

deejay

and Radio Monthly

No.5 February 1973

20p

**Jim -
one of the
Big Three**

Inside

Terry Wogan (in colour)

Alan Freeman

Dave Christian

Disco Equipment, Record Reviews, etc.



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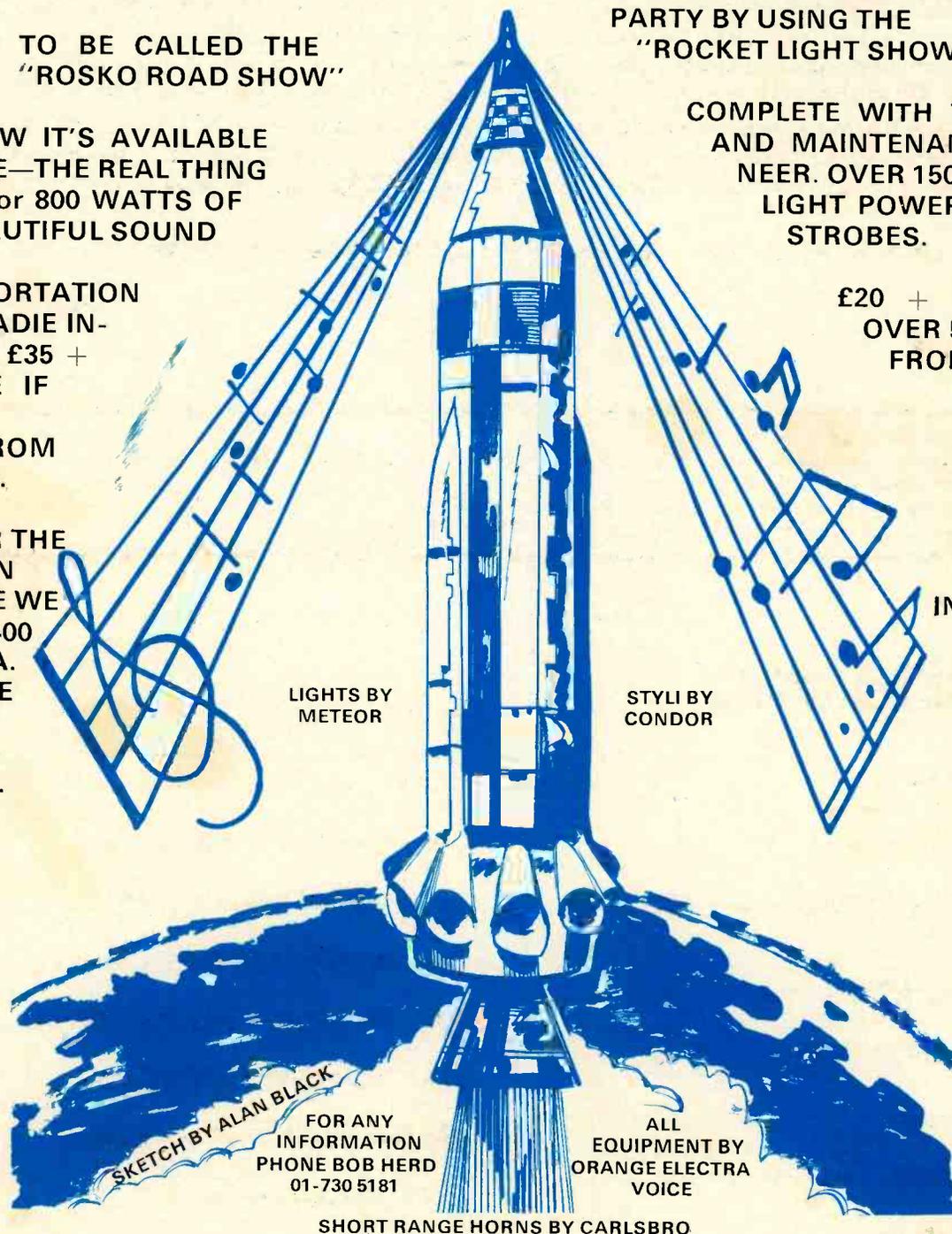
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editorial

Hi again, and this month welcome to this bumper 48 page issue of "DEE JAY AND RADIO MONTHLY".

This issue sees the start of our "Big Three" series – a series devoted to the three biggest audience pullers in British radio – and number one is popular Radio 1 disc jockey JIMMY YOUNG. Who will be numbers two and three? We're not telling – you'll just have to wait and see!

In addition there are features on DJs Alan Freeman, Dave Christian, John Dunn and Joan Turner. Alan Keen, head of Radio Luxembourg, looks at the station's recent developments, commercial radio and again offers sound advice to all you would-be radio DJs, whilst Mike Cable takes a rather light-hearted look at the subject of BBC Radio auditions.

Disc Jockey Dave Gregory, currently once again standing in for Tony Blackburn, picks his choice of recent albums and singles. Our local radio feature this month calls on BBC Radio Merseyside and Mike Cook this month asks "What keeps Motown on top of the pop pile?"

Plus, of course, all the regular features. What more can I say. Read on. See you all again next month.

BEN CREE
PUBLISHER

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walker, wogan and wesley look set for 'DEE JAY' awards

Entries have been pouring in to the "Dee Jay and Radio Monthly" offices for the 1973 Dee Jay Poll – held in our January issue. These are still being finally counted and analysed, but from a preliminary survey it would appear that the following disc jockeys are likely to emerge as the winners of the various categories: Tony Blackburn (Top Radio), Rosko (Top Disco), Johnnie Walker (Top Radio 1), Mark Wesley (Top 208), Terry Wogan (Top Radio 2) and Mike Ross (Top RNI).

Gary Glitter's 'Rock 'n Roll' Parts 1 & 2 looks set to take the top disco single award, with Rod Stewart's 'Never A Dull Moment' as top disco album.

Full details and voting will be given in the March issue of "Dee Jay and Radio Monthly", and special trophies will be presented to the winners and runners-up at a special party to be held in London early in March.

more 'beeb' changes

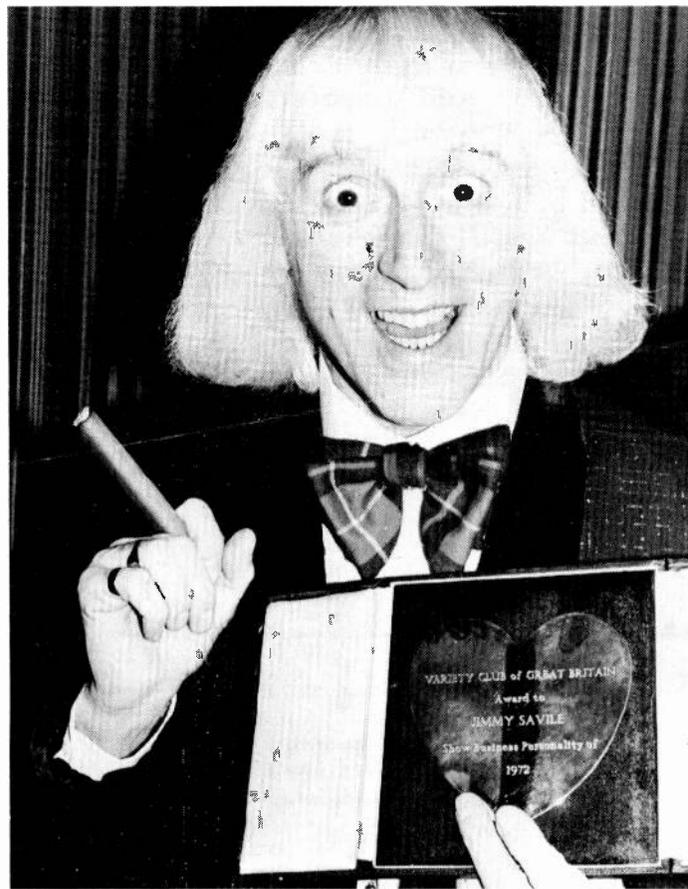
It's all change on the Radio 1 and 2 "Night Ride" programme as from the beginning of February. Keith Skues is leaving the team and taking up a new job in Radio 1 department.

From next week onwards, the presenters will be Robin Boyle (Sundays), Simon Bates come in for Mondays, Ray Moore moves to Tuesdays, Barry Alldis takes over the Wednesday programme, Peter Donaldson (Thursdays) and Tony Myatt moves to Fridays.

Radio 1 changes for April include the introduction of the "Rolling Stones story", which begins Saturday, April 7. Derek Chinnery, Head of Radio 1, told "Dee Jay and Radio Monthly": "The series will go out on Saturday afternoons, but we still have to decide on the exact placing. The programmes will go out in stereo in London, the South East and South Coast areas".

convict competition winner

One of the inmates of Parkhurst prison on the Isle of Wight turned out to be a winner in a recent competition held by BBC Radio London DJ Robbie Vincent – and won himself a rock 'n roll LP. The competition entailed fitting four missing "bleeped" words to records by the group Dawn.



Popular DJ Jimmy Savile seen here with his recent award as "Show Business Personality of 1972". May we add our sincere congratulations Jim!

squire starts disco DJ courses

Following the launch of his new range of Squire Electronics Stereo Disco units last month, Roger Squire has now announced that from the beginning of February he will be running discotheque DJ courses at his new showroom (176 Junction Road, London N19).

These courses, which have been arranged in response to requests from various customers, will take place on Tuesday evenings and a basic five week course (one hour per week) will cost £25. For those unable to attend for five separate weeks there will also be special "crash-courses" held on Mondays, also lasting for five hours and costing £25, and the showroom will be closed for general visiting on that day.

Roger has of course successfully operated mobile discotheques in the London area for several years and is obviously well-qualified to run this type of course.

Those interested should write to Roger at Junction Road or telephone (01-272 7474).

trouble on caroline

It's been a troubled past few weeks for the DJs on Radio Caroline, among them Andy Archer, Crispian St John, and Spangles Muldoon. On December 28 came news of a so-called "mutiny" involving punch-ups between themselves and the Dutch crew. Later the ship was towed into Amsterdam harbour – and it was feared that it might not be allowed to re-sail. However MV *Mi Amigo* is now back at its moorings and broadcasting in Dutch and English on 259m.

See below for a special "Dee Jay and Radio Monthly" picture of the *Mi Amigo* being towed away.

more stereo on one

Radio 1 will provide more programmes in stereo from April. There will be stereo on Saturday's from 2 pm to 7.30 pm, and this will extend to cover the "In Concert" programmes.

Also to receive the benefit from the stereo service will be the series on the Rolling Stones and one now scheduled on Bob Dylan. It is also likely that there will be a stereo repeat of the Beatles story.



MV *Mi Amigo* seen here being towed away during the recent disturbances. (See news item above).

26-part "story of pop" on radio 1

Radio 1 is to present the "Story of Pop", a 26-part series on pop music.

The series of one-hour programmes begins its half-year run in the Autumn. The programmes will be edited by Keith Skues and produced by Tim Blackmore.

"Without a doubt this is the most ambitious project we have ever undertaken," says Derek Chinnery, Head of Radio 1. "The series will examine various aspects of the way pop music has developed over the years. We will go back almost 100 years to the introduction of the first cylinder record and also to the beginnings of the flat record in 1908."

Tim Blackmore has worked on the Tony Blackburn Show and more recently as producer for Stuart Henry and Noel Edmonds. Keith Skues has been with the BBC since the closure of the pop "pirate" stations in 1967, working on both Radios 1 & 2 as a disc jockey, newsreader and announcer. His new job means that he will finish his series of "Night Ride" programmes at the end of this month.

The "Story of Pop" will have a peak listening spot at weekends and will be broadcast on 247 metres medium wave and on VHF.



Johnnie Walker and D.L.T. fooling with publisher Ben Cree at a reception at Ronnie Scott's club to launch B.C. Publications plans for 1973.

who is the next of
'THE BIG THREE'

? ? ?

buy **DEE JAY** next month

caroline buddies

Ex-Radio Caroline compatriots Johnnie Walker and Robbie Dale were re-united briefly on the New Year's Day broadcast of the Johnnie Walker Radio One show, which came from Hilversum. They were last

together during the closing few months of the original Radio Caroline.

Robbie Dale revealed that January 1 was in fact his last day with Radio Hilversum - but would not disclose more details of his future plans.

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BIG THREE

THE

“Retire? I’ll probably drop dead reading a recipe”

The Jimmy Young story begins in Cinderford, Gloucestershire on September 21, 1925. But the story we are concerned with begins a little later – 1958, to be exact. Mr Young had just enjoyed a four-year run of hit records, with two number ones and several other top twenty hits to his credit. Titles like “Because of You”, “Eternally”, “Unchained Melody”, “Man From Laramie”, “Chain Gang” . . . and “Too Young” now, incidentally, re-issued on a *Dye* LP of golden greats of the '50s.

But back to 1958: for some reason the hit records stopped. Presley and Co. took over – Jimmy Young entered his “rest” period . . .

“I didn’t exactly starve during that period,” he recalls, “but I was largely living on the capital from the records. It’s funny, but when things are not really going so well you always think, that perhaps there will be a hit record around the corner. At any rate, something will turn up. Like a gambler, you always think that the next horse will be a winner. It is difficult to pin-point how I felt, I just hoped something would turn up in the end.

“I remember at the back of my mind thinking, ‘well, if it’s all stopped I’ll go and open a shop or something’. Except that I know very well that I never would have opened a newsagent’s shop, or anything like it for that matter.

“I’m a realistic sort of person and I think I accepted the situation. The work was hardly flooding in,



it was as simple as that. I was just pleased that I’d made provision in the good years for the bad years.

“By the end of 1959 I was really having a tough time – well, my agent was, anyway. I went to see him one day and he said quite simply ‘I can’t get you work – try some other agent and see if you get better luck’. The situation as it stood in January 1960 was that I had no work at all for six months, nothing.

“The last thing my agent had secured for me was two weeks as presenter of the Light Programme’s ‘Housewife’s Choice’ that June. I just sat around

waiting for that.”

“Housewife’s Choice” was the turning point for Jimmy Young. During the first week, EMI had contacted him to record programmes for Radio Luxembourg and the BBC offered him more work via the “Midday Spin” series and a sing-along show. Mr Young was back – but this time as a disc jockey.

