first of the DJs takes over. This is the Morning Drive, which goes through till 10 am. It will include traffic reports and topical interviews with people of interest in the city. At 10 am – the main commercial selling time of the day – you get one of the station's top DJs. He goes through until 2 pm, and includes all the Top 40 singles and albums. He also has a telephone link so that members of the public can call in "live" on the air. He also programmes his own commercials.

Two pm sees the start of the Afternoon Drive, through until 6 pm which is basically the same as the 10 am to 2 pm show, but also includes traffic reports on "home bound" conditions.

Finally there is the six to midnight Drive, which is mainly topical with some taped

the tony merc column

shows included.

The programme director is in charge of the running of the station, but the DJs have some control on what they play, and they can also include what live interviews they like on their shows. He is also responsible for selling commercials for the station, and sometimes additionally goes out and runs live shows from places in town, such as parks or supermarkets. Each station runs to a budget, which if they go over cuts down the live shows. Hence the widespread use of taped shows. My own syndicated show is broadcast at 12 noon on Sundays.

Talking of my own show, this month the Album of the Month is The Partridge

Family's "Christmas Album" on Bell – the best tracks being "White Christmas", "Rocking Around the Christmas Tree" and "Have Yourself a Merry Little Christmas", and it will be out here at Christmas.

Single of the Month is "Keeper of the Castle" by the Four Tops, with whom I have just finished a special one hour programme. The single and album of the same name are on Probe.

Other good singles are the new one from David Cassidy called "Rock Me Baby" (Bell), and a re-release on Deram of "Nights in White Satin" by the Moody Blues, which has just been at No 1 in the States.

Finally, if you run a disco and would like custom-made jingles write to Haune Davis, Mother Cleo Productions, PO Box 521, HWU, 76, Newberry SC 29108, USA. Say that I told you to write. The cost is very low. If you require any information on American Radio Stations, please drop me a line.

tony mercer

Why do the 'oldies' continue to be 'goldies'? or the "boom from the tomb"!

Mike Cook looks at the question of revived 45's in the charts today

Gone are the days when memories were made of hits. Today, it seems, hits are made of memories.

Like most musical trends, the oldies revival began quietly enough with only the odd records – Elvis Presley's "Jailhouse Rock", the Chiffons' "Sweet Talking Guy", and B. Bumble and The Stingers' frantic "Nut Rocker" – hitting the jackpot.

Since then, however, things have really been buzzing in the archives. And the present success of the Rebound Sound – past hits that have reappeared in the best-selling charts – proves without doubt that that's gold in them thar oldies.

The fact that chart riders like the Shangri-Las' "Leader Of The Pack", Chris Montez's "Let's Dance", Neil Sedaka's "Oh Carol", Jeff Beck's "Hi Ho Silver Lining", Cream's "Badge" and The Animals' "House of the Rising Sun" are selling like hot cakes obviously begs the question: Is Britain on a nostalgia kick?

When you also consider that the album chart-topper, at the time of writing, is 20 All Time Greats Of The 50's – which has sold a phenomenal 500,000 copies – brings to together such stars of yesteryear as Frankie Laine, Johnny Ray, Louis Armstrong, Guy Mitchell, Patti Page, Mitch Miller and Les Paul and Mary Ford, the logical answer can only be an emphatic *Yes*.

Some people argue that the oldies revival revolves

around the fact that a vast, untapped market has been created by a whole new generation which has never heard this kind of music. This must be true to some extent, but I do not agree that this is the prime factor.

Why, for instance, do some oldies take off again while others go under without a flicker of interest?

For someone weaned on Winnie Atwell's "Crosshand Boogie", Kay Starr's "Wheel Of Fortune," Johnny Ray's "Such A Night" and then living through those euphoric years when rock'n'roll brought a new dimension to living, I am glad the oldies are coming back.

Many had that all-too-rare ingredient – simplicity. And I reckon they were also better produced than a lot of today's records, despite the huge technological advances that have been made. Some of today's reissued oldies have been electrically rechannelled for stereo, thus robbing them of much of their original charm which relied on the mono sound. But many of those blasts from the past still retain their original impact, a key factor in their present popularity. The huge success of the Drifters' records bears ample witness to that. Their sound – like many others – is undated.

Brilliant as some of the oldies are, my own theory is that the revival is only a symptom of a malady affecting the record industry.

There's no denying the steady decline in the standard

of pop records since the Beatles quit the scene. Today, it has reached an all-time low and even some of the record companies admit there is a lack of good new material around.

But don't get me wrong. There are still plenty of excellent records being released, but about 20 in the past two months is an abysmally low percentage of the actual number of discs issued.

The one that really turns me on at the moment is Koko Taylor's "Violent Love", which must turn out to be a monster.

However, one cannot live

on Violent Love alone. Demand for good dance discs is growing all the time.

So, are the record companies trying to plug the gaps by releasing tried and tested hits? That is, golden oldies.

They tend to be a little cagey on the subject, but I very much doubt if that shrewd wizard of pop, Jonathan King, would have bothered to go to the trouble of securing the exclusive rights to Roy C's fabulous "Shotgun Wedding" – an original Sue recording for reissue on his highly successful UK label if he didn't think today's boom



The Shangri-Las, Jeff Beck and The Animals – current 'oldie' chart successes

from the tomb was really on.

Much as I admire Mr King's astute reading of the pop market, I think he might have done better by getting hold of Derek Martin's "Daddy Rollin' Stone", another Sue original, eminently suited to today's market. Whoever has this little gem hidden away is sitting on a goldmine.

Decca, with their various labels, have been riding on the crest of a wave for some time now, but they are not averse to boosting sales via the oldies boom.

The company has been digging into its London American locker and pulling out some real plums. So far, they claim to have an all-hit record with Little Eva's "Locomotion," Chris Montez's "Let's Dance", and Carole King's "It Might As Well Rain Until September."

Decca's Gerry Halliday, who freely admitted that the oldies were enjoying a new lease of life because there was not enough good new material around, is confident that if the demand lasts, Decca is fully equipped to meet it.

"We have lots of good sounds on the London label. The possibilities are endless," he said.

The man responsible for at least one of Decca's mouldy oldie hits - "Let's Dance" - is radio plugger Roger Howard. He suggested the disc be reissued and, after a conference to determine the commercial potential and the equally important legal aspects, label chief Geoff Mitchell gave the go-ahead.

Although the disc took off in the discos, it wasn't long before it was dancing its way up the charts.

The company has no real policy about reissuing past hits, "It just sort of happens," said Gerry.

If you collect oldies, at least those you may have missed first time round, you could do worse than delve in to Decca's "World Of Hits" LP's, which now run to six volumes. Among the tracks included on these albums are monsters such as the Tornados' "Telstar", "Sha La La Lee" by the Small Faces, Unit Four Plus Two's "Concrete And Clay", Dave Berry's "Crying Game", "Go Now" by the



Johnnie Ray and Frankie Laine
'Hits of the 50's'



Moody Blues, and "Matthew & Son" by Cat Stevens. All top notch nostalgia.

The Shangri-Las' "Leader Of The Pack" took the Polydor people by surprise. The disc was released last year on one of the company's Action Replay series.

Polydor's David Hughes: "Apparently, the record had almost been forgotten until it was discovered that, although it had made no chart impact, it was selling consistently.

"The promotion boys got to work and got it the airplays needed to push it into the chart. Of course, the fact that it had been selling steadily since its release was due to disco plays. That's where the kids heard it and

liked it," said David.

The Derek and the Dominos' hit "Layla" was a different story. The original demand for the release of that track started in America where it became a smash. It was quickly released in Britain where it had a similar success.

David Hughes again: "I think the success of "Layla" had something to do with the chart entry of Cream's "Badge". It seemed a natural to follow "Layla" and we probably caught the same market." What he didn't say was that they are both brilliant records, good enough to knock today's impotent rock for six.

Polydor have no plans to jump on the nostalgia

bandwagon. But if a suitable old record crops up, they'll release it.

So how about giving the Righteous Brothers' "Little Latin Lupe Lu" another whirl? I reckon this would go down a bomb, especially in the discos.

Now to the daddy of the oldies revival - "20 All Time Greats Of The 50's". I didn't so much get an answer as to its success, more an ear-bashing from a friendly American voice at K-Tel Records' London office.

How on earth did this album get to the top of the charts?

Said the Voice: "We don't gamble. We test-marketed the album before releasing it, so we more or less knew that we had a hit on our hands before it hit the record shops.

"Of course, we didn't aim this one at the kids, more the 25-35 age group. That's a neglected market you know. But even we were knocked out by the half million sales figure. That's really is something, isn't it?"

I had to agree it was.

Any thoughts on the oldies revival?

The Voice answered: "People are sick of this heavy rock stuff. It's just about finished. What the kids want now is simple music, something they can enjoy without having to find reasons why they like it."

However, what they want and what they'll get is a different matter. I can tell you this for nothing - rock'n'roll is going to come into its own over Christmas and the New Year.

I know there have been a number of manufactured rock'n'roll "revivals" recently, but this time it's really on.

For a start, Decca are bringing out two great albums of rock oldies, and United Artists' "Four Sides of Rock'n'Roll" is a real collectors' item.

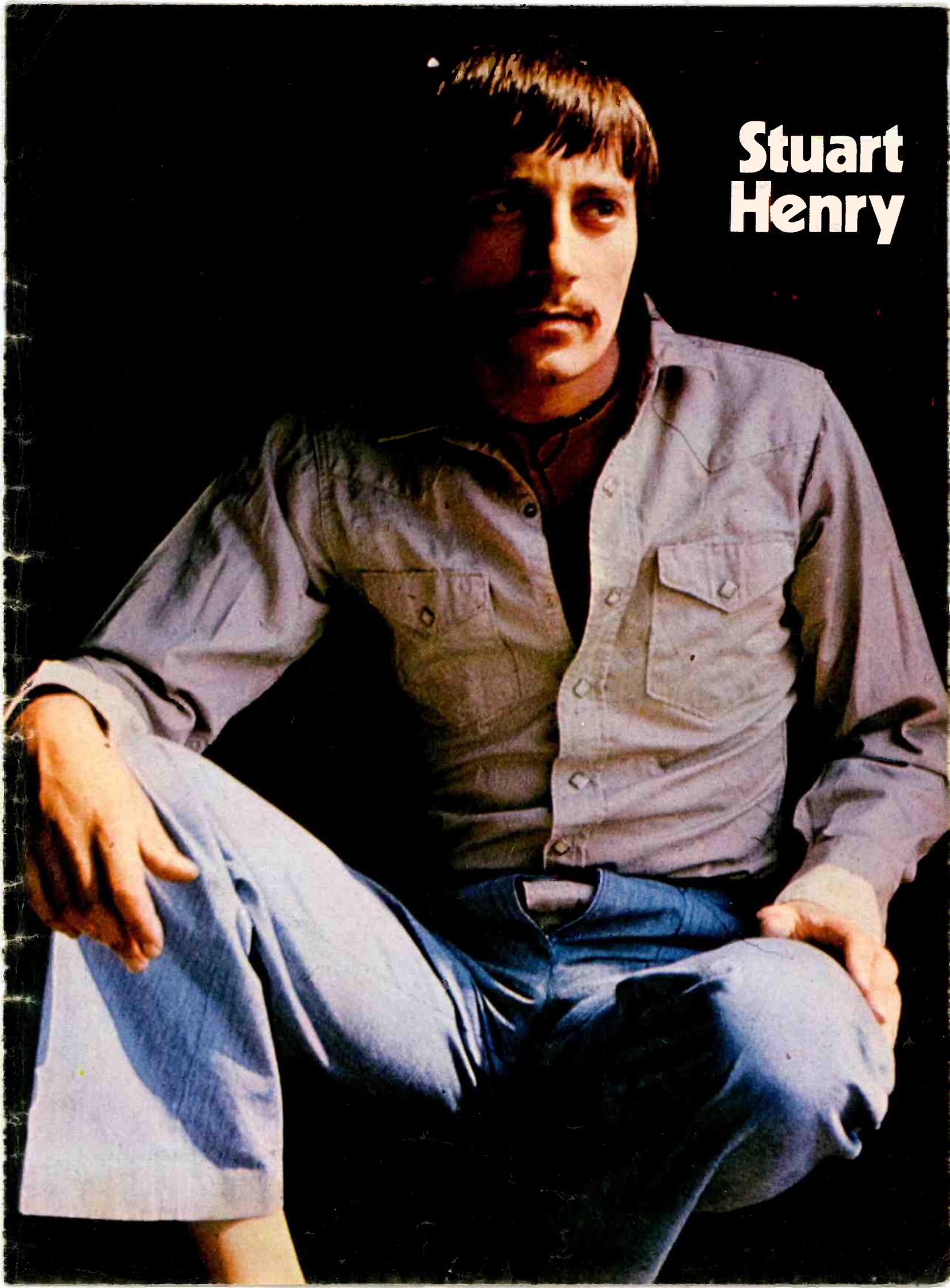
I'm confident that within few weeks legendary names like Bill Haley, Little Richard, Fats Domino, Eddie Cochran, Johnny Kidd, and Lloyd Price will be joining other past stars in the charts.

Just watch the smiles on the rock fans' faces when "25 Rock'n'Roll Greats" tops the album chart.

Believe me, it can't fail!

mike cook

**Stuart
Henry**





beatwave

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

As promised, we are in this issue taking a close look at the political situation in Holland, and assessing the future for the Dutch Free Radio stations. But to get things in perspective, we need first to define Free Radio and to review briefly the struggle to establish really free broadcasting in different parts of the world.

What, then, do we mean by Free Radio? The established definition, recognised by the FRA, reads as follows: "Free Radio is radio which is neither owned nor controlled by central or local government, nor by any government-appointed authority."

It will be seen from the definition that the word "free" means "free enterprise". Free Radio is simply the principles of the Free Press applied to radio. The new commercial radio programme contractors do not fall within the definition of Free Radio because they will be controlled by the government-appointed IBA.

No government has ever welcomed Free Radio. Any marxist government (i.e. any government which sets out to extend state ownership at the expense of free enterprise) will crush Free Radio. Any non-marxist government will tolerate Free Radio providing the stations behave in a responsible manner.

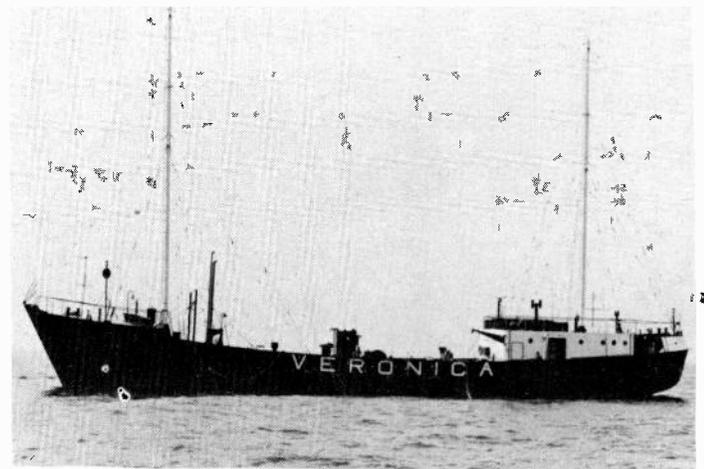
It is ideologically impossible for any government (or any person for that matter) to support the Free Press in principle, yet oppose Free Radio in

principle. The Free Press survives marxist governments only when it is very well established and powerful.

The three Scandinavian Free Radio stations (Radio Mercur, Radio Nord and Radio Syd) were closed by government action. Radio Hauraki, off New Zealand, was tolerated and eventually granted a licence to broadcast on land. The British off-shore stations were deprived of their advertising revenue in 1967 by the last Labour government, and thereby forced to close down. The same government, incidentally, also succeeded in restricting the freedom of the press through its Race Relations Act and other legislation.

Holland can be described as the haven for Free Radio in Europe. Radio Veronica began broadcasting in 1960, and is still going strong on her new wavelength of 538 metres. During her twelve years of broadcasting, she has seen the launching and the closing of two other Dutch off-shore stations (the original Radio Noordzee on the REM island and Capital Radio), one Belgian off-shore station (Radio Uilenspiegel) and all the British off-shore stations. In July 1970, she found herself in competition with Radio Nordsee International. And as regular readers of "Dee Jay and Radio Monthly" will know, there is now a third radio ship anchored off the Dutch coast — the *Mi Amigo*.

The last general election in Holland was held in April, 1971. There are 150 seats in



the Dutch second chamber (equivalent to our House of Commons) and these are held as follows:

<i>Labour Party</i>	39 seats
<i>Catholic People's Party</i>	35 seats
<i>Party for Freedom and Democracy</i>	16 seats
<i>Anti-Revolutionary Protestant Party</i>	13 seats
<i>Democrats</i>	11 seats
<i>Christian Historical Union</i>	10 seats
<i>Democratic Socialists</i>	8 seats
<i>Communist Party</i>	6 seats
<i>minor parties</i>	12 seats

As a result of the 1971 general election, a coalition government was formed from the Catholic People's Party, the Party for Freedom and Democracy, the Anti-Revolutionary Protestant Party, the Christian Historical Union and the Democratic Socialists.

The Party for Freedom and Democracy has lived up to its name by consistently supporting Radio Veronica. The Labour Party, the Catholic People's Party, the Anti-Revolutionary Protestant Party, the Democrats, the Christian

Historical Union, the Democratic Socialists and the Communist Party are in general opposed to Free Radio, although individual members of some of these parties are in favour.

The odds would appear from this to be stacked against Free Radio, but so they have been for years — and Radio Veronica has survived. The political situation in Holland is so delicately balanced, and the station so popular, that any action against Radio Veronica could bring a government down. Alternatively, a government which decided to legislate against off-shore radio could well find itself out of office before it had the chance — for reasons which had nothing whatsoever to do with radio. This is precisely what happened recently. The government formed after the general election in 1971 prepared a Dutch equivalent of our Marine Offences Act, which they hoped would

become law by January, 1973. But in July, this year, two ministers resigned over a dispute concerning the Dutch economy. This brought about the fall of the government and saved the off-shore radio stations. There is to be another general election on November 29.

Another reason for her survival is that apart from one bitter and violent dispute with RNI, Radio Veronica has avoided controversy, and been very careful not to annoy the authorities. Signal strength has been kept as low as possible to minimise the risk of interference with other stations.

But what of the future? This depends to a large extent on RNI and the new station. The Dutch are a tolerant, freedom-conscious people, and off-shore radio can survive if the stations behave responsibly. There must be co-ordination between the off-shore stations so that they can present a united front to the politicians. In a nutshell, they must behave like our stations didn't!

Above all, there must be no more new stations off the Dutch coast during the present period of political uncertainty. This will sound very strange, coming from the Free Radio Association. But we know in our hearts that the *Mi Amigo* could be the final straw which breaks the back of the Dutch camel. If the broadcasts from the *Mi Amigo* are in English, the British government may put pressure on the Dutch government – pressure which can be applied more firmly now that we are joining the Common Market. If the broadcasts are in Dutch, the political parties opposed to Free Radio in Holland could claim that the situation is bordering on anarchy.