“Things really improved then and in 1963 there came another hit record, “Miss You”. I still don’t really understand why the record did so well, ‘cos it went against the trend of all that was selling at that time. I just thought how very

grateful I would have been for that hit in 1959!”

When Radio 1 opened in 1967, Jimmy was offered the mid-morning show on the BBC’s answer to the highly-popular pirate stations. Robin Scott, the first Controller, promised that the station would be . . . “better than the pirates ever were” – and Jimmy was right in the firing line. In came the knockers.

“I think the only time the knockers really bothered me was in the early Radio 1 days, simply because I wasn’t sure just how strong the show was. Some of the music paper lads had a go, and they were entitled to their opinion.

Rodney Collins talks to JIMMY YOUNG

I looked at my market (which, to be fair, is hardly the same as that of the music Press) and went all out for it."

The show was praised at a high level. Robin Scott dubbed him radio's "biggest success story" and Douglas Muggeridge, the now-Controller once said: "he is a tremendous success a great communicator and the most valuable of our assets".

"Once it looked as though the show was going well, I decided to do personal appearances and get out and meet the people who were listening. It is all too easy to just walk into Broadcasting House every day and do the show without ever meeting the people. I got out and opened shops, appeared at bingo halls - I did the lot: and I'm still doing them.

"When I started that Radio 1 show I thought

'right, the biggest mistake you can make is to talk down to the audience' and I really believe this to be true. I am continually careful about this point".

By the time Douglas Muggeridge moved in as Radio 1 and 2 controller in 1969, Jimmy was getting a regular audience figure of eight million listeners - and that has held right up to the present day. The success of the daily show helped him in other areas. The JY cook books grew from the recipes and the first edition sold more than 300,000 copies. He's now up to number five and they are still selling in the same quantities - they've even been translated into Braille.

The Radio 1 show went out to meet the people. First stop: Wigan. Jimmy used to be an expert rugby player, playing representative rugby for the RAF and had



TONY BRANDON—one of the DJ's our Jim rates highly. "When I was ill once, he took over my show for a month. As you know, Tony's rather good at taking off other people's voices . . . I don't think the listeners ever noticed that I'd been away!"

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'... the biggest mistake you can make is to talk down to the audience'

a trial as a professional player for Wigan Rugby League team. He was a guest at the home of Mr and Mrs Larry Sharkey. He made his second outside broadcast from Clydebank, Glasgow, from the home of Mr and Mrs Benny Biggins. I was there, along with BBC-tv, Jimmy's brave publicist Les Perrin and 700 housewives.

Then the show went farther afield. Mr Young made his first major sortie into the Common Market, when he toured six countries in six days, taking in Brussels, Cologne, Luxembourg, Rome, Hilversum and Paris. A lot of praise for those programmes. There was another programme from Brussels on January 1 this year.

"It is obviously a good idea to get out of the

confines of the London studio every so often, but some of these outside broadcasts can be a little hairy.

"As far as the shows are concerned, some days are better than others. I would like to think I have a certain standard now, which I keep to, no matter what - even if the studio falls apart, and that's happened a few times.

"I like challenges and that is why I get involved in other areas. I enjoy playing the records every morning, but I think I'm about people rather than music. The Common Market programmes were especially good to do because they provided me with something a little different to present."

Jimmy has just finished a BBC-tv series about people and is now working on a

quiz for Thames TV. Things are probably stronger now than they've ever been at any time during his career. For many housewives, he IS Radio 1.

Well, that's the JD career to date. But exactly what sort of person is Jimmy Young?

Les Perrin, his publicist: "I refuse to say how many I have known or represented Jimmy. He can be as young as he wishes. In fact, he's younger than me and I hate him for it! I worked for Jim when he was a singer getting hit records and to me he is one of the professional perfectionists. In everything he does he takes tremendous care and trouble and I think this is probably his secret. He has an eye for what sells in broadcasting."

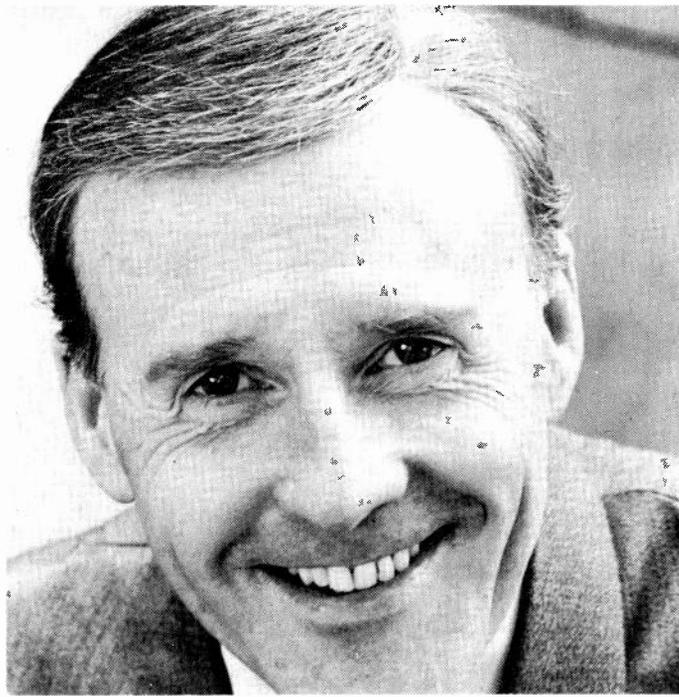
Doreen Davies, executive producer of Radio 1: "I've worked with Jimmy for five years and he had had a long professional career before he started on Radio 1 - what with the hit records and everything. I think though that it was only when he got behind a microphone that the real magic came out. At the beginning there was a lot of anti feeling towards Jimmy from people who thought he shouldn't be presenting DJ shows and you just don't have that any more.

"He is absolutely professional and reliable and will do anything for the programme. I don't think that I'd really describe him as a disc jockey but more as a communicator. I've always said that you can point Jim in any direction, ask

him to smile and he will – even if he feels dreadful!”

For the future, Jimmy isn't the sort of person to ever retire from the business. . . “I suppose in five years' time I'll be doing the same sort of things as now. I can't see me ever retiring. I've always worked all the hours there are – and my personal life, I suppose, has suffered. Looking back, I regret this.

“But if you're built a certain way, that's it. I am at my happiest when I am working – but I do enjoy my relaxation time as well. I watch the telly and like the sports stuff like 'Match of the Day'. I read a lot, all the newspapers every day from cover to cover”. Jim also plays darts and snooker and collects paintings and silver. He loves his wine, scotch and gin and tonic and music . . . well: “The sort of artists I like are the Ella Fitzgerald, Oscar Peterson, Sinatra, Lennon-McCartney type of thing. Of the current stuff we're playing on Radio 1, I like the Peter Skellern 'Jackie' record, and the Cat Stevens is super. On the



radio, we try and play the sort of sounds we think my audience will appreciate – keeping within the Radio 1 format. I don't get time to listen to all the new records that come our way, I leave that to Paul Williams the producer – but generally I

like the melodic stuff, and so do my listeners!”

I first met Jimmy Young three years ago, when I was writing the radio column for Record Mirror. The things I said in my article still stand now – many call him a radio superman, but this is hardly

true. Jimmy simply possesses the art to communicate to his audience – a quality that so many broadcasters just don't have. Personally, I prefer him on the Common Market interview type of programme to a straight disc show, but he's a man who knows his market.

There are very few superstars of radio – people who can really attract and hold an audience and you know those names as well as I do. The UK radio scene by day is about personalities rather than music and audiences will follow their DJ's. When the Jimmy Young show moved from 10 am-midday to 9-11 am the entire audience went with him and will probably stay for as long as Jimmy is on the air.

And how long will that be?

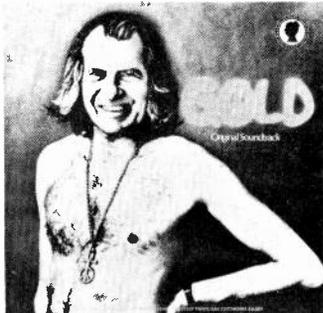
“A mate of mine told me the other day that I would probably drop dead reading a recipe, which is an interesting thought I suppose. But I'd like to think I could go on forever!”

Watch it, he probably will do just that.



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"On a station like ours — the listeners tune in to hear the music — the DJ is second. Don't let anybody kid themselves that it is any other way"

In this second part of a two part feature, ALAN KEEN, General Manager of Radio Luxembourg (London) Limited, discusses the development of 208, commercial radio and its impact on the radio industry, and offers his advice to would-be radio disc jockeys.

Alan Keen was by now becoming increasingly interested in the music publishing business.

"Then I had an opportunity through a friend of mine called Harold Pendleton — a guy I'd known for many years who was a Chartered Accountant. He said to me 'What's your next move in life' — as one does — and I said 'my next move would be to be my own boss and run my own music publishing company'. So we got together and formed a new company called Alan Keen Music. This wasn't really an ego trip — but was a trade name for a company we used called Marquee Music (London) Ltd of which Harold and I both held 50 per cent. The other man in the operation was a lawyer. So we had a lawyer and an accountant as the backroom boys with myself as the front man running around. We did this for two years and I obtained a 50 per cent holding in no less than 18 other music companies — and during that time starting from nothing we obtained 360 records which were 'A' sides, 'B' sides or album tracks. Then I came to Radio Luxembourg two years ago."

So Alan Keen was again back in the world of radio — this time as General Manager of Radio Luxembourg's English service.

"I inherited a situation which to me was an embarrassment, and still is to a certain extent. That was that Radio Luxembourg permitted record companies to run this station, and I made it clear from the very offset that I was working towards the day when this selling of airtime to the record companies would end. Obviously you can't change that sort of situation overnight — in fact I inherited several contracts from the various major companies — but since I came here we have decreased the number of plug plays by at least 50% and I shall shortly be making a further announcement of more changes from April 1.

"In addition we have now formed a production company and we will be visiting all the major record companies with a special presentation suggesting to them that we can produce a commercial advertisement for their records — that we can market their products for them in a new way. For example, if Decca have a special

campaign, let's say they are making a special push in the Liverpool area and can obtain window display space with the record retailer — they can tell us and we can build this into the commercial. This is equally good for Decca Records — it's good for the outlet because it shows them that Decca are doing something for them in return

— it's good for the listeners because they then know where to buy the records AND it's good for Radio Luxembourg and our balance sheet.

"Two years ago we didn't sell as much advertising to the Coca Cola's and J. Walter Thompson's as we are doing at the moment — but 1972 was a record year for Radio Luxembourg — we sold more



advertising than ever before.”

What factor did Alan think accounted for this record year?

“It’s really due to the fact that we have re-designed our selling methods in our sales department. We have a new personnel – we are now selling with enthusiasm. We are also spending more money than ever before on audience measurement surveys and unlike the BBC we publish our findings. In fact I’ll pull no punches – if a commercial enterprise went into research as the BBC do and never disclosed that information, but kept it up their sleeve – they would swiftly be the laughing stock of the advertising industry. The BBC repeatedly claim that their audiences are going up – I for one would like to know by what per cent. They had the audacity the other week to put out a press release which said that Radio 3 now had a bigger audience than Radio Luxembourg. Now I find that remark incredible, how can senior executives come out with a remark like that? Firstly, I had never been aware that we are in competition with Radio 3 – it’s really like saying that a banana is longer than an orange. I wouldn’t think for a moment that many, if any, of our listeners know where Radio 3 is on the dial, so where’s the comparison between the two?”

As head of Britain’s major commercial radio station, how does Alan feel about the prospects of competition from the forthcoming local commercial stations?

“My answer to that is that it can only do good for the whole radio industry. In this country there are some 120 salesmen who go round five days a week calling on agencies and their clients saying “think TV”. There are *three* men who do this for radio, and I am one of them. The more people that go out selling radio the better it will be for Radio Luxembourg. In the days of the pirates Luxembourg took an awful lot of money because advertisers could never write 208 off a schedule. Radio London and Caroline were in essence regional – North and South – but Lux was a national network. So you see when the local stations come on the scene they will help to

make radio far more aware in the minds of advertising agencies and their media departments. They will build up special radio divisions and advertisers like Unilevers and Beechams will once again think radio.

“Here at Radio Luxembourg we have a unique platform. We offer first of all coverage of the younger market (10-34 year olds) throughout the UK. We also offer the same platform in Germany, Scandinavia, France, Italy – in fact virtually the whole of Europe. Radio Luxembourg is a European station, we are thinking European, and going back to that Radio 3 quote when they said they were bigger than Luxembourg – it’s rubbish!”

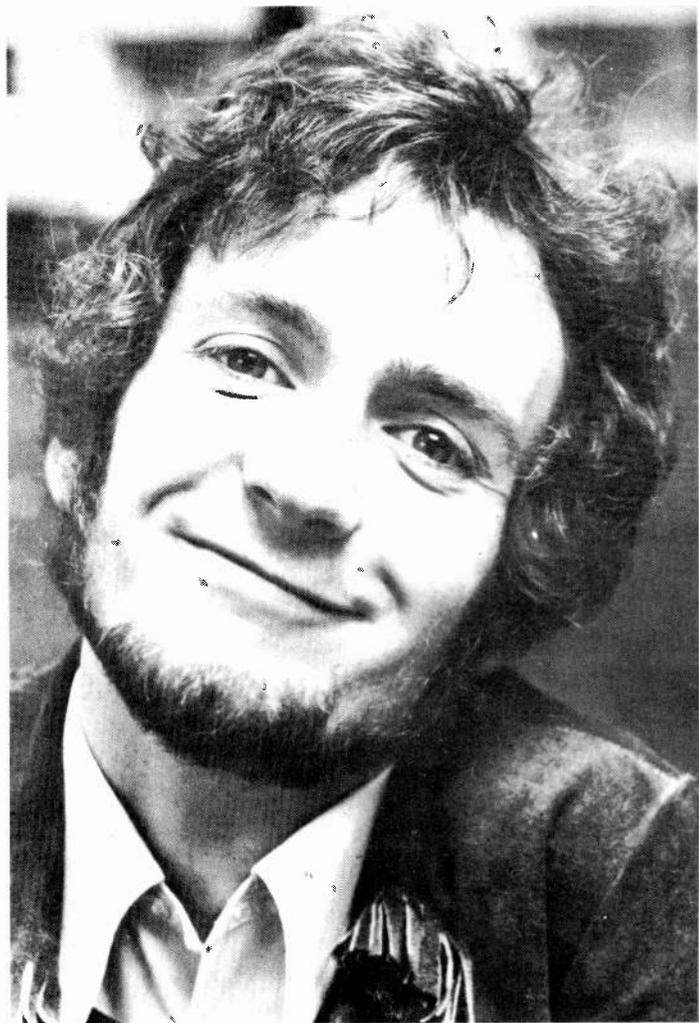
But surely the English service is only directed at the UK?

“The British service’s main objective is to reach English speaking people in the UK. However, I believe that English will become the Common Market language. We already have a tremendous following in Scandinavia and those other countries I mentioned. We get correspondence regularly from the whole of Europe – and that’s why our DJs go out and make personal appearances in these countries. Our slogan to the advertising world is ‘Radio Luxembourg – the Language of Europe’. We are not competing with Radio Birmingham – we ARE European.”

What other future developments lie over the horizon for 208?

“I’ve already mentioned the new production unit. We are going into Scandinavia with some research soon to study the market. We have now successfully started to sell our advertisers our French and German services. The total weekly cumulative audience is between 40 and 45 million people, and we are saying to our advertisers ‘don’t remain isolationists – think European – from January 1 we have been members of the Common Market’. That’s why for the last two years people have heard news and weather reports from Berlin, Paris, Stockholm, etc, on 208 – to show that we are European thinking.”

Radio Luxembourg have recently become involved in a series of tie-ups with



Kenny Everett – “the best in the world”.

Australian Radio Stations, what was the thinking behind this?

“Communication. We are in the communications business – and if we don’t communicate with other stations we would be making a big mistake. So we have signed these agreements with both Australian and American stations to exchange special programmes, jingles, etc.”

What advice would Alan offer to the many thousands of hopeful would-be radio disc jockeys?

“I think basically – don’t fall into the trap of following the type of presentations that DJs use in discos. There’s a big difference between working in a ballroom and sitting in a studio. Take Kenny Everett as an example. I think he would be an absolute disaster in a ballroom – but creatively in a studio I think he is the best in the world. So to potential DJs I would say don’t present your audition tape where you sound like a guy working in the local Mecca Ballroom. I also think one demand we would make is

that the man must be identifiable – he must have his own individual personality. After all a DJ is really a salesman, and he is selling his personality to the audience. Finally don’t forget that on a station like ours the listeners tune in to hear the music – the DJ is second – and don’t let anybody kid themselves that it is any other way.

“We are always looking for ideas. Markets change and always will. I can’t tell you what the situation might be in six months’ time. I would never commit ourselves to a format in six months’ time. Radio doesn’t work that way – we supply what and where the demand is.”

ben cree

In the next of this series of interviews with the heads of radio stations we talk to Derek Chinnery, Head of Radio 1.

HOW FLUFF SHOOK UP AUNTIE

He came up from down under did "Fluff" or "Big Al" – er, actually his real name is – er, Alan Freeman – all right? – stay bright!

Eleven years of "Pick of the Pops" on Sundays now followed by a highly successful weekday afternoon Radio 1 programme – all evidence of the tremendous professionalism that Alan has as a disc jockey.

It all began one afternoon in an accounts office in Melbourne, Australia. . . .

"A mate of mine asked me if I would like to audition for a job as a radio announcer. I thought he was joking and told him not to be funny. He wasn't, he was deadly serious and told me he thought I'd do very well. So I auditioned and I passed. And so I found myself working as a radio announcer/DJ for station 7LA Launceston in Tasmania. In that capacity you do everything – you are a DJ, newsreader, presenter of serious music, quiz master, you turn the equipment on, you turn it off, and then you go home!!

"I worked there for a year, then came back to Melbourne and joined Station 3KZ, which was called the "Brighter Broadcast Service" and I worked there for four years doing all kinds of things, and then in 1957 I came here."

What prompted Alan to come over to Great Britain?

"I wanted to have a trip round the world and see what it was all about. I had no illusions that I would get into radio here and I came over purely as a tourist. I bought a scooter and drove from here to Rome, to Venice, back through Milan, round the base of Mont Blanc, and back to Paris. I spent about seven weeks on the Continent

literally just doing those things a tourist does.

"Then I came back to London and I knew that one thing I didn't want to do was to go back to Australia. There was so much happening in this place and I just felt I had to be around. So I decided that even if I couldn't get into the business I'd just make a crust and stay and live in London. Then I auditioned for Radio Luxembourg and they gave me a 13 week season living in the Grand Duchy as a relief summer announcer."

How did Alan find life over in Luxembourg?

"Lovely! It was summer and it was just great. Eating lovely food and doing the relief shifts for the DJs on holiday."

On his return Alan auditioned for the BBC and passed and was offered a series called "Records Around Five" – an album track programme. Coming as he did from a commercial Australian station, Alan of course was used to talking over the beginnings and endings of records – a thing which the BBC seemed to find very new.

"I think I may have been one of the first to start the speech over music type of presentation in this country. I said to my producer, 'Let's make all the tracks real swingers and let's segway from start to finish – non-stop music. We'll talk over the introduction to the records and when a singer finishes

singing and there is something like 15 seconds of swinging music, ie Frank Sinatra and Nelson Riddle, we'll back announce what it was and we'll introduce the next record' – and he just gaped and said 'Oh, yes'."

So started the snappy type of Alan Freeman presentation which was to really reach fruition in "Pick Of The Pops". At the same time as this Alan was getting involved in the world of TV commercials – remember that washing powder ad – going out in tour with groups like the Mudlarks – and TV shows like "Juke Box Jury" and "Top Of The Pops".

One TV show featuring Alan, which was unfortunately something of a disaster – although now generally reckoned to have been ahead of its time, was "All Systems Freeman", which presented Alan at a radio control board.

"That show was a knockout – they really should never have taken it off. It was marvellous, in that one was given the chance to establish and discover new artists, and not be surrounded by a safe Top 20, as you are on 'Top Of The Pops'. When I was offered the show I was really excited and I thought how great if I can do a TV show at radio pace. Of course people said 'all that fake control board' and so on – but it wasn't fake at all, it was absolutely live. Anyway for some reason the BBC took the programme off.

I suppose because the ratings weren't good enough. I was told that 'Top Of The Pops' was on for six months before it really started to go and they were going to take that off. In all fairness you can't really establish any sort of show in three months, and certainly not a new pop show featuring new artists."

Would Alan like to get back on TV with a new show again?

"Yes, I'd love to do another TV show – but under the conditions that it was absolutely *right* for me and that I was *right* for it. I certainly don't want to go on TV just for the sake of being on TV and dying the death."

Returning now to the world of radio – 11 years on one programme must be something of a record (if you'll pardon the pun). What are Alan's feelings about "Pick Of The Pops"?

"I was very lucky with that, because 'Pick Of The Pops' and I went together like, say, cheese and wine. I was also lucky because it was really the start of pop music on Sunday on the BBC. I was the right type. I arrived in this country at the right time and got the right breaks at the right time.

"You know when you get the breaks all you do is apply yourself to whatever you're doing. Every show is the first time. You mustn't be complacent, because nothing is forever, and perhaps I last because I am a dedicated pro and love what I do."

Was Alan disappointed when he was told that "Pick Of The Pops" was ending? • "Yes, I was a little. Perhaps I was in a rut, because I had lived with this thing for 11 years and it had become, if you like, almost part of the family. However

make no mistake I was promoted – I was promoted from doing one show a week to doing five shows a week – instead of having anything taken away I was given something extra. Also of course the five days a week show has given me much more scope to talk to people and to communicate with them – ‘get it off your chest’, ‘youth club call’ and so on. ‘Pick Of The Pops’ had no time to say anything other than ‘here it is’, ‘there it was’. All of a sudden there’s a chance to talk and say something to somebody – and that’s very nice as far as I’m concerned.”

Having worked in commercial radio in Australia what are Alan’s thoughts on the forthcoming introduction of commercial stations to the UK?

“Well there’s nothing like competition. It never hurt anybody, and unless you’ve got competition you never win. I always felt when the pirates started, ‘great fun – here we go chaps – now we’ll see who does win’. And I remember being told when Radio London started its ‘Fab 40’ show that ‘Pick Of The Pops’ would die. But after a few months they took it off because at five o’clock everybody instinctively turned to ‘Pick Of The Pops’ and that was lovely.

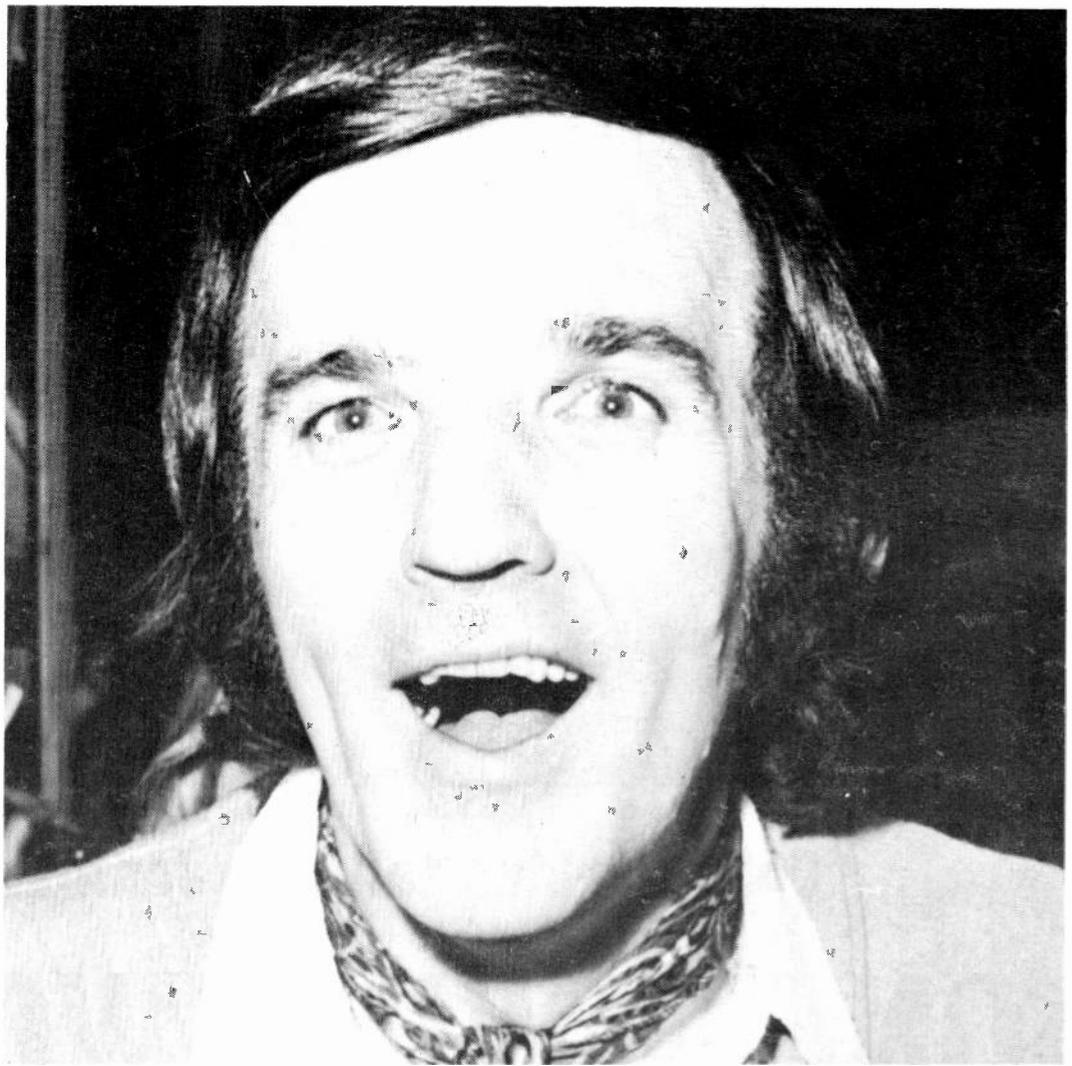
“It really depends on how they are going to programme commercial radio, and you know until it is on the air and actually operating there is nobody who can really say anything – because they don’t know.”

What are Alan’s own personal tastes in music?

“I like listening to all kinds of music. I am a great believer in no musical barriers. I don’t want to hear a bad Elvis record if I can hear a good Joan Sutherland one. If the Sweet sing the most trite lyric in the world that has ever been written and the record is a good one and does something to you then I would far rather hear that than, say, Maria Callas singing badly.”

As a well-known DJ, Alan obviously gets lots of tapes of budding artists and songwriters sent to him.

“I get tapes of musicians and singers and songwriters and you know there is such an enormous amount of talent around this country



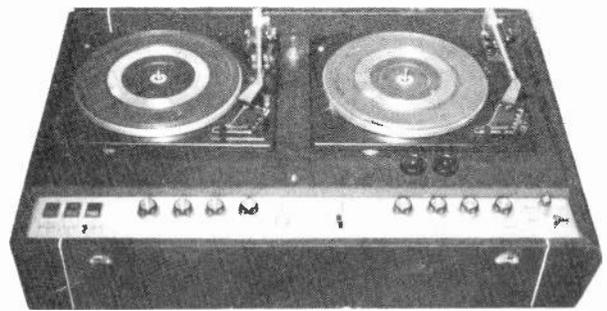
that is undiscovered – one could say it’s frightening – but really it’s very exciting.”

After a statement like that what are Alan’s thoughts on the current nostalgia boom and in particular the re-issue of records like, for example, Roy C’s “Shotgun Wedding”?

“I don’t know any particular reason for it, apart from the obvious financial gain. If a record company re-issues a record they don’t do it for a giggle – they do it because it’s going to make money. You must also remember that over a period of nine years kids that were 3 or 4 are now 12 or 13 and have probably never heard of ‘Shotgun Wedding’. There’s no sin in reviving a record if it’s a good record – if it’s a bad record it’s not going to make it anyway. Why shouldn’t a company re-release good records. Just think back over the last ten years of pop and think of all the sensational records that have never happened!”