We are suggesting to the owners of all three stations that Radio Veronica and RNI jointly buy the *Mi Amigo*, and maintain it for use only as a standby. One of the transmitters on board could be tuned to 220 metres, and the other to 538 metres. Then if either RNI or Veronica have to go off the air temporarily for repairs, their services could continue uninterrupted from the *Mi Amigo*. If this were to happen, the third radio ship would strengthen Free Radio instead of weakening it.



FREE RADIO ARCHIVE

Since 1967, the FRA has been collecting anything of historical interest connected with off-shore radio. We have the use of an underground safe, and can therefore guarantee complete security for important documents. The Archive contains the following types of material – stationery, forms, magazines and other publications, rate cards, surveys, press releases, hit parade charts, QSL cards, car stickers, tee shirts, and any other publicity material produced officially by any ship-based or fort-based free enterprise radio station, photographs of the ships, forts, offices and personnel, tape recordings, all listener-club membership cards, newsletters and other publications, and all material produced for joint station/ advertiser promotions. Nearly all this material is still around somewhere, yet only a small fraction has found its way into the Archive. Most of it is gathering dust in attics or cupboards, and unless found will eventually be destroyed. May we please ask all readers of "Dee Jay and Radio Monthly" to "turn detective", and hunt out any Archive material still in their possession, and send it to us for preservation. Would you also please ask your friends whether they supported the British off-shore radio stations. If so, they will probably be able to find something of historical value which they might be willing to let you send us for the Archive.

DEFINITIVE STATISTICAL HISTORY OF OFF-SHORE RADIO

In addition to acting as archivist for off-shore radio, we are collecting together all known facts about the free enterprise off-shore radio stations throughout the world, and publishing them all in a massive reference book. This book, tentatively titled: "Statistical History of Off-shore Radio," will not make good bedside reading – in fact it will be the most boring book on Free Radio ever published! But, like the Archive, we regard the publication of this book as vital. The free enterprise off-shore radio stations have made – and are still making – a tremendous contribution to the cause of individual freedom. They have proved that Free Radio is possible and they must never be forgotten. Although we already have masses of statistical data, this represents only a small proportion of the information available. We need press cuttings, technical data, all monitored data compiled by DX-ers, and even notes scribbled down by engineers working on the equipment installed in the forts and ships. DJs who have been working on any off-shore station can help by supplying their life-lines and by letting us have the names and last-known addresses of as many of their colleagues as they can remember. Former advertisers can also help by providing us with the wording of their commercials and with details

of the amount of time booked, the cost, and the response obtained. Again, we ask all readers to "act detective" and hunt out those old press cuttings and every bit of statistical information still available.

FOR CHRISTMAS – AND THE NEW YEAR

Every year, the FRA publishes a Free Radio calendar and a radio diary. The 1973 calendar is blue and green, and the design features RNI. The size is approx. 24in x 17in, so it is as much a poster as it is a calendar. Like all our large posters, we mail the calendar in a tube so that it arrives undamaged and unfolded. Price 65p.

Our 1973 radio diary is printed by Collins. For readers who haven't yet seen an FRA diary, they are made to a very high standard, bound in quality "niger goat grain", with gold lettering. There is a pencil in the spine. The diary contains over 150 pages of technical data, as well as the usual diary information and dated pages. It is therefore something you can be proud to own – as well as making the perfect gift for any radio enthusiast. Price 70p.

Also available, and suitable for Christmas presents: the FRA car plaque (£1.25) and the Radio London EP record (75p).

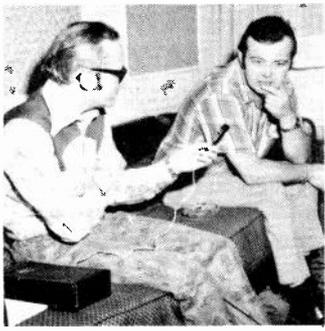
Please send details of any of the above which you would like, with your name and address, and cheque or postal order(s) for the total amount, to the Free Radio Association, 339 Eastwood Road, Rayleigh, Essex, SS6 7LG. Please make postal orders, cheque, etc., payable to FRA.

And don't forget that associate membership is free, so if you are not already a member just enclose an SAE which will be returned to you bulging with Free Radio information and, of course, your membership card.



DJ Bob Stewart





**this month, dee jay's
editor ben cree talks
to 208's bob stewart**

"Radio Caroline wanted a DJ with a mid-Atlantic accent. I gave them one and got the job"

Popular 208 DJ Bob Stewart first saw the light of day on July 30, 1939 in . . . wait for it . . . Liverpool, the city which some 23 years later was to give birth to the Beatles, the Mersey boom and was to completely alter the face of the music scene in the mid to late 60's. Bob's early days there, however, were not quite so glamorous . . .

"I went to two schools in Liverpool, both of them elementary because they were pretty much on the dump side when it came to the nitty gritty. So I left school and went to a furniture store – it was about the time that "Doggie in the Window" was a big hit. Well, I had a tie which was very wide, and which recently came back into fashion. My cousin who was at sea had brought it back from New York. So I went for this job at the furniture store, having recently left school, and the first thing this fella said was 'you know you can't wear a tie like that in the shop' – and that's how I **didn't** become a furniture salesman.

"From there I went to a car showroom where I was supposed to be taken on as an apprentice – but I had to wait for a year, so I went to a precision engineering shop for car engines where they would take an old engine and

completely re-vitalise it from the bottom up. One was quite naturally expected to start at the bottom, and so my job was to de-grease these things and then break them down. It was a foul smelling operation, and it ruined clothes within two weeks – so I left there after about six months and went into what I thought was

the smooth clean business of selling TV's and washing machines.

"I did that until I was called up for the army in 1960, and went to Kenya and then to Kuwait in the Persian Gulf to repel attacks from the Iraq Army which never materialised."

I assume that it was after

your time in the army that you went to Canada?

"No I never did – that was a fabrication story put out by Radio Caroline."

How then did you acquire your mid-Atlantic accent? Is it something you've developed?

"Yes. Radio Caroline offered money for somebody who could do the job of a DJ – and they wanted somebody with a mid-Atlantic accent. So I gave them one and got the job. Unfortunately it stuck. I've taken elocution lessons but it's still there. Basically mid-Atlantic speech is a sloppy form of speech – consequently it's pretty easy to adopt, and very hard to get rid of."

Your first radio post then was with Radio Caroline?

"Yes, Radio Caroline South. I did just a month with the South ship and then they shipped me up North. I was the first one on the North ship to get a title show. I just walked on board, and the programme director said 'This is Bob Stewart and he gets the Bob Stewart Show'. And there was Tom Lodge and Mike Ahearn – all very nice people who were rather uptight at the idea of this newcomer walking on to the ship and getting a title show."

Going back just a little, what actually gave you the urge to



become a disc jockey?

"Actually it was all down to Pete Best – you know the drummer who was with The Beatles before Ringo. He put my name forward at one of the local clubs to be a DJ, and I didn't know anything about it. It was completely out of the blue, so I said I couldn't do it, and I phoned the guy up to say 'sorry there's been a misunderstanding, and it was very kind of Pete and you to consider me' – and that was about as far as I got, because this chap said 'if your voice sounds live as it does on the telephone then the job's yours'. So I thought if there's money to be made that easy – to hell with it I'll take the job."

So you actually started in a club?

"Yes, with Mike Ahearn, who's from Liverpool as well, and is now in Australia."

Have you, in fact, kept in touch with any of the other Caroline DJs?

"No. It's much like the forces. When you leave you say it's been a great time and let's keep in touch – and you all fade away. I think that Mike did come back to London about a year ago, because he phoned me from London. I picked up the phone and said 'Hello, Bob Stewart', and he said 'Hi, this is Mike'. Well at the time of Caroline folding up there were so many fraudulent DJs going round using the names of myself, Tom and Mike, so that when the phone rang that particular night and said it was Mike, I just said 'Oh yeah, well what do you want?', and the guy had just come back from Australia after maybe nearly two years, and he said 'I just rang to say hi and how you doing?', then I realised it wasn't somebody faking, and that it was Mike back on a holiday trip."

Bob, did you leave Caroline before the Marine Offences Bill took effect?

"Yes I left six weeks before. The thing was I was offered a job in a disco on a permanent basis, and this is what really motivated me. I regretted it afterwards and wished I had stayed on."

You then got involved with TV, I believe, in the Manchester area?

"Very briefly. Granada TV ran a contest called 'The First Timers'. It was basically video tapes of various artists on TV for the first time and at the end of a certain number of weeks

"To be very honest I ignored Luxembourg for a long time"

the panel of judges would vote for, say the best male singer, the best comedian, the best group and the best announcer, etc. As far as I can recall just about everybody who was on the Caroline scene took part plus a few from Radio 270. I can't remember all the names but the competition was quite stiff, and the outcome was that some kind soul who was one of the judges told me that everybody was slightly high on booze at the time – and that I was the winner!"

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

"To be very honest I ignored Luxembourg for a long time. I figured that it meant moving over to Luxembourg to live and on the two or three occasions I had word passed to me that there were vacancies arising I ignored them. Eventually I was

told again that another vacancy was coming up and I thought what the hell I'll have a go, and got the job."

Before getting on to Luxembourg and other things any more thoughts on the Caroline days? For instance any incidents with Tony Prince who was also on Caroline in those days?

"Tony came to Luxembourg about a year before me and it was in fact Tony who kept ringing me about the vacancies and I kept saying 'no, no, no'. In the end I thought I was perhaps being rude to Tony because he had been very kind in this respect."

"As far as Caroline days are concerned it was mainly a case of fairly vicious pranks on one another – bashing up furniture, destroying rooms and throwing people overboard – things like that."