**ben
cree**

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Polly Perkins talks to Joan Turner

ONE'S WILD WOMAN

I first met Joan Turner some years back, when I was part of a special "pop package" segment of a Charity Show at London's "Victoria Palace" theatre. Royalty was present, I can't remember who, and the organisers were terrified that we way-out pop people would kick the grand piano, say rude words and do obscene wriggles! It turned out that they needn't have worried what we did, because Joan Turner went on first, ran about an hour over time, blew both the mikes and scandalised them with her right-on impersonation of a crackily voiced Gracie Fields – who had something important to do with the Charity! By the time we went on it was so late half the audience, including the pit orchestra, had gone home. Thanks to Joan Turner I have the golden memory of what was left of the audience, including the unknown

royalty, standing to my saxophone player's solo version of "God Save The Queen"!

A few months later I met Joan again. This time it was at the BBC TV Centre where she was on the panel of a "live" edition of "Juke Box Jury" and I was waiting to pre-record the following week's show. Whoever booked Joan for a "live" appearance couldn't have known her as well as I was beginning to! She was absolutely hilarious, but it was much more the Joan Turner show than Juke Box Jury! The rest of the, largely unseen and unheard, panel were not amused!

Joan may not be the easiest of guests, but she's a great hostess. Her "After 7" deejay shows for Radio One have been a great success, as have her one-woman shows. If you visit her at home there's a constant flood of tea, food and conversation. She's a lovely woman who

the show business "establishment" have always found a bit hard to handle. The West End Mews house, the antique furniture, the mink coats, the white Rolls Royce are the rewards of her own enormous talents and drive. Joan Turner can honestly say "I Did It My Way".

Trying to interview Joan isn't easy. Her house is alive with the constant ringing of two 'phones, her mother creating delicious smells in the kitchen, various ladies running round with papers and tea trays – and a Joan Turner who can suddenly change from being her own efficient manager into camp versions of Shirley Temple, Vera Lynn or Eartha Kitt! P.P. "Did you start off as a straight singer?" Joan "No. I always wanted to be a dancer, so I studied ballet for two years. This was useful because in my one woman shows I do a tap

routine and a ballet routine, so it's helped me a lot. I'm a very good little mover – or so I've been told!"

P.P. "So how did you discover you had a singing voice?"

Joan "Well, I did impersonations of other singers and found I could hit the same notes they did, so I took some singing lessons."

P.P. "Did you find it difficult to get accepted in the business?"

Joan "Oh yes. I was always very glamorous and first of all they couldn't accept that a glamorous singer could be funny."

P.P. "You were quite a breakthrough, but there's never been anyone to follow you!"

Joan "You must see the one-woman show. I do this dying swan thing, you see, which is mostly comedy, and then I get a stool and sit there singing "What Kind Of Fool Am I?" and they're all



crying, aren't they? I adore doing that."

P.P. "Well, don't you think there's a very thin line between crying and laughing?"

Joan "Oh yes. I'm planning another tour with the one-woman show, because it does give me a chance to do a bit of everything. It's two hours long and different every night!"

P.P. "I'll definitely be along to see that. When did you first become a disc jockey?"

Joan "In 1963, long before Radio One started."

P.P. "What was the format?"

Joan "A mixture of what

Jimmy Young and Pete Murray are doing now. I had a guest coming to my door, like Pete has in "Open House", and a recipe spot, like in the Jimmy Young Show. It was a fun programme with records."

P.P. "Then what?"

Joan "Nothing! I did the show for a long time, but I didn't get any further towards having my own chat show, which is an ambition of mine. Still, the "After 7" shows obviously came from those beginnings, so I mustn't complain."

P.P. "What kind of chat show would you like to do?"

Joan "A series on radio based on listeners' problems. The BBC people don't like the idea because they say there'd have to be an enormous staff to open the millions of letters."

P.P. "Well, surely that would prove its popularity. They manage to cope with all the recipes and woolly jumpers sent to Jimmy Young! You've got a great interest in people, and I know your brother's a Priest, are you religious?"
Joan "Very much so. My religion helps more than anything when I get low about life and my marriages and all that. I sometimes think my

private life's never going to work out, and if I didn't have my religion to turn to I don't know what I'd do. It's like going to a psychiatrist - only a bloody sight cheaper!"

P.P. "What do you think of the current vogue for religious musicals and records?"

Joan "Great. I saw "Jesus Christ, Superstar" and interviewed the cast for "After 7". I think all people are basically looking for someone to turn to, and there comes a time when human beings let you down so much that if you didn't believe there was something more you'd go round the bend!"



'I'm a good little mover, or so I've been told'

'YOU TELL US'

We start this month with a reply received to the letter published in last month's "Dee Jay and Radio Monthly" on the supply of promotion copies to mobile discos.

*B&C Records Ltd,
37 Soho Square,
London, W1*

I am writing in reply to a letter written by a M. A. St John Hollis in the January issue of "Dee Jay and Radio Monthly" on the apparent lack of interest shown by record companies to furnish promotional records to mobile discos.

Well, Mr Hollis, I have a DJ list which runs to a total of little under 400 jocks. This covers local radio, university radio, hospital radio, various British Forces Stations in Germany, European radio stations, Radio Luxembourg, Mecca, Top Rank, Penny Farthing, DJs who also do record reviews for local newspapers, Radio Telefis Eireann, FM station in the States, a certain Biscuit network, residencies and last in line - mobiles.

This little lot has taken me three hard years of touring the country - spending night after night slogging from one disco to the next in an endeavour to add one more good name to an already bulging list - to get together.

B&C/Charisma isn't a big company - we only have a few labels - but still in an average week I receive between 10-15 letters from prospective DJs asking to be added to the mailing list. You can imagine therefore how many people I have yet to write to after three years.

Mobiles are mobiles, as the name implies - intangible, if you like - and I have quite a few on the mailing list. Most of these DJs though I know personally as I do 50 per cent of the others on the list. I prefer to meet my DJs, to get to know them, to keep in contact

with them, for, although we didn't have any million sellers during 1972 I believe my team of jocks worked hard on the product for my company, and indirectly me!

So there you are Mr Hollis, we are very busy people and believe me we do understand your problem and commiserate with you. But mobiles are literally intangible entities. They travel from town to town like wandering nomads - no doubt in the main doing a great job - but it would take far too much of my time to build up a comprehensive list of good mobiles.

I am sorry the letter is so lengthy, but the above is what I believe to be the right way to run a promotion department, and what I have spent the past three years trying to achieve.

*Yours sincerely,
Des McKeogh
(Promotions Manager)*

(Editor - Many thanks for your interest in replying Des, which I think answers the points raised very well.)

* * * * *

*Gloucester Place,
NW1*

I noticed that in your 1972 Poll you asked for the best RNI DJ but not for the top Veronica DJ. Many people rather than listen to the scripted drivel of Tony Blackburn or the disinteresting Dutch service of RNI, listen to Veronica during the day as an alternative, and very good source of entertainment.

The first section from the CIB/FRC was marvellous and the FRA pages were very interesting as well. However, it would be great to see "Dee Jay and Radio Monthly" every week.

*Yours sincerely,
Mark Lett*

(Editor - Sorry Mark, it was an unfortunate omission that we did not ask for the

top Veronica DJ in our recent Poll, and we shall certainly rectify this next year. In all fairness I must point out that none of the BBC shows are now scripted and feel it hardly fair to call Tony Blackburn's very professional programme "drivel". Glad you like our increased Free Radio coverage, but as we said last month, you must be joking. It would be impossible to produce the current standard "Dee Jay and Radio Monthly" every week.)

* * * * *

The following are a selection of comments from the many hundreds of letters received at the "Dee Jay and Radio Monthly" offices over the last few weeks.

* * * * *

*Gosport,
Hampshire*

I think I must tell you I am very impressed with your magazine. I would be pleased if you could send me some information or a plan on how to build a fairly inexpensive disco as I wish to try and build my own. Could you send me some details or an address to which I can write for this information.

*Your sincerely,
Michael Temple*

* * * * *

*Kempston,
Bedford*

As everyone seems to be saying: well done! "Dee Jay" is the best and most thoughtfully produced magazine with relevance to the Disco field.

How about more information for the do-it-yourselfers? Many provincial DJ's use decks and speakers built by themselves (and very professional jobs they are too) but the big problem I've come up against is finding small accessories.

Feet for cabinets that don't get knocked off. Piping to go round the edge of speaker boards in cabinets and the correct density of fibreglass for deadening. (These are very hard to get locally.) Why not devote a section to this? I have been working for some time on an effective remote quick-start device for Garrard SP25 decks. If it is practical and efficient I will send you details, but what about a "think-tank" for good ideas?

*Yours sincerely,
Keith Kennedy*

(Editor - Michael and Keith - Thanks for your two letters which have both raised very interesting points. Starting, hopefully, in our April issue, we will include a monthly column covering the do-it-yourself building of disco units. Keith, we would be most interested to receive details of your quick-start device for Garrard SP25 decks, together with any other hints or tips which readers may have.

* * * * *

*Mallow,
Eire*

I would like to thank and congratulate all the people involved in the publishing of "Dee Jay and Radio Monthly".

I have been waiting patiently for at least three years to read a magazine just for the disc jockey and believe me, I've found it.

*Yours sincerely,
Eugene Cosgrove*

* * * * *

*Downham Market,
Norfolk*

May I congratulate you on the ever improving standard of "Dee Jay". I find the DJ interviews most fascinating and helpful, and the whole magazine is setting a very high standard.

*Yours sincerely,
Andy Sennitt*

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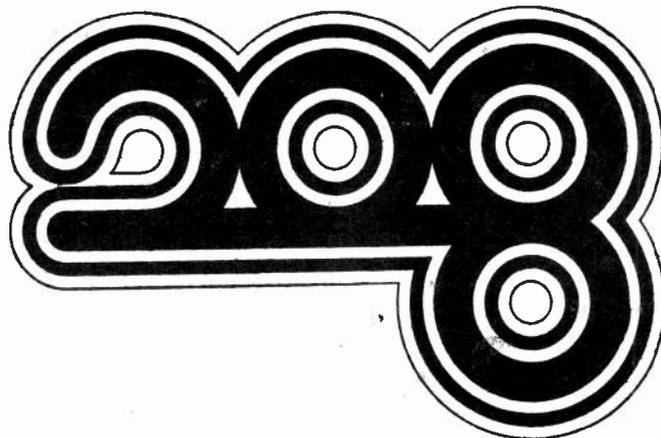


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Dutch police with the Mi Amigo in Amsterdam harbour. DJs on deck (left to right): Norman Barrington-Smythe, Rob Eden, Crispian St. John and Steve England.



In Radio Caroline's office at Scheveningen. Front row (left to right): Alan Clark, Andy Archer, Mike Storm (a Dutch DJ), Graham Gill, Angelique (Secretary) and Captain Wil van der Kamp.

We interrupt our series on the forts this month to bring you an on-the-spot account of the *Mi Amigo's* second dramatic escape from the Dutch mainland. The story begins in the top floor of a private hotel in Scheveningen, where Radio Caroline had set up an office. The writer is Martin Stevens, who also took the photographs illustrating his report.

"When I arrived on November 26, Gerard van Dam (the man who bought the *Mi Amigo* at an auction last May) was out of contact with the ship. The gales at sea were exceptionally strong, and he was waiting until a tender could leave with aerial riggers and parts.

"It was almost a week before the gales subsided, but finally, late one evening, a tender was able to make the journey. I was on board, and also a number of DJs, including Steve England, Graham Gill, Andy Archer and Alan Clark. It was a VERY rough trip, which took over an hour. We passed Radio Veronica's ship,

Mi Amigo— the escape

the Norderney, which was so well illuminated it reminded me of the lights at Blackpool! We also passed the Mebo II, also illuminated, and then approached the dimly-lit *Mi Amigo*. The only lights visible on the *Mi Amigo* were those from the cabin. The DJs on board and the crew must have seen us coming because they were on deck to greet us. I boarded the *Mi Amigo* as the supplies were being transferred from the tender. A bag of supplies fell into the sea and was lost. I realised that if it had been a person falling, he would have stood little chance.

"I met Spangles Muldoon on board, the chief radio engineer, Chicago, and also DJ Crispian St John.

"I had a quick glimpse of the studio and was amazed that it looked just the same to me as it did in the days of

Radio Caroline South.

"Just three minutes later I was back on the tender to face another journey through the turbulent waves.

"After coming back to England, I read the reports about problems with members of the Dutch crew concerning payment. I returned to Holland on New Year's Eve, and was told at the office that the *Mi Amigo* was now in Amsterdam harbour, having been towed there under the instructions of Captain van der Kamp.

"Ronan O'Rahilly was in the office, and I went with him and some other people that evening to Amsterdam. We boarded the *Mi Amigo*, and found the ship in a filthy condition. So from one till four in the morning we all set to scrubbing the ship clean. What a way to see the New Year in!

But this was an important task because there was a possibility of an inspection for seaworthiness.

"At 4 am we went to sleep on the ship. Ronan was awake early, and left for Scheveningen. The rest of us were woken up later in the morning by an official of the harbour authority. He proved very co-operative, but insisted that harbour dues would have to be paid before the ship left Amsterdam. So Chicago—who had been appointed temporary captain by Ronan—and I went to the harbour office to telephone Ronan.

"Ronan believed that was perhaps his one and only chance to get the ship back to sea, because he figured out that writs were unlikely to be served on the ship while the lawyers were still on holiday! So he got the money together, arranged for two missing liferafts to be replaced, and arrived just before 4 pm—the last possible time for completing the formalities which would enable the ship to move that day.

"In the meantime, Chicago and I commissioned a barge

Ronan O'Rahilly and the FRA



Ronan O'Rahilly on deck during the tow.

to fill the water tanks. Chicago also arranged for two tugs to tow the ship out of harbour.

"We sailed at 4.50 pm – very, very, quietly. There were about 20 people on board, most of them concealed in the record library! One tug pulled from ahead, and the other stayed alongside to help steer the ship.