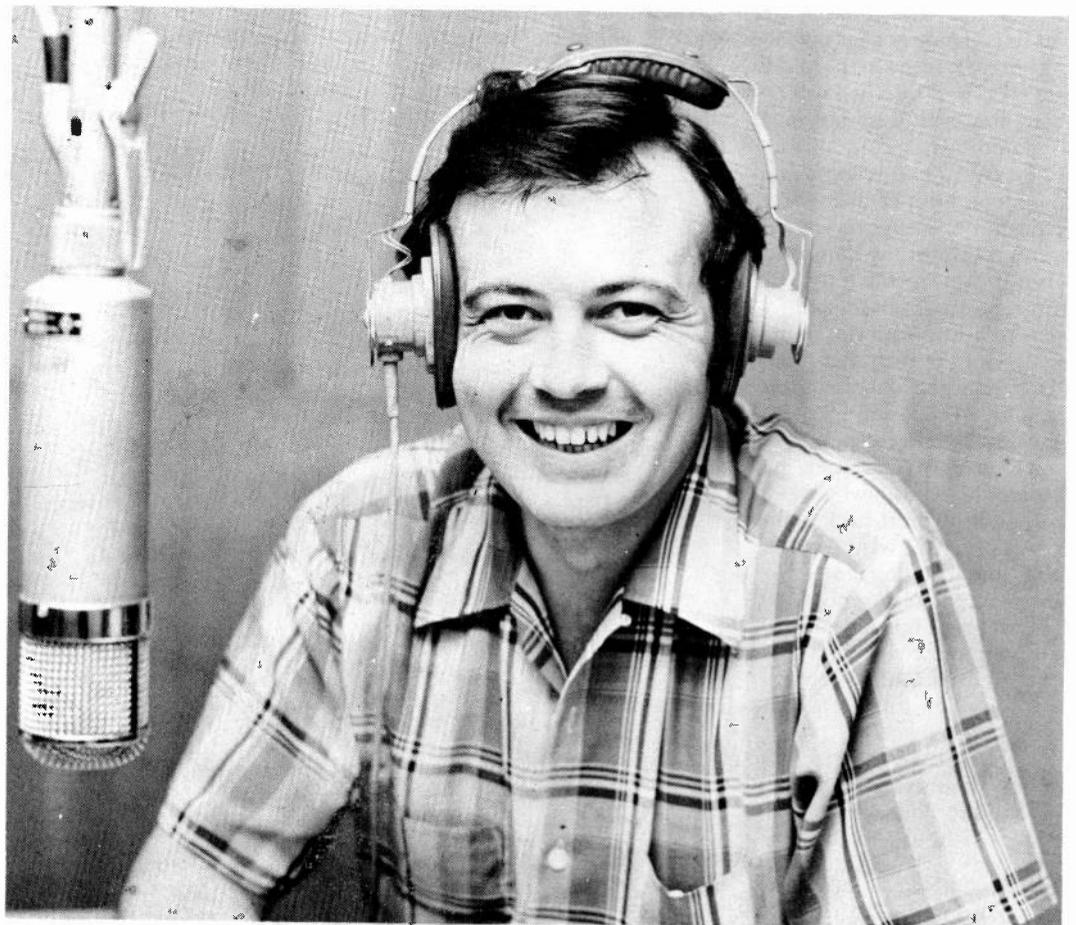
It was a good life!"

What about life in Luxembourg?

"Basically it's also very good. I think we have a good team now. Obviously we have our differences from time to time – but really we get on pretty well. Life here is quite pleasant when you get used to it."

Bob, what thoughts do you have on the forthcoming commercial radio scene in Britain?

"Really I feel the same as most other people I've spoken to. Very pessimistic about the whole thing. It's not going to be competitive. It's going to be localised to the point where it will be pretty boring, I think. It's really going to take an awful lot of work on the part of the station staffs to make it sound decent. I don't really know the full details of what they are going to allow – but I do know that if you are going to have commercial radio on a local basis then it must be competitive – you must have a choice of stations. I see that the Government has a crackpot idea of putting two stations in London because it's eight million people, and you can take equivalent cities like New York or LA and find that New York has 40 and LA 54 – all of which are



Bob in the 208 studio



making a living. None of them overlap they are all clear cut stations. They have news all day, rock all day, classics, middle of the road – everything.

“No, competition is the only thing that will really make it go for me. I just feel pessimistic about the whole thing. I think it’s going to be the case of local stations much like the BBC ones – but

“I’m sold on Michael Jackson—he knows how to handle a song.”

possibly with the local Mayor coming on and saying ‘ee by gum you’ve got a luvverly station’ – housewives knitting competitions, and all that.”

One last question Bob. What about your current favourites on the music scene?

“Well, I’m sold on Michael

Jackson. I don’t care if I am over 30 and he’s teeny bopper music – he does a damned good job, he knows how to handle a song and I think – not a case of being anti-British or anything like that – but Neil Reid who is the British equivalent as far as I can see, has got to be a joke. He’s got an excellent voice. Mind you this is the difference in transatlantic trends – one side does one thing one way, and the other does the opposite. But I think that Michael Jackson and Donny Osmond turn out songs with all the feeling and capabilities of any of the big names you could give the songs to.

“Another top runner for me is Christopher Neil, who I think is from the Manchester area. He’s very talented. But other than that it’s the established names I go for – and I like a piece of music because I like it.”

ben cree

next
month’s



interview
is with
“wild
and
woolly”
Mark
Wesley

Bob and Tony Prince—together on Caroline and 208.



"dee jay" at the Luxembourg Grand Prix

It is usually an exciting occasion – The RTL Grand Prix International – and "Dee Jay and Radio Monthly" were delighted to be invited as guests for the 1972 event. This year, however, was a complete triumph for the British team – who took the first, second AND third places – and left our continental cousins amazed and somewhat stunned.

Not that things had been exactly quiet before that – but once the result had been announced there was just no holding the entire British party, made up of journalists, composers, arrangers, publishers, record company executives, and members of the Radio Luxembourg London Office. Plus of course, all the 208 DJs! Much champagne flowed on that particular evening, but not even the odd hangover the following day could restrain



(Above) Members of Slade join the 208 celebrations after the gala.
(Below) Winning group – The Bay City Rollers.



the party – and the flight home was particularly hilarious, thanks largely to the efforts of songwriter Roger Greenaway, and RAK's David Most.

First prize went to the Bay City Rollers with their record "Manana", written by Ken Howard and Alan Blaikley. Second were Steve n' Bonnie with "Eyes of Tomorrow" and 'third' were Yellowstone and Voice with "Days To Remember".

Also appearing were Slade, who collected a special trophy for Act Of The Year, selected by the English Service DJs. Their performance at the gala was superb – with Noddy and Dave really looning it up in front of the TV cameras.

Truly those three days were days to remember! A million thanks to the very efficient 208 staff – and we look forward to 1973!



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presents
**ROCK PRESENT –
ROLL PAST**

EACH FRIDAY NIGHT/SATURDAY
MORNING 1 am to 2.30 am
Hosted by KID JENSEN (Rock Present)
and TONY PRINCE (Roll Past)

Featuring the best of
today's and yesterday's
Rock 'n' Roll Music
**ROCK PRESENT –
ROLL PAST**



Getting quality as well as quantity in your sounds

Karl Dallas continues his look at the world of the disco DJ and the equipment available to him

Up to now, we've been talking as if the mobile disco was the only kind of music-maker worth considering, and that it is the natural ambition of every mobile disco man to become a radio DJ. It's not necessarily true.

For instance, Peter Stringfellow who runs the highly successful "Cinderellas" and "Rockerfellas" discotheques in Leeds has no ambitions for radio fame. "If you stuck me in front of a microphone to perform on the radio I'd be chronic," he told me in the break between sets at his luxurious club. "That's the mistake a lot of DJs make, they try to act as if they are radio disc jockeys and it's not the same thing at all. In this business you've got to be a bit of a showman."

And since he actually owns the two clubs where he performs, he finds that an adequate outlet for his ambitions.

When he first started about ten years ago, his first piece of DJ equipment was his mother's radiogram, which he lugged down to a church hall youth club. Even the records were not his own - he borrowed them from his brother.

A week later he wired up two 9in speakers to it. "My first stereophonic system," he joked. "For four years I lived with distortion because I didn't know there was any other system. Then I saved up £120 and bought a Linear Concorde amp and

three 12in RCA speakers. It was a bit of an improvement, but it was still like shouting in at the other end of a tin can."

In 1964, he opened his first club, the Mojo in Sheffield, and gave up mobile DJ-ing for a static life. He was close to a residential district and after years of complaints he sold out to open Cinderellas in Leeds.

"Now I know never to open where people are living nearby," he recalled wryly. "There are enough problems

in this business without those problems. Still, you live and learn."

Cinderellas opened two years ago, and five months ago he opened Rockerfellas next door. Next summer he'll be opening a new club in Manchester's Piccadilly.

"I could open it earlier, but not in time to have it really going. An established club can go through the summer but to open a club in the spring is a bit diabolical. I know, I did it with Rockerfellas."



Leeds DJ Peter Stringfellow at the console of his Rockerfellas club: it has Thorens turntables, SME arms, Shure cartridges, and Millbank Electronics' Disco 3 mixer with switchable compression and automatic voice-actuated mike fade to any preselected level.

Today his equipment is rather more sophisticated than his mum's radiogram. He has abandoned the front-facing speakers that most DJs use and instead uses overhead speakers all over the club, 12in speakers over the dance floor and 10in over the club tables - 49 of them, all of them Goodmans. They are fed from four amps.

He plays records on Thorens decks with SME pickup arms and Shure heads, going through Millbank's Disco 3 mixer. This is all pretty sophisticated gear, and in fact Millbank is probably the Rolls Royce of the disco equipment scene.

The Disco 3 specification reads like something from a Cape Kennedy space rocket - or from the latest recording studio. Besides provision for two record inputs, it takes a tape recorder plus a second recorder (eg cassette) for jingles, and has twin peal reading VU meters. It is possible to monitor with earphones either turntable or tape, whichever is actually playing over the public loudspeakers. Most of these features, of course, one might expect in a high quality unit like this.