"It took about three hours to negotiate the long canal leading from Amsterdam harbour to IJmuiden and the open sea. The tension was incredible.

"When we reached the gate of the lock which would have brought us to sea level, we discovered that the mechanism was frozen. During the delay, our presence was reported to an inspector. He came on board, and said we couldn't go to sea because a hole in the side of the ship had not been completely repaired. And to make quite certain we didn't slip away, a police guard was put on.

"A welding crew was brought in, and they worked through the night until the job was finished. But the welding flashes attracted attention. The press and television arrived – and also Captain van der Kamp! He went away, but returned with his lawyer and former members of the crew. He managed to serve a writ for the crew's wages, and the ship's wheel was chained.

"Ronan managed to find the amount demanded for wages – approximately £4,500 – and the Mi Amigo was able to continue her journey, and reach the open sea.

"By this time, the towing had been taken over by a fishing boat from IJmuiden. It was foggy and there was no

radar equipment available. So we made our way by compass readings and with the help of a direction-finder. This equipment picked up the radio beam from Radio Nordsee International, and enabled us to steer in the direction of the Mebo II.

"But as we drew closer to the Mebo II, the signal became so strong that it seemed to come in from everywhere. As a result, the equipment could no longer discern the direction, and we lost ourselves!

"A while later, someone noticed ahead of us the outline of Scheveningen, and we realised to our dismay that we were being towed towards land. There was a sudden fear that we had been double-crossed. Fortunately, this was not so, and we turned round and again headed out to sea. But again we got lost.

"Then we were nearly run down by a ship of the Norfolk Ferry Service. The huge ship loomed out of the fog, and came to a halt, towering above us. The astonished crew of the big ship simply couldn't believe their eyes! The spectacle of a radio ship being towed by a fishing boat, going round in circles within territorial waters, was too much for them, and they just stood and stared at us!

"As soon as we decided which direction to aim for, we moved out of the way of the ferry, and continued our journey without further mishap. Finally, we dropped anchor near to our previous position.

"I returned to Scheveningen in the fishing boat, and in next to no time Radio Caroline was back on the air – this time on 259 metres."

On February 19, 1967, there was a meeting attended by representatives of Radio London, Radio 390, Radio Scotland, Radio 270 and Britain's Better Music Station. No one arrived to represent Radio Caroline, which was very disappointing because the purpose of the meeting was to discuss the formation of a national association which would be recognised by all the off-shore radio stations.

The meeting started well, but began to get bogged down by technicalities. Then Ronan arrived in a taxi and joined the meeting. His way-out attire contrasted vividly with the staid "city-gent" outfits worn by the others. Although perhaps the youngest person at the meeting, he took immediate command. He quickly summed up the situation, brushed aside all the minor details which had been threatening to stifle the project, and promised the full support of Radio Caroline. The other station representatives caught the change in mood, and all agreed without further ado to give the association their support. A name was agreed for the new association and arrangements were made for air time on all the stations. Then Ronan rushed out to his waiting taxi (which hadn't even switched its engine off) and was away!

The name decided for the new organisation was the Free Radio Supporters Association. The opening announcements were prepared and telephoned through to the stations. There were no problems until we came to Radio Caroline. Ronan decreed that no announcements were to be broadcast unless the word "Supporters" were dropped. After hasty consultations, the other stations agreed to amend their announcements, and the title was shortened to Free Radio Association. Our membership subscription rate was 25p per year. Ronan was not happy about this, and wanted us to offer

free membership. When we said we couldn't, Ronan broke all ties with the FRA and instead backed another organisation called Broadside Free Radio Movement. Broadside obtained its finance by selling tee-shirts, posters and car stickers over the air.

Eventually, Broadside Free Radio Movement collapsed, and its membership was taken over by the FRA. We agreed with Ronan that we would clear the debts which were owing to former members of Broadside for goods which they had paid for but not received. By this time, we had instituted our own free Associate Membership as required by Ronan so there was a complete reconciliation.

Ronan insisted on free membership because so many of Radio Caroline's listeners were young, and also because the number of members recruited would be far greater.

There is a lot to be said for giving members something tangible in return for the money they spend. Also, the wide distribution of promotional material such as car stickers, posters, books, etc, helps to publicise the idea of Free Radio and gains new listeners for the stations. On the other hand, it is extremely difficult to run an organisation in which only a small percentage of members pay a subscription. Like Broadside, the Free Radio Association began to run into debt. The amount borrowed eventually reached £5,000, and this is still outstanding. Fortunately this debt does not represent any risk to the FRA because the loan is interest-free, and does not have to be repaid until we are in a position to do so.

If you would like free membership, a free car sticker and a complete list of our very wide range of books, posters, stickers, photographs, slides, etc, simply send a large stamped self-addressed envelope to the Free Radio Association, 339 Eastwood Road, Rayleigh, Essex SS6 7LG.

the tony mercero column

First of all this month I want to thank all the people who have written to me and have sent details of their discos, and as soon as it is humanly possible we'll answer your letters. I notice from your letters that a lot of you are interested in syndicated radio programmes in America – and a few of you don't quite understand what I do.

I do a syndicated programme, which we record in London, and which is then broadcast in America. Out of interest it is the top syndicated programme, and has been for the past two years. In the very near future you will also be able to hear it on various stations throughout Europe.

Several people have asked me if it is possible for English people to get into American radio. It is very hard – a lot have tried – but as far as I know there are only three English DJs working full-time on US radio. One of the biggest problems is getting a work permit – because you have to have somebody out there to sponsor you and look after you when you go out there. If you know anybody who lives in America who could get you a job on radio, guarantee you employment for six months and look after you – then you might just stand a chance of getting a visa or a six month work permit. If you do succeed – beware. After six months you are then liable to be called-up and sent to Vietnam!

The best way is really via syndicated radio programmes. These are ideal for the smaller stations who can buy a three-hour programme for as little as 60 dollars or as much as 2,000 dollars – depending on whose show it is. In this programme they will then have space for say a dozen commercials, which they can sell. There is no production

cost involved – and all they need is an engineer to run the tapes in the studio.

They are also a good way for DJs to become nationally known in the USA. For example the big American star DJ Kasey Kasem, who does the American Top 40 programme started in a small local station. You see if you work for a small AM station you may have an audience of say half a million and a range of between 150-200 miles. Imagine this multiplied by say 40 or 50 stations!

If you are interested in working on American radio, write to me and send me details of what you've done and a demo tape. If I think any are suitable I will pass them on to my American Management Company in Texas, and see whether we can help you get a job.

Let's look now at my own show. As well as the normal Tony Mercer Shows from London heard in America – we are also starting a new series of programmes which will be heard world-wide (i.e. Singapore, South Africa as well as Europe).

On the American programme – the album of

the month is by Bette Midler on Atlantic, and a track from this has been released as a single – “Do You Want To Dance?”.

Other singles this month must include the new Gary Glitter single on Bell “Do You Want To Touch Me?”, and another single on Bell by Ben Thomas called “The Nearest Thing To Heaven”. At long last breaking in this country is the Harold Melvin and the Blue Notes record on CBS “If You Don't Know Me By Now”.

Albums for the European show include new Island albums by Traffic and Dave Mason, and one on Blue Thumb by The Crusaders.

Next month I shall start a list of American stations that you can write to if you wish.

We still have the dog – it's getting bigger and bigger and now takes Tina for walks! I'm trying to train it to operate a disco unit!

If any of you would like to see one of my shows live why not come to “The Fox” in West Green Road, Tottenham, London – Friday and Saturday nights (midnight to 2.0 am) – we'd love to see you.

ATTENTION ALL DJ'S



The independent studio that has been used by Johnnie Walker, Dave Cash, Emperor Rosko, Dave Gregory, John Peel, Alan Black, and many other well known names. We have also helped many DJs up the ladder of success. No less than SEVEN of

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Terry Wogan



sounds of the month

All too often in the past, great recording talents have suffered severe moral and musical setbacks following a change of label and management. Four very famous examples of this immediately spring to mind – and a very “hard day’s night” it was for them too – even sadder for the record buying public! But on to happier things.

I’m very pleased to be able to tell you that this certainly does not apply to our old friends and favourites – THE FOUR TOPS, who in case you hadn’t noticed (very easy if you don’t look at your labels!) have actually left their original hallmark of fame and fortune – Tamla Motown Incorporated USA – and moved on to explore new horizons.

Well, by the sound of things, they’ll never have to look back. Eleven superb arrangements on this, their first album with Probe, among them a number which if it was released as a single would put them right back at the top (where else?) of

album of the month



four tops ‘keeper of the castle’ probe SPB1064

the charts – where they so rightly belong.

“I Think I Must be

Dreaming” (Side 2, Band 2) has all the ingredients of a smasher – very strong hook-line, loads of harmony, and most important of all, bogs of the old Tops magic.

Other favourites of mine on the album are “Love Makes You Human” – beautiful lyrics and a gorgeous melody; “Love Music” – lots more of that please and what a mover this one is; “Ain’t No Woman” – their current Stateside release, for me very nice, but not strong enough for our market – see what you think; “Turn On The Light Of Your Love” – this has to be one for the discos with its great punchy rhythm and lots of go.

Finally, last but by no means least, the title track “Keeper Of The Castle”, which opens and closes the album – and speaks for itself really, after all you put it in the charts.

All in all great stuff – must be among the top LPs so far this year – enough said – go and have a listen if you haven’t already!

in this section each month a top dj selects their top LP’s and singles from the past month

next best

ARCHIE BELL AND THE DRELLS Here I Go Again

Atlantic K 40454

I’m pretty sure that most club DJs around the country must have an Archie Bell record somewhere in their collection (e.g. “Tighten Up”).

Most people, however, will probably associate his name with “Here I Go Again”, their first really big one in our charts. Well, this follow-up album release of the same name is really a MUST for every disco collection, and certainly won’t disappoint any of Archie’s new found friends. In a nutshell – nice one’s a plenty in this package of twelve including the new single “There’s Gonna Be a Showdown” – and you know something – I wouldn’t be at



all surprised if that was the case. Good luck Archie!

BETTE MIDLER The Divine Miss M Atlantic K 40453

Well Atlantic Records have certainly gone all the way with this one. Rave reviews, ultra glossy packaging, and literally dozens of photos included with the press copy – so much so that I couldn’t help but expect rather a lot of

BETTE MIDLER THE DIVINE MISS M



Bette Midler when putting record to turntable. However, having listened avidly to all 11 tracks I switched off feeling rather disappointed. In all fairness though, I’m sure they are going to be quite a few of you who will fall victim to Miss Midler’s style – a sort of Janis Joplin, Roberta Flack and Carole King rolled into one (the mind boggles!!!).

Included are four covers of well-known hits “Do You

Wanna Dance”, “Chapel of Love”, “Leader Of The Pack” and “Superstar” – none of which have the original magic. Let’s be fair though very few covers ever match the real thing, and these are no exception.

Credit where credit’s due though – production and backing are both first class, especially on what is to my mind the most novel track on the album – “Boogie Woogie Bugle Boy”. A real 40’s boogie – beautifully authentic (NO – I wasn’t around at the time – but Dad’s got some super 78’s!) with multi-horn, multi-voice track treatment, and that magical honky-tonk pounding out the rhythm. For me easily the tastiest track on the LP – and different enough to be a hit.

sounds of the month



this month— DAVE GREGORY

GOODIES

1. *Randy Pie and Family* – “Queen of Dream” – Footstomping music a la Gary Glitter/T. Rex format. Infectious pounding rhythm makes it great to dance to. Plenty of excitement from start to finish on this one. Bound to happen big in the clubs – and quite possibly nationally. Let’s wait and see!
2. *Syl Johnson* – “We Did It” – Super intro (reminiscent of Wilson Pickett’s “Don’t Fight It”) and nice hook/lyrics to this touch of stateside soul from (soul experts correct me if I’m wrong) an unknown in this country. Well produced by ace soul man Willie

singles of the month

- Mitchell – it grows on you and could be in with a chance given a bit of help. Like it. If anything too short.
3. *Archie Bell and the Drells* – “There’s Gonna Be A Showdown” – we’ve already commented on this (see album reviews opposite), however, there’s a bonus of Archie’s ‘68 smash “Tighten Up” on the flip side. Could be very good value if your original copy happens to be worn out as mine is.
 4. *Spike Milligan* – “Girl On A Pony” – surprise, surprise –

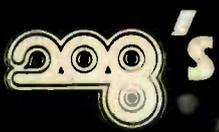
he’s not totally detached after all. Here Spike stops the crazy antics for a while, and comes up with a delightful little song, nicely arranged and quite catchy. So unexpected that it could just be the answer. Certainly worth a spin or even two.

5. *Vigrass and Osborne* – “Mister Deadline” – more than a touch of Simon and you know who on this one. But a good pacy ballad nonetheless, well put together and not at all unpleasant. Nice programme material –

but a hit? . . . I don’t think.

NOT SO GOODIES

6. *The Scavengers otherwise known as Shag* – “Vulture Stomp” – surprisingly disappointing follow-up to their recent hit “Loop Di Love” – and a touch of the macabre to boot. Almost certain to die a quick death I feel (Ho! Ho!), and perhaps its just as well. Sorry Jonathan!
7. *Family* – “My Friend In The Sun” – in complete contrast to their last hit “Burlesque” this one doesn’t excite and even drags. Too slow altogether for my taste. Sorry lads – for me a definite miss!



Tony Prince



U.K. COMMERCIAL RADIO? ONE BIG FLOP

SAYS 208'S DAVE CHRISTIAN TO BEN CREE

A few months ago it seemed as if popular 208 DJ Dave Christian would be disappearing from the airwaves as a result of a decision to limit the station to five disc jockeys. Happily the situation resolved itself and Dave still continues to be heard most evenings from the Grand Duchy.

Dave is somewhat unique among the 208 team in that he has no pre-Luxembourg broadcasting experience – his job with Radio Luxembourg was in fact his first experience of radio work. What prompted this interest in the world of broadcasting?

"HMS *Eagle*, I suppose. I had joined the Navy after leaving school – signed on for 12 years would you believe – and they had their own radio and TV network – the EBC. It's just a low powered thing for the rest of the fleet – but it was very good.