What one might not expect to find, however, would be something like switchable compression for controlling the dynamic range of the music played. What that means, in plain language, is that if you are playing a mixture of very quiet and very loud music, the compressor

equalises it all out, so that the volume never falls so low that it can't be heard – nor does it blow the people out of their skins when a loud bit comes unexpectedly.

Another remarkable feature is an automatic music fade which operates as soon as you start speaking. So talking over the opening and ending of records becomes simplicity itself. There's a manual override, so if you prefer to fade the music down yourself before launching into your chat you can do so.

The entire unit is stereo, though of course it can also be used mono.

I was interested to find Peter Stringfellow using this aristocrat of disco equipment in his club, for I had just been looking at the entire range of Millbank Electronics equipment literally across the road in Leeds' plush Merrion Hotel, where they had staged a week's exhibition.

Incidentally, the people of Leeds got an unexpected insight into the sounds available with the latest high output disco equipment, by courtesy of the local BBC Radio Leeds, which just happens to be in the basement of the same

building as the Merrion Hotel. No, Radio Leeds didn't organise a free plug; it's just that the sounds from the new Millbank equipment travelled through the floor of the room where they had their exhibition, down the supporting girders of the building and into the foundations – so that they could be heard, loud and clear, in the BBC studios.

Eventually, the BBC people worked out a series of times when they would be transmitting live, and the Millbank people very obligingly agreed to suspend their activities for the meanwhile each time.

I must say, however, that even when they adopt this self-imposed silence, Millbank still had something they could teach manufacturers of other equipment, for I have rarely seen electronic gear that is so visually attractive. Their console looks like something out of a space station, with its stainless steel front and modernistic satin chrome leg assembly. The rest of the case is aubergine laminated plastic.

There are two transcription turntables and stereo magnetic cartridges, the Disco 3 mixer, a high quality



The Millbank console includes the Disco 3 mixer, two heavy-duty transcription turntables and magnetic cartridges, cardioid mike, and has stainless steel front.

cardioid microphone, prismatic turntable illumination, auto-stack storage for 7in records, and even a stainless steel ashtray, for those who haven't given it up yet!

Of course, this is a pretty heavy unit, and it isn't intended for mobile use – though a version they're developing will break down into three units for easier transport. Nevertheless, it's still pretty heavy. And it's not cheap – £1,055, but worth every penny, I assure you. I don't think I have ever seen a piece of equipment that impressed me so much.

Simultaneously, Millbank have introduced a new loudspeaker with integral amplifier capable of delivering 100 watts. Actually, this is a conservative estimate of its power, because while it is capable of handling 100 watts of continuous power it won't jib at another 50 watts on the peaks.

By integrating the amplifier in this way, they have simplified the task of increasing the total output, for each additional loudspeaker incorporates its own power. Since the pre-amplifier is in the Disco 3 unit in the console, there is no risk of excessive hum. And though to combine the loudspeaker and amps in this way would have created distortion in valve amplifiers, in the solid-state age of transistors this is no longer a risk.

The bass drive unit is decorated with a grille of rolled punched steel with a scratched satin chrome finish, but in these unhappy days of increasing vandalism it's good to know that this grille is so

tough that Millbank have been inviting people to try and kick it in. So far, they have a lot of customers with bruised toes, and the grilles don't look as if they've been touched!

The mid and upper frequencies are handled by some acoustic pressure units above the grille, and in between them is something which – like the grille – doubles as a visual gimmick and a functional feature – a peak-reading VU meter which indicates the amount of power developed to both the audience and the operator.

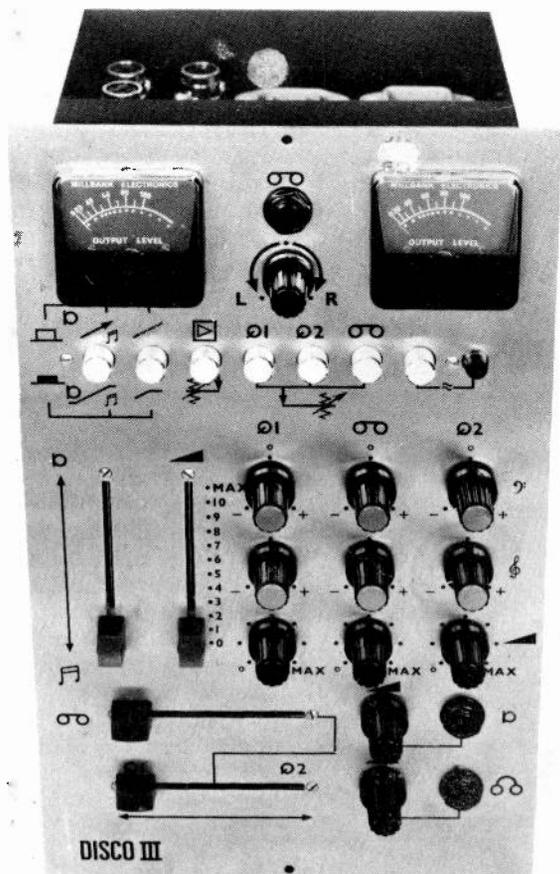
There are side-mounted recessed carrying handles and castors for moving the unit, which weighs about 180 lbs.

Again, it's not cheap – £350.

But I think it's worth it. The thing that struck me about the whole set-up was that, although it was loud enough to force its way into the local radio transmissions, it never seemed so "loud" as some of the 50 watt units I've heard in some discos I could mention. The reason is simple: there was virtually no distortion.

Usually when people in a disco complain that the music is too loud, it is not really volume as such they are complaining about. What makes loud sound really unpleasant to listen to is not the actual volume – it's distortion. And there's still far too much distortion around.

Running a disco at the Millbank exhibition I found mobile DJ Paul Stanwick, who's particularly well remembered in Glasgow and in Essex, where he now lives and operates.



The Millbank Disco 3 mixer operates in stereo throughout, has cross-fade slide controls, manual and automatic mike fade, inputs for two turntables and two tape recorders, and the opportunity to monitor either deck or tape recorders, before or after fade.

As a mobile man, of course, Paul can't tote around the sort of heavy gear Millbank make, so he appreciated the chance to work with it for a few weeks, but nevertheless he still emphasises the false economy of not working the very best you can manage where mobile equipment is concerned.

"I learned very early on never to use cheap equipment because it will always let you down," he said.

Paul is another guy who got into DJ work as a result of running a youth club. "I had noticed a terrible lull in between the bands we used to book for our weekly hops, so I started playing records in the interval. Then I gradually started doing it for other people's dances and after about eight months I gave up my job as a window dresser to do it full time."

Three and a half years residency at a local Mecca followed, which was really good basic training, and then he began running his own mobile disco.

"The biggest mistake lots of people make is to play only what they like. People are paying you to entertain them, so you must play what they like. If someone comes up and asks for a request you shouldn't refuse to play it

just because it's not your scene.

"That's why I carry so many records - about 2 to 3,000 singles, though you can get by with only 200. I'm afraid it's a bit of a thing with me, always being able to play a request.

"There is more to being a DJ than just working your way through a list of records, you know. I look at the whole thing as a sort of conversation between me and the audience, enlivened with things like competitions in which I give away free records and so on.

"But I have one rule: never tell a joke. There's bound to be someone there who's heard it, and you can fall terribly flat if that happens.

"I always think that new records are very important. These days, a DJ can put a song in the charts quicker than the BBC, and if I was a resident DJ I would definitely have one night a week given over entirely to new records.

"The really important thing is quality rather than quantity. That goes for the records you play, the volume you play at - and the equipment you use."

karl dallas



Designed for use with the Millbank console, the new 100-watt loudspeakers with integral amplifiers can handle up to 150 watts peak power, and the chrome-steel grille at the front is virtually vandal-proof, too.

THE FRONTAL SOUND

The Frontal Sound has been devised by Evans & Martin Broadcast Productions to meet the requirement for a low priced jingle package ideal for both live performance and radio use.

The Frontal Sound is original. It is not a collection of other companies jingles re-edited neither is it a series of voice over promos.

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disco-picks of the month

A pre-Christmas selection of disco goodies from our tame disco DJ. These are picked by him from the records received at the "DEE JAY" offices as being of particular interest to disco DJs, and those who like a good dancing record or two or more . . .

As before these are not in any particular order of merit:

IKE & TINA TURNER	Let Me Touch Your Mind	UA UP 35429
MARY WELLS	Dear Lover	Atlantic K10254
STYLISTICS	I'm Stone In Love With You	Avco 6105 015
GARY "US" BONDS	Quarter To Three	UA UP 35437
TROGGS	Wild Thing	JAM 25
ELTON JOHN	Crocodile Rock	DJM DJS 271
SAM AND DAVE	Soul Sister, Brown Sugar	Atlantic K 10240X
SUPREMES	Your Wonderful, Sweet Sweet Love	Tamla TMG 835
HOOKFOOT	Freedom	DJM DJS 272
HOT BUTTER	Apache	Pye 7N 25598
CARLA THOMAS	Sugar	Stax 2025 147
THE TEMPREES	Explain It To Her Mama	Stax 2025 148
FOCUS	Hocus Pocus	Polydor 2001 211
BILL WITHERS	Use Me	A & M AMS 7038
ISAAC HAYES	Theme from "The Men"	Stax 2025 146
HELLO	C'Mon	Bell 1265
HOT ROCKS	Put It Where You Want It	Bell 1264
STONE THE CROWS	Good Time Girl	Polydor 2058 301
THE OSMONDS	Crazy Horses	MGM 2006 113
JACKSON FIVE	Lookin' Through The Windows	Tamla TMG 833
THE BRIDGE	I Feel Free	Buddah 2011 146
B. J. ARNAU	Jubilation	RCA 2284
RAY CHARLES	What I'd Say	Atlantic K 10239X
DRIFTERS	Everynight	Bell 1269
BRUCE RUFFIN	Coming On Strong	Rhino RNO 109
TEMPTATIONS	Smiling Faces Sometimes	Tamla TMG 832
EAST OF EDEN	Boogie Woogie Flu	Harvest HAR 5055
BLACKFOOT SUE	Sing Don't Speak	JAM JAM29
WINSTON FRANCIS	Blue Moon	Rhino RNO 108
EDDIE HOLMAN	My Mind Keeps Telling Me	GSF GSZ 1
BARCLAY JAMES HARVEST	Thank You	Harvest HAR 5058
DESMOND DEKKER	Beware	Rhino RNO 107
JEFF BECK	Hi Ho Silver Lining	RAK RR3
B. B. KING	Summer in the City	Probe PRO 573
MATATA Air Fiesta	Wanna Do My Thing	President PT 380
MICHAEL JACKSON	Ben	Tamla TMG 834
IKE & TINA TURNER	River Deep, Mountain High	A & M AMS 7039
PARKINSON'S LAW	Daughter of Thunder and Lightning	RCA 2291
THE JOOK	Alright With Me	RCA 2279
STRING DRIVEN THING	Eddie	Charisma CB 195
SLADE	Gudbye T'Jane	Polydor 2058 312
DETROIT EMERALDS	Feel The Need In Me	Janus 6146 020
EARTH BAND	Meat	Philips 6006 251
STATUS QUO	Paper Plane	Vertigo 6059 071
CCS	Sixteen Tons	Rak 141
DAVID CASSIDY	Rock Me Baby	Bell 1268
GREYHOUND	Dream Lover	Blue Mountain BM - 1016
STAMPEDERS	Johnny Lightning	Regal Zonophone RZ 3069
FOUR TOPS	Keeper of the Castle	Probe PRO 575
MARDI GRAS	Girl I've Got News For You	Bell 1270
THE COASTERS	Poison Ivy	Atlantic K 10258
BOBBY HEBB	Some Kind Of Magic	Philips 6051 025
THE INTRUDERS	Cowboys To Girls	Ember EMBS 325
THE CRICKETS	Don't Ever Change	UA UP 35457
THE DRIFTERS	I'll Take You Home	Atlantic K 10260
BOBBY WOMACK	I Can Understand It	UA UP 35456
DE-HEMS	Lover Let Me Go	President PT 388
SUPREMES & FOUR TOPS	Reach Out and Touch (Somebody's Hand)	Tamla TMG 836
DAWN	Knock Three Times/Candida/ What Are You Doing Sunday	Bell MABEL 2

Wowee, quite a list again! These are all real good disco material - some you will already have - some you may have missed. If you did, then - ZONK - down the old record shop LIKE NOW!!

Back again with more goodies next month, until then, bye for now, and have a swinging yuletide season!

disco-picks of the month

Is he the world's tiniest dee-jay ?



Meet 20-year-old dee-jay Sammy Sant. Swinging Sammy claims to be the tiniest dee-jay in the world.

Just three-feet one-inch tall, from the tip of his high-heeled cowboy boots to the top of his enormous Afro haircut.

Sammy works six nights a week at the Hyperion Stable disco at beautiful St Paul's Bay on the holiday island of Malta in the blue Mediterranean.

Holidaymakers from as far apart as Sweden and Sardinia – as well as all the local dolly-girls – flock to listen to his non-stop stream of disc-patter and his choice

of music. But a lot of the time they just stand by and watch him work – a certain look of adoration in the eyes.

Says Sammy: "When the Stable's manager Sam Falzon asked me to take over here as dee-jay, I was scared stiff. I thought my size might put the customers off. But fortunately it's turned out to be the other way round."

Says manager Falzon: "He's the rage of the island's young set."

And the reason for

Sammy's success?

According to one lovely Norwegian blonde girl:

"Apart from my husband, he's the sexiest man on the island."

Any questions?

a b.c.
enterprises
publication

musing with moffat



Americans are quoted as saying that British policemen are wonderful. I cannot say whether our British policemen think all Americans are wonderful but I don't. In fact I'm beginning to dislike them. Not all of them, of course. For instance, there's a Mr Peter A. Marino who lives at 249 East 115 Street, Manhattan, New York whom I'm sure is as wonderful as any British cop. I've never met him mind you. Looked him up in the New York telephone directory. Page 1039. Telephone number 212 472 8601. For God's sake don't waste your money ringing him though. Take my word for it. I'll tell you something else for nothing. Ring him and he'll answer by saying "Who is *THIS*?". They all do it. Haven't you noticed it on films and the telly? Not "Who is *THAT*?". "Who is *THIS*?". Where the Americans have picked up that terrible habit from I just cannot think. Farbeit for the English to criticise the American way of speech for nobody speaks English "worse than what the average Englishman do, ain't that so?" But really, "Who is

THIS?". Even the most illiterate of us know that when enquiring the identity of a person in the distance we say "Who is *THAT*". Even Eliza Doolittle said "This 'ere" and "That there", didn't she?

And that's not all, *We're* beginning to copy it. Twice this week I heard it over my own telephone. Americans, keep your grammatical errors to yourselves!

And that is not the only influence they are having on our way of speaking. Haven't you seen that delectable air stewardess on ITV singing the praises of National Airlines. "I'm Cheryl", she croons, "FLY ME to Miami in the Sunshine States. Fly Cheryl, Fly National". Whatever happened to the word "with"? I will have to "write them" about it!

And I don't like Doris Day trying to shove our own margarine down our throats . . . and I don't see why Katie has to go all the way to The States to prove – with that idiot husband of hers – that some *BRITISH* beef cube is better than any other. If I'm meant to be impressed

by the fact that some fat executive over there thinks its "real great," well I'm not. And why (there's no stopping me now!) why do British TV shows have to use Elevator (instead of Lift), sidewalk (for Pavement) and Gas (when we always say Petrol)? I'll tell you why. Because we want to sell the shows to America.

OK but we don't have to crawl to them, do we? I enjoy watching Chief Ironside hurtling about in his wheelchair. I don't expect him to say to one of his colleagues "I say old chappie, be a sport. Take the lift down to the pavement and fill the jolly old car with petrol". Its just as well – because he doesn't!

And coming back to the subject of Americans on Phones, have you watched them? Bloody show-offs, that's what they are, the lot of 'em.

SCENE FROM AMERICAN FILM. Telephone rings. Man answers. Starts talking. Walks with receiver into lounge. Mixes highball. Then onto bathroom. Takes shower. Still in conversation. Dries,

dresses. Finally back into Lounge. Rings off. My phone range the other day. I answered it and, in true transatlantic manner, off I sauntered, receiver in hand, to make some cocoa. The milk bottle was jerked out of my hand, fell on the dog which flew out of the door . . . and the phone cable came out of the wall. And I only live in a bedsitter!

Oh no. You won't catch me being influenced by those Dam Yankees, no siree, bettcha bottom dollar, you won't.

roger moffat

Since writing his piece, Roger Reports:

I had occasion to ring the Press Office at Buckingham Palace recently. The switchboard answered, I asked for the Press Office and then there followed clicks . . . and after that silence. "Hello" said a female voice after a pause. "Is that the Press Office?" I enquired. "No, this is The Queen" the voice replied. "Who is *THAT*?" Long Live The Queen!!!

Note: It's true!!!

the jackson special five

the jackson five

20
p

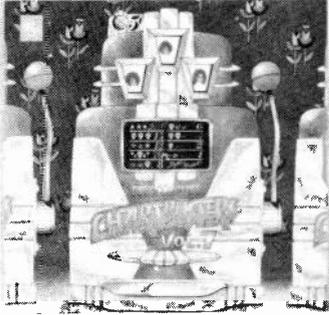


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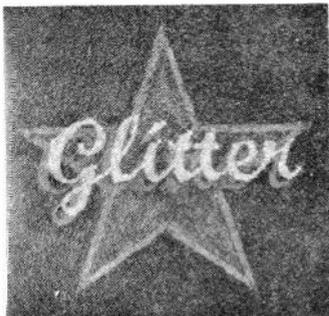


MOTOWN CHARTBUSTERS

Volume 7
Tamla STML 11215

With tracks from artists like The Supremes ("Automatically Sunshine" and "Floy Joy"), Michael Jackson ("Got To Be There", "Rockin' Robin" and "Ain't No Sunshine"), Martha Reeves and the Vandellas ("Bless You"), Mary Wells ("My Guy"), and Junior Walker and The All Stars ("Walk In The Night") included - what more does one need to say about this album, except to add the time-honoured phrase "don't miss it!"

One minor point on the copy received at this office, the rather novel revolving sleeve design didn't work. ("DEE JAY" MICROPHONE AWARD)



GARY GLITTER

Glitter
Bell S216

Both of Gary's recent chart hits are included on this debut album. Producer is Mike Leander, who also co-wrote the hits and four other titles. These, together with several "rock" standards like

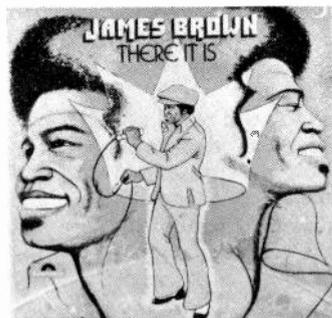
"Donna", "Baby Please Don't Go" and "School Day" go to make up a very enjoyable album - what's more it's great for dancing.