"Anyway whilst I was in the Navy I also did some disco shows including one which was nothing short of a disaster. It was all down to an acute shortage of female company – in fact so short that there was something like 600 ratings and *ten* girls!! Ridiculous!

"So I bought myself out of the Navy and started doing disco work in the Worthing area where I lived. One place was Albert's Museum which was on the end of the pier at



Worthing and that was a scream. It was always full of Scandinavian students, French students and so on. One good thing was that we used to have guest DJs down from the pirate ships, you know people like Dave Cash, Mark Roman and so on, and through these sessions I got to know Tony Windsor.

"I was now working for a civilian electronics firm and studying for a BSc. I had to write a thesis on something – and the thing I knew most about was commercial radio,

because I had been studying it since the days of Radio Nord in Sweden. I decided to go up to London to a radio exhibition and also to collect some audience research figures.

"The exhibition, it was a shortwave do, was pretty diabolical, with these guys with morse keys getting all excited because they had just contacted Japan or somewhere – I'm not really into that scene and I find it very hard to really leap about and be excited over. So I went over

to Radio Luxembourg for some audience research figures and bumped into Tony Windsor, who was doing auditions at that time."

On the strength of his discotheque work Dave persuaded Tony to give him an audition – and *passed!* Dave still remembers that audition. . . .

"The turntables were on a box arrangement and unfortunately the box was just too small to get your knees underneath and so you had to be very careful that

'I THINK IT'S GOING TO BE DEAD FOR THE FIRST FOUR YEARS'

you didn't bring your knees up and hit the turntable. Of course I did! I was half way through my first record and I moved, my knee went clunk, I went 'Oh God!' and the microphone was still on – so we had to start all over again."

Despite these teething problems Dave passed his audition and on January 5 1969 he joined the Radio Luxembourg team of DJs.

"Since I've been with Luxembourg I've managed to do a lot of different radio work. I've done programmes for Radio Denmark, interviews for Radio Sweden, programmes on a line from last year's MIDEM in Cannes, and probably the most hair raising of all, programmes in French from Paris – well you try working your own equipment and speaking another language at the same time for 90 minutes!"

This variety of work obviously indicates that Dave is to say the least somewhat multi-lingual. How did he get into languages in the first place?

"Well for a start I *hated* them at school. When we started French we had a real swine of a teacher and then we changed masters and the

new one was a younger chap of about 23 and he brought languages down to a personal level. For instance he used to teach us little swear words in French, and consequently this used to make you want to learn a little more. Then it became a sort of hobby. I've learnt French now for some 15 years, I learnt German here in Luxembourg and I've learnt a little Dutch. In fact I can DJ in Dutch – that I've picked up from the Dutch DJs. I suppose I just pick people's brains."

Changing the subject, what are Dave's thoughts on the forthcoming UK commercial radio scene?

"One big enormous flop! Everybody is thinking 'Oh, boy, commercial radio' – thinking in terms of the pirates and American radio. It's not going to be like either of these, in fact it will probably turn out worse than the BBC is at the moment. At least they have the taxpayers' money – but these commercial stations are on their own right from the start. Any money they've got they'll have to use – so they will really be running on a shoestring budget.

"Then there will be the usual hang-ups with the

Musicians' Union. What really should happen is that the Independent Radio Authorities should turn round and say to the unions, 'Your members want the exposure on radio to sell their records – look what a healthy scene it was when you had the pirate stations – there were more new groups breaking during that time and that was good for the musicians.' I don't feel that the union should really beef about it at all.

"I really think it's going to be dead for the first four years or so. A lot of people are going to catch a cold because they think they are in for some quick money – and that's not going to be the case. There's also going to be a vast influx of Australian, Canadian and American DJs out to get-rich-quick!"

Why those countries and not for example South African DJs?

"Basically because I think most South African DJs are *slow* to the point of being ridiculous – I've heard quite a lot on tapes. Of course you've got LM radio which is quite slick – but those guys are making far more money than they could possibly ever make on commercial radio in

Britain – and so you can rule them out."

Did Dave feel that these other DJs will come in and be accepted because they have commercial radio experience?

"You can get radio experience in England – but it's costly. You've got the BBC with its monopoly and if you pander to the producers and do it the way they want then you can stay resident DJ for a long time. Where else do you go? You've got Radio Nordsee, which is not really a breeding ground for commercial radio – but free fanatics playing pirate stations. Manx Radio is the only decent commercial station operating in the UK. Luxembourg is an International station and I wouldn't say that it typifies anything like commercial radio will be in England. We deal with everything on an international level, whereas Manx Radio will announce that Mrs Jones has lost her dog in such and such a street in Douglas.

"You see there are a lot of disco DJs sitting back at the moment thinking, 'Oh, boy, when commercial radio comes in 1973 or 74 I'm gonna make me a fortune and be a



DAVE CHRISTIAN in the 208 Studios talking to D.J.'s Ben Cree.

star and everything' – but they won't. They'll probably be talking to several thousands of people, hundreds of thousands maybe – AND they won't be playing pop records all day like on the pirates. They'll have to prepare talks programmes. They'll have to take, let's say a new borough law has just been passed, they'll have to take this law, analyse it and present it over the air in a way that the listener can accept and UNDERSTAND. To be honest how many disco DJs have got the capabilities to do that?"

Bearing in mind the long hours off the air, what type of music does Dave like to listen to during his "off duty" spare time?

"I like listening to soul-jazz soft stuff, I don't really like lots of screaming wailing brass. I prefer groovy vibraphones. I like Dionne Warwick, for example. I also like a lot of progressive music as well – a lot of Pink Floyd, Hawkwind, etc. What really gets me down is that typical pop rubbish – you know 'true love and apple pie' sort of thing."

Are there any particular artists that Dave predicts for bigger things in the coming months?

"Love Unlimited – three girls from Los Angeles – they're gonna have it big in the future – also Frederick Knight and the Staple Singers – they will all be monsters soon. I remember somebody asked me about a year and a half ago who will be big and I said 'Slade'. Afterwards I could have kicked myself because I changed my mind – but eventually I was right."

During our interview Dave expressed a desire to have his own soul programme on 208 – and it now appears that this will happen during the next few months. What sort of music can we expect to hear on this show?

"A lot more American artists – because basically that's where it comes from. Most of the English soul programmes talk too much and I like to have the music hammered out. We don't have needle time restrictions at Luxembourg – and I want to take the opportunity of banging out a programme with a minimum of chat – and keep it really swinging."



Dave recently got married and was fortunate enough to spend his honeymoon in the States – from where he sent us this special exclusive report on American radio. . . .

Just returned from the USA having spent three weeks in Las Vegas, just before Christmas. As is my wont, I got quite involved with the radio over there, having somebody to make the introductions for me.

Las Vegas is probably typical of American cities so far as radio is concerned. You have your "middle of the road" (KORK, KVET, KBMI), your "talk and memory" station KVOV, Record KLUC Country KRAM, and Top 40 KENO.

In addition to these, they have a fully automated "middle of the road" station KRGV, basically this operates from a kind of "mini computer" with all the data, commercials, station IDs, etc, all stored on tapes; the computer starts them, stops them, cross-feeds them and cues in the National Network news. How do you feel about being a DJ now!

KENO Radio, the Top 40 station, is the number one on

M.O.R. STATION IS COMPUTER

the market. The programme director is a very nice chap with a big knowledge of radio and a long grey beard, in fact he also runs a DJ school similar to Roger Squire. The DJs can choose within the format but are all encouraged to put up any ideas they can. The Management and DJs are very close, it is a great station. (Good to listen to.)

LA has a fantastic radio scene, and I have it on good authority that it is the best in the States – quick blast of the National Anthem – certainly the most entertaining. There are about 40 stations, the biggest being KDAI, KMPC, KDAY and KROQ.

The most sought after DJ at the moment in America is a feller called Bill Ballance. He works with KGUS in LA but he's networked right across the States. (His programme, Feminine Forum, is a telephone show with records interspersed between the calls; the women ring up and give their variations of

today's question. A typical question that I heard – "Tell me, darling, how did you catch your man cheatin' on you?"

Also on KGBS are Hudson and Landry, two lunatics who do comedy routines off the top of their heads and try to break each other up, again interspersed with Top 40 records.

Charlie Tuna, KROQ, is having it all his way this year, again his an extremely funny personality. Maybe some of the readers of "Dee Jay and Radio Monthly" have heard tapes of him, or possibly his programme on AFN.

Finally, the never-to-be forgotten Gary Owens from Beautiful Downtown Burbank, KMPC, is still there.

Personally, I just enjoy the variety of American stations; whatever you want, it is there at the press of a button – here's looking forward to two stations in London. Whoopee! How many people are there in that city????

MEET THE MERSEYMEN

Radio Merseyside's main men of music are as different in style as the music they play.

From pop expert Bob Azurdia (a pioneer of BBC local radio), to 24-year-old Tony Smith, the youngest member of the team, who only plays 'progressive'.

The only thing the station's DJ's seem to have in common is their constant fight to stay within the limits of the meagre amount of commercial record-time which the BBC were forced to accept from the Musician's Union and their associated bodies, when local radio began over five years ago.

Taking into account that the station has to provide religious and other forms of minority audience music, Radio M's top DJ's get even less commercial record-time (known in the industry as 'needle-time') than their audiences expect or deserve.

But, the group have imagination, the initiative and a capacity for hard work.

So, despite the pressures, they still manage to make their programmes tick.

The Musician's Union's big fear was that excessive needle-time would deprive local musicians of the opportunity of doing radio work. They forgot that on the shoe-string budgets allocated to the BBC's local stations, there just wasn't the money to hire musicians anyway.

And although the M.U. have now persuaded the BBC to allocate each station another £2,000 a year to hire musicians, they have still kept the stations' needle-time down to seven hours a week.

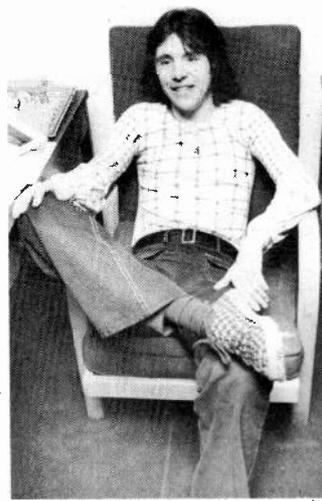
Bob Azurdia's way of filling his 'It's Friday' show is to pack the studio with guests, well-known and lesser-known. Some of them are drawn from the famous district of Liverpool 8, where they say, if you throw a stone in any direction, you will hit a pop singer, a poet, a painter or a prostitute.

However, Bob assures everyone that in programme terms, only pop singers, poets

Ray Jowett visits RADIO MERSEYSIDE



The extrovert Pete Price



Tony Smith has the progressive show

and painters are 'in' this season.

Bob is the Liverpool-born son of a Central American doctor who came to Britain as one of his country's consuls. The two big Azurdia passions - apart from Mrs Azurdia of course - are pop music and soccer. He spends a lot of his annual holidays travelling the world watching the football greats in action.

Once, in Moscow, the then Russian premier Mr. Krushchev affectionately tugged at Bob's beard in the mistaken belief that he was a Cuban diplomat.

After watching England crash out of the World Cup in Mexico, Bob calmly announced that he would console himself by going to 'the old country' to visit relations. To most Liverpoolians, the 'old country' means Ireland, Wales or the Isle of Man.

To Bob Azurdia it means Guatemala!

And he must certainly be the only Guatemalan in history to demand to do his National Service in the Royal Welsh Fusiliers.

Most of Radio Merseyside's DJ's are forced

to pad out their programmes by persuading famous visitors to the area to make guest appearances. And among the leaders in this field is Don Allen the host of "Sounds-Country".

Canadian-born Don - better known as Daffy Don when he worked for Radio Caroline - has managed to chat you-all-country-style with such great Country stars as Hank Snow, Don Gibson, Tex Ritter and the present "pride" of country music, Charlie Pride.

Don says: "Many of the people who listen to my present series of "Sounds Country", are people who listened to my programmes from Caroline".

And his producer Bill Holt, never given much to boasting about achievements, is moved to claim one of the station's highest listener-ratings for the show.

The station's quiet man of music is Stan Ambrose, now in his fourth season with the Folk Scene.

As well as helping to found several folk-music clubs in the area, he now sings and plays guitar and tin whistle at a club in Birkdale, a plushy

suburb near Southport on the Lancashire coast. It is there that he records many of his programmes, avoiding the use of needle-time as much as possible.

"One thing I like about folk music", says Stan, "is its lack of show business trappings. The artistes are so natural.

"If I interviewed pop star Tom Jones, he'd probably talk to me in his native Welsh accent and then go on stage to sing in pure mid-Atlantic. With folk singers they sing just as they speak."

The station's most extrovert DJ is cabaret host and entertainer Pete Price whose programme "Twice the Price" is also sprinkled with big names.

Working in night clubs with such stars as Matt Monro, Bob Monkhouse, Tommy Cooper and many others, he can usually entice them on to his show.

One of his best efforts, however, came on a thin day when no guest was available. During a break in recording, Pete called Paul McCartney direct at his London home. The result: that week's "Twice the Price" was punctuated with hilarious back-chat between Pete and ex-Beatle.

Never one to leave his extrovert personality in the studio or at the stage door when he leaves work, Pete is one of the city's dressy trend-setters.

Who else would show up at a civic reception wearing a bib-and-brace hot pants suit?

He says: "Clothes are one of the most important things in my life. The more way-out they are the more relaxed I feel. And that helps my performance both on stage and in the studio."

The other cabaret compere and entertainer who spins records at Radio Merseyside is Billy Butler whose twice weekly "Morning Medley" caters mainly for housewives and shop and office workers.

Billy, whose Merseyside accent comes thicker than

chip butties, began his career at the world-famous Cavern Club in Liverpool. There he sang with the early Merseybeats and hosted shows which featured four likely lads called The Beatles.

Much of his radio show is spent talking to his many women fans and reading messages and dedications which flood into his 80-minute show at the rate of about one a minute.

He refuses to let the needle time bogey worry him unduly with the comment: "I just make with gags, talk to the birds and hope for the best".