CHAIRMEN OF THE BOARD

Bittersweet
Invictus SVT 1006

This group need no introduction to any self-respecting disco DJ, as their many successful singles are constantly requested up and down the country. Two of their recent hits "Working on a Building of Love" and "Elmo James" are included here, together with seven other really good sounds, all of which are guaranteed to get even the most stubborn feet moving. Not all the tracks are "up-tempo" ravers - grab a listen to the bluesy "Weary Traveller" which closes side two, it's very good indeed.



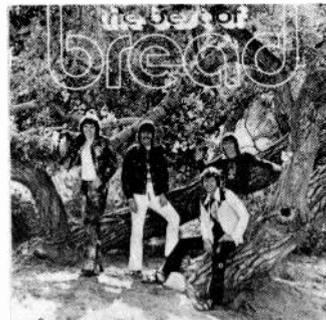
JAMES BROWN

There It Is
Polydor 2391 033

Presenting yet another superb collection from "The King Of Soul" himself, including unbroken versions of the title track, "I'm A Greedy

Man" and "Public Enemy".

Also included is the somewhat controversial "King Heroin". As always great disco music and therefore highly recommended.

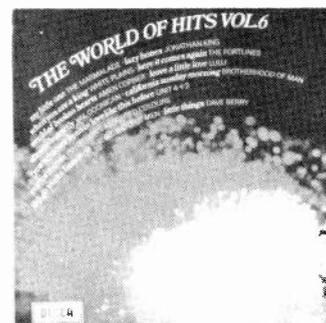


BREAD

The Best Of Bread
Elektra K 42115

Self explanatory selection of the most popular tracks from this very talented group. Included are their chart successes "If", "Baby I'm A Want You", "Everything I Own" and "Make It With You", but in fairness not all the tracks included have been hits over here.

A nice one.



WORLD OF HITS

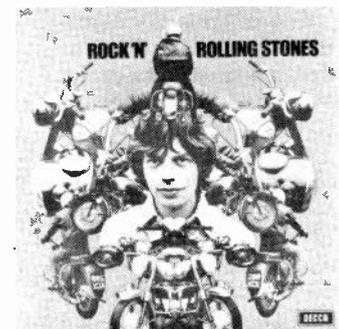
Volume 6
Decca SPA 258

Sixth volume of this very successful series contains the usual mixture of recent and not-so-recent chart hits.

How many can remember "Mirror Mirror" by Pinkerton's Assorted Colours or the Flower Pot Men's "Let's Go to San Francisco" from those heady floral days of 1967? Both are included here alongside offerings from The

Marmalade, Jonathan King, Lulu, Amen Corner, Unit 4 + 2, White Plains, Brotherhood of Man, Val Doonican, Dave Berry and The Fortunes.

A great selection and a great album.



THE ROLLING STONES

Rock 'n' Rolling Stones
Decca SKL 5149

Vintage Stones plus vintage rock equal a great combination. The best tracks for me are "Route 66", "Down The Road Apiece", "Carol", "Little Queenie" and "I Just Wanna Make Love To You".

The whole album revives all the excitement of pop in the early 60's - "Ready, Steady Go" etc.

Great stuff - if you don't have these tracks already - go and get 'em.



THE JACKSON 5

"Lookin' Through The Windows"
Tamla STML 11214

This album from the very popular Tamla group again highlights the vital role Michael Jackson plays within the group. His singing on all

tracks is, to say the very least, outstanding with "Don't Let Your Baby Catch You" and the title track really superb.

As with so many Tamla albums this one's a must, particularly if you are a busy disco DJ.



THE BIG ONES
Various Artists
Philips International 6436 010

One of the major labels trying hard to emulate the tremendous success of the hit compilation albums of K-Tel, Arcade and Ronco.

However this slightly comes unstuck on two counts. Firstly there are only 12 tracks on this album, and secondly with oldies like Susan Maughan's "Bobby's Girl" and Frankie Vaughan's "Hello Dolly" the current aspect of the other compilation sets is obviously missing.

Nevertheless this is a pleasant enough selection, including artists like Blue Mink, Dusty Springfield, the Walker Brothers and Roger Miller. At £1.35 an obvious gift choice for many.



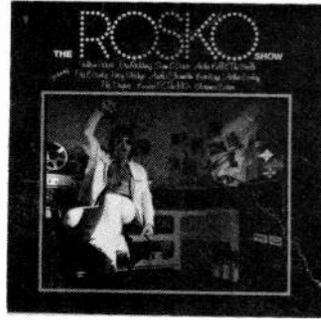
THE SWEET
The Sweet's Biggest Hits
RCA SF 8316

Side one of this album lives up to the title with tracks like "Wig Wam Bam", "Co-Co", "Poppa Joe", "Little Willy" and "Funny Funny" - all massive chart successes.

Side two, however, is a little light on big hits to say the least - only including their near hit "Alexander Graham Bell".

This criticism apart a good album and likely to be very popular over the Christmas

period. Also useful to DJs to replace all those old singles.



THE ROSKO SHOW
Atlantic K 40432

Tremendous idea from the people at Atlantic of collecting together some dozen classic soul tracks and allowing Emperor Rosko to link them together in his unmistakable style.

With tracks like Percy Sledge ("When A Man Loves A Woman"), Aretha Franklin ("I Say A Little Prayer"), Booker T ("Green Onions"), Sam & Dave ("Soul Man"), Otis Redding ("Satisfaction"), Arthur Conley ("Sweet Soul Music"), plus recent chart contenders like The Drifters ("Come On Over To My Place") and Archie Bell and The Drells ("Here I Go Again") this one has got to be an absolute monster and a MUST for any self-respecting Soul DJ. Don't miss this whatever else you do - this is likely to be my RAVE album of the year.

(DEE JAY
MICROPHONE AWARD)

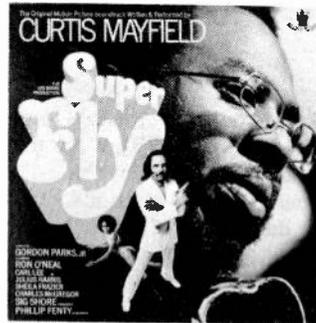


BILLY STEWART
Golden Decade
Chess

A man who sang humorous and sensitive Soul with a tremendous, high-pitched voice, until his death in 1970, and this album is a tribute to him - Billy Stewart, the one time pianist to Bo Diddley! The first track on side one is an amusing approach to Gershwin's "Summertime", which was a hit back in 1966, as Billy rolls each lyric around his tongue in an effort to express a different and exciting sound - which he

did with great success. Certainly an impressive way to start an album. The sounds like - "Cross My Heart", "I Do Love You" and many more are all here on this superb collection of the sounds of Billy Stewart - 16 wonderful tracks, ending with the instrumental "Billey Blues".

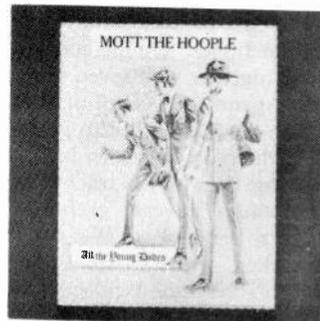
B.Cal.



CURTIS MAYFIELD
Superfly
Buddah

Out of the whole stack of albums I have reviewed this month, this is undoubtedly the best offering. Superfly is the soundtrack from the low budget film by the same name currently sweeping the States. All the songs on this LP are about a Harlem cocaine dealer, who at the height of his career finds difficulty in getting out of this scene. I won't recommend any particular tracks, because they're all superb and sung in a way only Curtis Mayfield knows how.

B.Cal.



MOTT THE HOOPLE
All the Young Dudes
CBS

The end result of a group's struggle for survival apart from the stresses and strains of the constant travelling up and down the country to gigs, and the hassles that go along with all this, is a hit record. Mott The Hoople can boast having gone through everything I have just described, including the hit record "All the Young Dudes", after which this album is entitled. This LP is typical of Mott The Hoople with tracks like "Sweet Jane", "Jerkin", "Crocus" and "Ready for Love".

B.Cal.



ROCK AND ROLL
ALL STARS
Volume 4

Joy Special

Boy do I feel young after listening to this album. Mind you, I wouldn't be surprised if it doesn't make you old time rockers feel very sentimental especially when you listen to tracks like "Nutrocker" by Bee Bumble and The Stringers, "Shout Shout" by Ernie Maresca, "Jeanie" by Wilbert Harrison, "Night and Day" by Charlie Gracie. My only comment for these old tracks is that in the very near future they will not be allowed to rest in peace.

B.Cal.



RAY McVAY ORCHESTRA
AND SINGERS
Big Party Hits
Philips 6414 313

With all those Christmas and New Year parties coming along this album containing such party favourites as "Knees Up Mother Brown", "Simon Says", "March of the Mods", "The Cokey Cokey" and "Conga" must be a useful addition to any DJs collection, or just to liven up your own party.



MIKE HUGG
Somewhere
Polydor

The first album by Mike,

who's most recent single success was "Blue Suede Shoes Again", which is featured on this album. The album consists of combined gentle ballads and rock, with Manfred Mann at the organ. Mike himself plays the electric piano, and the track "Bonnie Charlie" has fantastic string arrangements. The instruments as well as the vocals are excellently executed.

B. Cal.



DIANA ROSS
Greatest Hits
Tamla STMA 8006

Diana has had pretty regular chart success since leaving the Supremes for a solo career - but not really enough to fill both sides of a "Greatest Hits" album!

Obviously includes her hits to date, together with a great version of The Carpenter's "Close To You".

Very nice album indeed.



THE SEARCHERS
Golden Hour Of The Searchers
GH 541
Second Take
RCA SF 8298

Very interesting comparison possible with these two albums. One contains the original '63-'67 recordings of the groups many hits - the

other brand new recent re-recordings of the same numbers.

Frankly, on this showing, the originals come off the best, particularly on their big hits "Sugar and Spice" and "Sweets For My Sweet", which both have more pace, attack and excitement.