Like Stan Ambrose, **Tony Smith**, who produces and presents the progressive music show "Round the Edges", also goes out with recording equipment to talk to such artistes as Jethro Tull, Emerson, Lake and Walker and Jerry Garcia. Tony's main problem is that fewer progressive shows are hitting the provinces these days, so he has to make the most of the stars while he has got them talking.

He avoids needle-time records as much as possible by using the interviews and illustrating them on the show with short bursts of commercial records which do not count in the needle-time total.

The Grateful Dead, The Faces and Roy Harper have also been featured on his programmes which get a lot of reaction from a surprisingly young, though highly initiated audience.

The most experienced of Merseyside's men of music is jazz critic, lecturer and broadcaster **Steve Voce**.

Steve who claims to be a



Bearded Bob Azurdia beats needle time bogey by bringing in the guests

Master Clarinetist (Failed), first took an interest in jazz at the age of 14.

At the last count he had a private collection of 1,700 jazz albums and nearly 1,000 singles. He has contributed a column to *Jazz Journal* every month since 1958 and made his first broadcast with Steve Race in 1962. He can still be heard nationwide by insomniacs who tune in to Radios One and Two in the early hours of the morning.

On his local radio show "Jazz Panorama", he has featured such guests as Humphrey Lyttleton, Ronnie Scott, Tubby Hayes, George Chisholm, Count Basie, Buddy Rich and Johnny Dankworth.

Steven's proudest memory though, in connection with his local radio show, came

from hearing that the great jazzman Buck Clayton was ill and broke, and just managing to exist in New York. Steve arranged a trans-Atlantic hook-up to talk to Clayton on the show.

He mentioned the interview in his jazz-paper column, and was later delighted to find that Clayton fans all over Britain had sent scores of get-well cards and money totalling nearly 1,000 dollars.

Because of its specialised nature, "Jazz Panorama" literally devours its needle-time allocation, since Steve is unable to pad out with any of the many inferior records which the M.U. will allow to be played without them costing precious commercial record-time.

Many of these non-needle-time records are made in Canada, and the BBC also has its own Coded Music Library in which there are thousands of tracks containing pieces of music recorded in Germany.

Unfortunately the tunes are undistinguished originals; written by undistinguished composers and recorded by very undistinguished orchestras.

Taped film sound-tracks are also immune from needle-time, but these are so rare that they get hammered to death by local radio stations.

In fact one former local radio producer, and presenter of middle-of-the-road

programmes, says he made Julie Andrews "Climb Every Mountain" so many times it's a wonder the poor girl didn't die from exhaustion!

The embarrassment of so little needle-time will become more acute for the BBC's local stations once the new commercial stations are on the air.

For even before the various franchises are allocated, the new Independent Broadcasting Authority has given the go-ahead for each to fill up to a maximum of nine hours a day with commercial records.

So, what of the future and the BBC's chances of competing?

Radio Merseyside's programme organiser Victor Marmion says: "The BBC are constantly negotiating for extra needle-time. The situation comes up for review regularly".

With the situation roughly the same as it was five years ago, there seems to be a remarkable lack of good horse-traders at the BBC.

No news orientated local station can really hope for a big listenership in the face of mass appeal competition. The listeners they have worked so hard to cultivate for so long could be lost almost overnight.

And this might mean an exodus of Merseyside's main men of music to pop pastures which - on the face of it - look so much greener.



Billy Butler chats up another bird, producer Sheila Britten

THE ARCHBISHOP OF CANTERBURY SINGING 'PUPPY LOVE'?

"You're the kind of bloke who doesn't really enjoy going to fairs, aren't you," said the producer pityingly.

He managed to make it sound as if I suffered from some embarrassing physical disability – which from his point of view was probably not far from the truth.

On reflection I have to admit that auditioning me as a Radio 1 disc jockey must have been for him the equivalent of Sir Alf Ramsey being forced to put a one-legged man through an England soccer trial.

For those who are wondering – quite understandably – what possible connection there can be between a dislike of fairs, disc-jockeying and one-legged footballers let me try and explain.

It's all a matter of personality. On the one hand there are those life-and-soul-of-the-party types without inhibitions or self-consciousness, those gay extroverts who love fancy dress balls, are terribly good at doing the Charlestown and are always the first to volunteer for the holiday camp's knobbly knees competition – in short the kind of people who revel in all the fun of the fair.

On the other hand there are those who live in perpetual dread of the embarrassing moment, who cringe in their seats when the magician on stage orders the spotlight to seek out "a volunteer" to assist him with his next trick, who turn to jelly when called upon to make a speech and who avoid all forms of organised gaiety at any cost – in short those for whom the very phrase all the fun of the fair is a contradiction in terms.

If you fall into the latter category you are likely to be about as much use to Radio 1 as Long John Silver would be to Sir Alf's World Cup squad.

I defy any sensitive-introvert to introduce himself

It couldn't be worse than "D.J." Mike Cable at a Beeb audition

on the air as "the hairy monster" without managing to sound like a vicar announcing the next hymn. Or to trill 'orft we jolly well go with another JY prog' without giving the impression that he is reading an extract from The Thoughts of Chairman Mao.

By way of practice I locked myself in the bathroom and mouthed a few swinging catchphrases into a tape recorder. Like "Rave to the grave" and "Keep on truckin' ". Should the Archbishop of Canterbury ever record a version of "Puppy Love" he is unlikely to sound less convincing.

I therefore approached my audition with all the

confidence of a non-swimming sufferer from vertigo who sets out to ride a one-wheel bicycle across a tightrope over Victoria Falls.

I reported to Broadcasting House on the appointed day clutching a lengthy and detailed script which I felt would at least prevent me from drying up completely.

The producer who had been unlucky enough to be lumbered with the duty of conducting me through my 'trial' took one look at it and shook his head sadly.

"Sorry," he said. "We can't let you use that. It would be like cheating. None of the dee-jays use scripts – if they did they would lose all their spontaneity.



Rosko might have a harder job than he makes it sound

"That's really what it's all about – being able to ad lib freely and easily and put your personality across. If you use a prepared script you're going to end up sounding too impersonal – like a newsreader. That's fine if you want to be a broadcaster but to be a disc jockey you need a very different approach."

It is an approach that at least one of the disc jockey schools that mushroomed in the days of pirate radio instilled in its pupils with a particularly cruel form of spontaneity therapy. I know from bitter personal experience.

I joined one of their classes incognito with a view to writing an article. All went well until the instructor sat us down in a circle, gave each of us an object and ordered us to talk about it for three minutes. I got a matchstick. They were moments of vintage embarrassment which I still blush to recall. After all, what can you say about a matchstick. I sat there staring at the damn thing foolishly while evil grins of triumph spread across the faces of my fellow pupils. I decided at that moment that there were better things to write about and never went near the place again. Now, however, I had to admit that the lesson clearly had a valid point. If you can learn to talk about a matchstick or a paperclip then you will presumably never be at a loss for words.

I crumpled my script and was led trembling into the bowels of Broadcasting House to the two studios from where most of the Radio 1 shows are put out.

At first sight the bank of controls which a dee jay has to operate look considerably more complicated than the dashboard of a Jumbo jet.

There are three turntables – one to the front and one to either side – each with a separate volume control. There are also three slots for jingles and

'Blow your nose by all means but turn off the mike first!'

again each slot has its own set of volume controls. There is a pre-fade switch which enables the dee jay to cut the sound of the record that is going out on the air while he sets up the next one on another turntable. Finally he has the studio microphone which has a further fade-in fade-out control. There is an array of other dials and switches but they are apparently just to confuse the unwary. Only the engineer on the other side of the glass window through which he and the producer watch you like cats on the outside of a goldfish bowl has to worry about them.

"It takes some getting used to," said the producer. "Not half," I thought. "We'll give you time to familiarise yourself with the controls," he said. "When you're ready I'll give you a selection of records and a suggested running order. You can write out a couple of dedications if you like but otherwise try and work out your links in your head. Just to make things awkward I will come in at some point and give you a traffic news flash which

you must work in at the earliest possible opportunity."

I played around with the controls rather self-consciously for a time and the thought crossed my mind that either disc jockeys were born with an extra pair of hands or else went through a crash course in juggling as an essential part of their training.

I delayed the moment of truth as long as possible and then announced uncertainly that I thought I was as ready as I was ever likely to be. The producer exchanged knowing grins with the engineer and handed me his selection of records. It was like picking up an exam paper and finding that none of the questions you had hoped for are there. Three of the discs I'd never heard of.

I prepared a couple of "requests", cheated by writing out an introduction, smoked another cigarette in the hope that it might stop my hand from shaking and gave the thumbs up to indicate that I was ready to roll 'em or whatever the equivalent term is

in broadcasting.

"OK," said the producer. "And don't forget to put a smile in your voice."

I read my introduction, faded in the first record which was Gilbert O'Sullivan's "Ooh Whacka Do Whacka Day" and leaned back and blew my nose by way of relieving initial tension.

"Stop!" yelled the producer. "Come and listen to the playback." There were my somewhat sepulchral tones welcoming listeners to "half an hour which promises to be *completely* different" and announcing the opening disc. After about five seconds Mr O'Sullivan's voice was drowned out by what sounded like a nuclear explosion. "I think that's a bit *too* different," said the producer.

"You can blow your nose by all means but you must switch off the studio mike first."

There were two more false starts – one when I faded in the wrong turntable thereby producing a deathly hush and another when Emperor Rosko wandered into the studio in search of some notes and

stayed to have a chat as a result of which I forgot to set up my third record.

We eventually managed to get a tape together. It wasn't a *total* disaster although it included all the classic failings such as gaps between the ends of announcements and the first bars of the records – I hadn't dared try anything as adventurous as talk-overs – odd silences, a liberal splattering of "ums" and "ers" and, of course, a marked lack of spontaneity.

It was then that the producer made his remark about my lack of enthusiasm for fairs. "If it's any consolation I am just the same," he said. "That's why I gave up broadcasting and became a producer."

All I have left to show for my experience is a letter from the Auditions Panel regretting that on the evidence of my tape I'll never make a Radio 1 dee jay and a new respect for Blackburn, Young, Rosko and Co. Like so many things being a disc jockey is not half as easy as it sounds.

HOSPITAL RADIO NOTEBOOK

edited by **ROY MACK**

COLIN MARCHANT, journalist and broadcaster, has been connected with a South of England hospital radio station for some time. He is the writer of a number of articles which "Dee Jay and Radio Monthly" plan to feature as part of the Hospital Radio Notebook over the next few months. In the series, Colin Marchant offers advice on how to start and run a hospital radio network. In this first article, he makes suggestions on how to go about setting up a hospital radio station.

Have you ever considered how many thousands of frustrated disc-jockeys there must be moping around, just waiting for the slightest opportunity to make the big time – or the small time even? With the BBC currently monopolising the airwaves, what chances does any would-be DJ have of finding an outlet for his talents?

He could, of course, send an audition tape to Radio 1 – they're very good up there; they really do listen to the tapes. The trouble is they get so many that unless the DJ is brilliant he'll get his tape returned a few weeks later with a polite little letter saying "... we regret to inform you that the performance was not considered suitable for our purposes on Radio 1..."

He could also think about setting up a mobile discotheque but here again

there's a lot of competition – not to mention expense – and unless he's got something special to offer he probably won't get the bookings.

So what's the alternative? Simple – Broadcast to a hospital. It won't make a disc-jockey rich or famous, but it will certainly provide him with a marvellous means of communicating to a very interested and very appreciative audience.

Hospital broadcasting services are becoming more popular. Many hospital administrators now regard them as a vital amenity for helping patients to while

away the tedium; some doctors think they have a therapeutic value even. And for the amateur disc-jockey, they're an absolute godsend!

If you want to become a hospital disc-jockey, how do you set about it? Basically there are two ways.

If there's a hospital in your area which already has an internal station you can offer your services to its station manager. The hospital secretary will probably be able to give you his name and address. The station may ask you to do an audition and, if they think you are suitable, you could be "on

the air" straight away.

On the other hand, you may have to wait until a vacancy occurs but, generally, hospital radio stations are happy to take on as many disc-jockeys as possible as this very often enables them to extend their air-time. If you fail the audition, don't be discouraged. Some hospital stations set higher standards than other and it could well be that someone else is crying out for your services. Just try approaching another station.

The other way of becoming a hospital disc-jockey is to set up *your own* station and



Suggested Hospital Radio set-up. S.I.S. Ltd, Northampton

it's for these particularly ambitious potential station managers that this article is chiefly intended.

So how do you set up your own station?

Before you start, make absolutely sure you know what you're doing. A radio station can't be established on the strength of a mere whim. Once started it's got to be pretty durable and if after a month or two it falls on stony ground, the hospital authorities are likely to be a little upset or annoyed – quite justifiably. It might also spoil anyone else's chances of setting up another station at the same hospital in the future.

It's not really good enough to be very enthusiastic on your own, either. You should make efforts to get support from others who are just as interested.

It won't cost a fortune to run a hospital radio station but it will obviously cost something. The initial equipment is the biggest outlay. You'll need at least one microphone, two record turntables, some headphones and a microphone mixer. You could probably buy the lot for less than £75.

Fortunately, because most hospitals are only equipped with fairly cheap headphones which are not conducive to high fidelity sound, you can get away with buying inexpensive equipment. If you can afford it, however, it's well worth spending a bit extra on a good mixer as so much depends on this for overall good sound.

Having established that you can afford the capital expenditure, you are then faced with the day-to-day running costs. Records have to be kept up to date, batteries and stylus have to be replaced, repairs have to be carried out. Where does the money come from?

Well, you could try appealing to the Hospital's League of Friends, if there is one, or to a local organisation like the Rotary Club for some financial help. However, my own feeling is that it's better to spend out some of your own money first and get the station nicely established before you start begging. Then, when you do come to make your appeal, the organisations are all the more sympathetic, realising that

you have at least made some effort to run the station on your own limited resources.

Ask each of the people who want to help you run the station if they are prepared to contribute a weekly amount – say 25 new pence. That should be enough to keep the station running and it will also give you a very good indication of just how keen your enthusiastic helpers are. If they're not prepared to pay a few bob a week, they're not likely to be very loyal to the station.