Perhaps by 1972 it's all rather "old hat" for the group to play the same old numbers!



THE PARTRIDGE FAMILY
Partridge Family Christmas Card
Bell S214

Seasonal offering from Shirley Jones, David Cassidy, et al. Nice versions of "White Christmas", "Jingle Bells", "Rocking Around The Christmas Tree" and "Have Yourself A Merry Little Christmas".

Will doubtless find its way into many youngsters Christmas stockings. A nice one.



OTIS REDDING
The Best of Otis Redding
Atlantic K 60016

Great double album containing no less than 25 tracks from one of the Kings of Soul - Mr Otis Redding.

"Satisfaction", Sam Cooke's "Chain Gang", "(Sittin' On) The Dock Of The Bay" and a great "Try A Little Tenderness" are my personal favourite tracks, but it's all great stuff, and superb disco material.

Recommended.

DEE JAY ALBUM
REVIEWS by BEN
CREE & BOB CALLAN

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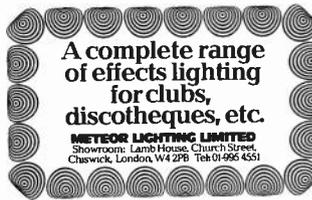
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RECORDS FOR SALE

DELETION SPECIALISTS we endeavour to supply any 45, send your stated price (minimum 50p) with sae: Memory Lane Record Shop (DJ), 20 Dergate, Northampton.

MICKEY LEE LANE'S slayer "Hey-Sah-Lo-Ney" £1 plus many more rare soul sounds available. Large SAE. Boylan's, 30 Old Road, Conisbrough, Doncaster, Yorkshire.

Thousands secondhand records, newies/oldies, all types. Send 7p for this month's list. Stop Look Listen, (D.J.), Pratt's, Hayle, Cornwall.

THOUSANDS SOUL, Pop, Tamla in stock from 20p-15% off marked prices for DJs - SAE lists (stating preference). Also Soul packs 10 discs 75p, 50-£3.50. Trade enquiries welcome. Lynn Discery, 62 Norfolk Street, Kings, Lynn, Norfolk.

TAPES FOR SALE

HISTORY OF OFFSHORE RADIO tapes for sale. Recorded 3 1/2 ips. Featuring all offshore stations 1958-1970. £1.00. Philip, 89 Sevington Road, London, N.W.4 3RU.

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DON'T MISS IT

U.S. charts top 30 singles

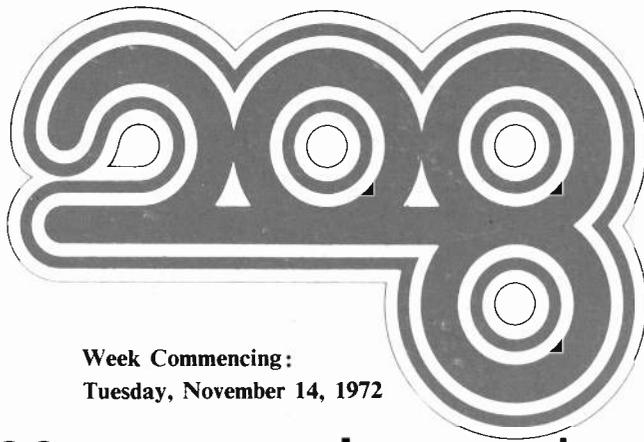


Week ending November 25, 1972

U.S. charts top 30 albums

1 I'll Be Around	Spinners	Atlantic	1 Catch Bull At Four	Cat Stevens	A & M
2 I'd Love You To Want Me	Lobo	Big Tree	2 Super Fly	Curtis Mayfield	Curtom
3 I Am Woman	Helen Reddy	Capitol	3 All Directions	The Temptations	Gordy
4 I Can See Clearly Now	Johnny Nash	Epic	4 Rhymes and Reasons	Carole King	Ode
5 If You Don't Know Me By Now	Harold Melvin & The Blue Notes	Phil. Int.	5 Days Of Future Passed	Moody Blues	Deram
6 Papa Was A Rolling Stone	Temptations	Gordy	6 Close To The Edge	Yes	Atlantic
7 Nights In White Satin	Moody Blues	Deram	7 Phoenix	Grand Funk Railroad	Capitol
8 Witchy Woman	Eagles	Asylum	8 Ben	Michael Jackson	Motown
9 If I Could Reach You	5th Dimension	Bell	9 Caravanseri	Santana	Columbia
10 Burning Love	Elvis Presley	RCA	10 I'm Still In Love With You	Al Green	London
11 You Ought To Be With Me	Al Green	Hi	11 Baby Don't Get Hooked On Me	Mac Davis	Columbia
12 Summer Breeze	Seals & Crofts	Warner	12 Black Sabbath Volume 4		Warner
13 Operator	Jim Croce	Dunhill	13 Rock Of Ages	The Band	Capitol
14 Thunder & Lightning	Chi Coltrane	Columbia	14 Summer Breeze	Seals & Crofts	Warner
15 Venture Highway	America	Warner	15 Chicago V		Columbia
16 Elected	Alice Cooper	Warner	16 Never A Dull Moment	Rod Stewart	Mercury
17 It Never Rains In Southern California	Albert Hammond	Mums	17 Toulouse Street	Doobie Brothers	Warner
18 Convention '72	The Delegates	Mainstream	18 Seventh Sojourn	Moody Blues	Threshold
19 Clair	Gilbert O'Sullivan	MAM	19 Liza With A 'Z'	Liza Minelli	Columbia
20 Garden Party	Rick Nelson	Decca	20 Back Stabbers	O'Jays	Phil. Int.
21 Sweet Surrender	Bread	Elektra	21 Greatest Hits On Earth	5th Dimension	Bell
22 Funny Face	Donna Fargo	Dot	22 Class Clown	George Carlin	Lit. David
23 I'm Stone In Love With You	The Stylistics	Avco	23 Carney	Leon Russell	Shelter
24 Rock 'n-Roll Soul	Grand Funk Railroad	Grd. Funk.	24 Living In The Past	Jethro Tull	Chrysalis
25 Something's Wrong With Me	Austin Roberts	Chelsea	25 The Partridge Family's Greatest Hits		Bell
26 Crazy Horses	Osmonds	MGM	26 Crazy Horses	The Osmonds	MGM
27 Rockin' Pneumonia & The Boogie Woogie Flu	Johnny Rivers	UA	27 London Chuck Berry Sessions		Chess
28 Corner Of The Sky	Jackson 5	Motown	28 The Slider	T. Rex	Reprise
29 Dialogue (Part 1 & 2)	Chicago	Columbia	29 Rocky Mountain High	John Denver	RCA
30 I Believe In Music	Gallery	Sussex	30 I Miss You	Harold Melvin & The Blue Notes	Phil. Int.

charts singles



charts albums

Week Commencing:
Tuesday, November 14, 1972

top 30

1 Clair	Gilbert O'Sullivan	MAM
2 My Ding-A-Ling	Chuck Berry	Chess
3 Why	Donny Osmond	MGM
4 Crazy Horses	The Osmonds	MGM
5 Loop Di Love	Shag	UK
6 Leader of The Pack	Shangri-las	Kama Sutra
7 Crocodile Rock	Elton John	DJM
8 I'm Stone in Love with You	Stylistics	AVCO
9 Let's Dance	Chris Montez	London
10 Elected	Alice Cooper	WB
11 Here I Go Again	Archie Bell & The Drell	Atlantic
12 Mouldy Old Dough	Lieutenant Pigeon	Decca
13 Donna	10 CC	UK
14 In A Broken Dream	Python Lee Jackson	YB
15 New Orleans	Harley Quinze	Bell
16 Goodbye To Love	Carpenters	A & M
17 Hi Ho Silver Lining	Jeff Beck	RAK
18 You'll Always Be a Friend	Hot Chocolate	RAK
10 Lay Down	Strawbs	A & M
20 Hallelujah Freedom	Junior Campbell	Decca
21 Angel/What Made Milwaukee Famous	Rod Stewart	Mercury
22 Lookin' Thru the Window	Jackson Five	Tamla
23 Oh Carol	Neil Sedaka	RCA
24 Stay With Me	Blue Mink	RZ
25 Why Can't We Be Lovers	Holland, Dozier	Invicta
26 Only You	Jeff Collins	Polydor
27 Baby Don't Get Hooked On Me	Mac Davis	CBS
28 Burlesque	Family	Reprise
29 I Don't Believe in Miracles	Colin Blunstone	CBS
30 Keeper of the Castle	Four Tops	Probe

hot heavy 20

1 Seventh Sojourn	Moody Blues	Thres
2 Caravanseria	Santana	CBS
3 Focus Three	Focus	Polydor
4 Mar Y Sol	Various Artists	Atlantic
5 Home	Home	CBS
6 Foxtrot	Genesis	Charisma
7 Heads	Osibisa	MCA
8 New Blood	Blood, Sweat and Tears	CBS
9 Who Came First?	Pete Townshend	Track
10 Lifeboat	Sutherland Bros	Island
11 Bandstand	Family	Reprise
12 Magician's Birthday	Uriah Heep	Bronze
13 Stealers Wheel	Stealers Wheel	A & M
14 Rock of Ages	The Band	Capitol
15 String Driven Thing	String Driven Thing	Charisma
16 New Magic in a Dusty World	Various Artists	Elektra
17 Boz Scaggs	Boz Scaggs	Atlantic
18 Continuous Performance	Stone The Crows	Polydor
19 Sandy	Sandy Denny	Island
20 Roll' Em, Smoke 'Em	Patto	Island

NOTE

THESE CHARTS ARE INCLUDED AS A GUIDE TO THE BEST SELLING SOUNDS IN BOTH THE UK AND USA

 DJ

**Mark
Wesley**

a b.c. enterprises publication