So you've now got the support and the finance. The next step is to approach a local hospital with your idea. Drop a line to the secretary giving a detailed outline of what you have in mind and suggesting a possible meeting. If he's at all interested he will be only too pleased to discuss it with you. If he's not, try another hospital.

At the meeting be prepared for any questions the secretary might ask. It is best to sound fairly confident of your idea and appear to know what you're talking about even if you haven't in fact completely formulated your plans. If you give the impression that you're not sure yourself what you have in mind, the secretary will immediately regard the idea with some cynicism.

If he likes the idea, then you can start asking *him* some questions. Most important is to find out whether the hospital has any radio facilities at present. If so, does it have an available channel through which you can send your signal? If the hospital does *not* have any radio set-up, you're probably backing a loser because to install the necessary amplifiers and headphones would cost several thousand pounds and it's unlikely that the hospital are going to offer to pay out money just like that.

Providing there is a radio system with a spare channel and the hospital secretary is happy to give the idea a try, you should move into action very swiftly (before he has time to change his mind!).

Find out from him if there is a spare room in the hospital which can be used as a studio. This will enable you to make live broadcasts. However, it is possible to

manage without a studio as long as you have facilities for taping programmes elsewhere, possibly at home. The tapes can then be fed direct into the hospital's amplifiers. It is a good idea, though, to stress to the hospital the importance of a studio as it gives the station a sense of identity and makes it more interesting and personal for the patients.

The next stage is to make sure that your station is going to be completely within the law. Write to all the record companies individually asking for permission to broadcast their records and emphasising that the station is purely voluntary and internal. It is most unlikely that you will have to pay them any fee although they will probably notify you of a small fee which must be paid to one of the copyright protection organisations. It is essential that you obtain this permission before broadcasting any records.

Also, any plans you have to make your station commercial must be ruled out straight away. One of the conditions of the permission granted by the record companies is that you do not accept any advertising revenue.

By this time you should be holding regular meetings with your helpers to discuss how the station is going to be run and to iron out any problems which might arise. If you do not have very much technical knowledge it is most advisable, if not essential, to recruit a friend who will be able to set up your equipment in the studio provided. (Some general hints on the technical side will be given in a future article).

In fact, help from any source is useful. For instance, it's worth contacting the local newspapers in the area – not only might they give you some publicity but they could even help you provide a news service for your listeners. Contact local councillors, voluntary organisations and so on – just to get yourself known locally.

But above all, keep in contact with the hospital so that **THEY** know what you're doing. Remember, to begin with they will probably be very sceptical

and if there's any way you can show them that you're genuinely out to provide a useful service for the patients, it will be a feather in your cap. And after all, basically, that *is* – or should be – what you're chiefly aiming to do.

* * * * *

Diary Note. The National Association of Hospital Broadcasting Associations are holding their annual general meeting in London on 14-15 April next. Host radio station will be Radio Hammersmith. Contact is David Coates, of Radio Hammersmith HBS, Ducane Road, London W12 0HS.

* * * * *

We've had a number of letters and calls from disco DJs who would like to volunteer to help in hospital broadcasting. We'll pass them on to hospital radio stations in their operating area. If any other DJs – or anyone else, for that matter – want to offer their services let us know. We'll do what we can to pass the information on to the nearest HBS organisation.

next month
in
**DEE JAY AND
RADIO MONTHLY**
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Edmonds**
* * *
**Tony
Prince**
* * *
**Ray
Moore**
**Why not place a
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your newsagent**

The S.S. will grab you (Squire stereo that is)

This month Karl Dallas talks to D.J./equipment designer Roger Squire



Roger Squire (right) instructs a student at his special DJ school into the intricacies of tape cartridges. Cost for five hourly lessons on all you need to know about DJ technique is £25.

If a thing's worth doing, you'd be better off doing it yourself, my old mum always used to say, and it would appear that Roger Squire's mum had a similar saying. Because when he decided to go into the DJ business about seven years ago, he was so dissatisfied with the equipment then available that he built himself a unit.

"For its time it was probably fantastic," he recalls, "because it had all the features that have since become standard: cueing, fading, and a separate mike input."

Mind you, though we may have had similar mums, proverb-wise, there the resemblance between Roger and I finishes. For whereas I am a technical idiot, whose electronic ability finishes with knowing how to wire up speakers so that they're in phase with each other (a valuable trick, if you're working in stereo, let me tell you), he is something of an electronic genius.

"Just consider this short technological biography.

"At the age of four, his father gave him a do-it-yourself crystal set. He soldered it together and had it working the same day he got it.

At the age of six he had graduated to valve radio sets.

Four years later he did his own transmitting and at the age of 12 he ran his first transmitter on his own. By 14, he was running a one-man pirate radio station in North London. That was two years before he got his first official Post Office licence.

"At 16 I threw in my skull and crossbones and set up a legitimate ham transmitting station in the shed at the bottom of my dad's garden," he says.

Then, as young boys will, his fancy strayed when he was 19 and the world of solder and transistors and circuits was as if it had never been. For three years he never pointed a soldering iron in anger at anything, and he dedicated himself to the social whirl.

"But while I was whirling, I began to realise that at so many parties I went to I was not enjoying myself simply because the entertainment was so lousy. This was in the days of the first mobile DJs, and they were really terrible. The records were slung on in any old order and the chat between the discs was dull and uninteresting. I decided I could do a lot better."

No sooner said than

rolling, and for six months Roger Squire became one of the most sought-after DJs on the London champers-for-breakfast circuit, using the 50 watt console he'd designed and made himself.

"My first booking was at Barnet Football Club," he remembers, "but the bookings soon became a bit like the old woman who lived in a shoe. Each booking used to generate about six other bookings."

That's hardly surprising, since Roger Squire injected a level of professionalism into an area of entertainment that had become a refuge for ungifted amateurs.

"I'd taken six months to design my console, and it was time well spent," he says. "People were amazed at the sort of show I could put on. At that time I could do everything they could do on the radio except the jingles."

The bookings flowed in so fast that soon he was unable to fulfil them all himself. At the moment he has 16 different DJs on the road, although he likes to do the occasional booking himself, "just to keep his hand in". These days, however, he's really more of an organiser of the bookings, which amounted to 75 in the week

before Christmas.

It was a fairly natural progression for him to open a studio to train DJs, both to work for him and on their own account. He now runs regular courses, concentrating upon only two students at a time, in which they are taught all the basics of DJ work in five one-hour sessions. When it's not being used for training, the studio can be used for producing audition tapes, and is getting more and more work producing programme tapes for radio, something Roger expects to increase with the onset of commercial radio.

However, the most logical and obvious step was yet to come, for Roger Squire has now started applying the same sort of electronic genius that has gone into the design of equipment for his own DJs into the commercial production of DJ units.

And so the Squire stereo discotheques are now being released for the delight and delectation of DJs all over the country.

Already, you'll have realised one essential point about the units, that they are stereo. In fact, each unit contains two 50 watt mono amplifiers, one per stereo channel. This arrangement



The new Squire DJ console, seen here in the de luxe finish (£290, inclusive of amplifiers), with two 50 watt speakers (£40 each). The complete outfit, with console, amp, speakers and microphone, is £385.

has the additional advantage that if one goes – a not unheard-of event – you can switch both channels to mono through the remaining amp and still remain in business. True, you'll be operating on half power, but half a loaf is better than no bread – another saying I got from my old mum!

Price of the standard unit, including the two 50 watt amps, is £220, with cue/play system, slide faders, mixer, mike and music channels with separate bass, treble and volume controls.

The turntables are SP 25 Mark IIIs from Garrard, a familiar unit to most DJs, but Roger has devised a unique button-start system which really gets the discs turning with the minimum of delay.

For £60 more you get the de luxe unit which has a futuristic frontage incorporating his own Chromosonic lighting system, power meter, light controls, and fuse panel with indicator lights. Both units have a 2 amp power socket for running a moderately-powered bit of extra apparatus, for instance a tape recorder.

To go with either of these units they recommend their 50 watt speaker units at £40 each, though frankly I would suggest also having the treble booster tweeter system which is also available as an optional extra for £10 per speaker.

The complete standard system, comprising console, 50-plus-50 amplifiers, two speakers and microphone, costs £350, de luxe £410.

Other optional extras are an individually-cased 100 watt slave amp, with its own power supply, £72, stereo limiter to avoid distortion through overloading, £20, and a pre-set auto/manual voice-over circuit for mike announcements, £10.

Since they've been designed by someone with an intimate knowledge of the needs of the travelling DJ, you'll hardly be surprised to learn how well the whole things packs up for transporting in the boot of an average car.

The console has its own removable lid, while each of the modern-looking speaker units has neat carrying handles.

Another important point is that Roger Squire has got away from that eternal (and eternally boring!) black leathercloth so much DJ equipment is covered with. Standard covering is sand gold leathercloth, but white, blue, red or black are also available or for £15 the console is veneered in hand-finished natural teak.

"Orders for the new units have been fantastic," says Roger. "In fact, the only problem I envisage is our production not being able to keep up with the demand."

I think he could well be right.

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musings with moffat



It all began with a search for my Birth Certificate. A Birth Certificate is one of those things we all possess – or should do – but could you honestly put your finger on yours at a moment's notice? I needed mine but could I find it? Various drawers I tried; cupboards, suitcases long since used, even crumpled carrier bags but all to no avail. As a last resort I descended to the dark, damp and disused cellar. Brushing aside the cobwebs, I delved cautiously into a much-mildewed cabin trunk, the last cabin it was ever in was probably *The Lusitania*. It was after breakfast that I started my search. By lunchtime, I was half way through, surrounded by pictures in sepia of Grannie in a funny hat, horse-drawn buses, me looking angelic at the age of five (see above) but of the Birth Certificate there was no sign. During the afternoon, getting more and more frantic in my search, I uncovered old press cuttings – one which informed the BBC that in me they had a genius. I wonder if they ever read it and, if so, what happened? – old photographs and even older scripts of Al Read, Morecambe and Wise, Ken Dodd, Peter Goodwright. You name them, there they were. I crouched on the filthy floor transported back ten, 15, 20 years. School reports (Moffat shows little interest in the subject) my

Army paybook (did I really exist on ten bob a week and take girls out too?) but still no Certificate. By late afternoon all that remained in the trunk was a yellowing copy of *The Radio Times* opened to the page for Tuesday, January 1, 1963. Ten years ago almost to the day and Oh, how times have changed.

In a recent TV show, Earl Mountbatten defined VARIETY as "... the absence of MONOTONY". There was certainly no boredom back in '63. Oh, that I could say the same for today. Take The Light Programme of that Tuesday of many moons ago. Listeners requests were then confined to one single programme; 55 minutes in "Housewives' Choice". Now, about the only daytime programmes on Radio 2 that do NOT contain messages and dedications are the news summaries and Woman's Hour. Ten years ago, we used to be entertained by a different comper each week in Housewives' Choice (9.00-9.55). Now we get Pete Murray. We were treated to a jolly little series, different each day, from 10 till 10.30. Now we get Pete Murray. Uninterrupted music came daily until 11 o'clock under the title "Music While You Work". Now we get Pete Murray. The Morning Story and The Dales occupied the slot between

11 and 11.30. Today we still get Pete Murray. Back on January 1, 1963, there was a programme called Movietime taking the listener up to midday. Now we get? You're dead right. Pete Murray. Three hours of Mr M, complete with his pandering to the British housewife, his obvious infatuation with the recordings of Edward Woodward and Sacha Distel and his determination to read out the most excruciating poems sent in by listeners. At least the programme "Open House" has one bright spot. The interviews. Seriously, however good a broadcaster Pete is (and he IS), 15 hours of him a week adds up, in my view, to the absence of variety or, to quote Earl Mountbatten, MONOTONY. Why cannot we have three different comperes filling the same period and alternating weekly? (NB. This isn't "sour grapes". I gave up broadcasting a year ago. Well, to be truthful, broadcasting gave ME up!).

Returning to *The Radio Times* of ten years ago, do you remember also that breeding ground, that radio platform for new and established artists "Workers Playtime"? No requests in that, no monotony of much the same records, day in, day out. It reminds me of one disastrous occasion when I set off the 20 or so miles from Manchester to

introduce "Workers Playtime" from a factory canteen right beside the Manchester Ship Canal. The show went on the air at 12.30 and as I'd arrived there by 11.30 I decided that a pint or two wouldn't go amiss. "Is that the nearest pub?" I enquired from a citizen of the locality, pointing across the canal. "That's right, Squire" he said. "Cross by the bridge yonder". Thanking him, off I trotted to yonder hostelry, a matter of 300 yards or so. A couple of pints and 45 minutes later brought the time to 12.15 so I left the pub on my way back. But the bridge. Where was the bridge? The factory was still there on the other side of the canal but WHERE HAD THE BRIDGE GONE? It had SWUNG. Nobody had thought of telling me that it was a SWING bridge and there in its place was a bloody great oil tanker. Ten minutes to go and I was separated from my destination by a rusting heap of old iron and 50 feet of water. My excuse for missing a broadcast must be one of the most original ever! Oh no, broadcasting in those days was never monotonous. Anything but. PS. You'll all be glad to know that I eventually found my Birth Certificate. So there, I'm not one after all!

roger moffat

REMEMBER

**deejay IS READ BY THE DJ'S
WHO MATTER**

disco-picks of the month

“Better selection for you this month”, reports our tame disco DJ. “With Christmas now out of the way the releases are once again flowing through. These I can personally recommend as being tried, tested and true disco-goodies. Don't be without them.”

As usual his selection is not listed in any order or merit – but as received:

STEFAN
OZZIE ROCK
FLIRTATIONS
THE CRICKETS
DAVE CLARK
THE TEMPTATIONS
BETTE MIDLER
ARCHIE BELL & THE DRELLS
J. GEILS BAND
FANNY
SAM APPLE PIE
JR. WALKER & THE ALL STARS
GARY GLITTER
EDDIE FLOYD
JIMMY RUFFIN
JANIE & THE MARLETTES
WAR
DELORES HALL
CLAY HAMMOND
SHAN MILES
JACKIE LEE
RANDY PIE & FAMILY
BITCH
PAUL KELLY
FOCUS

Holy Cow
Rock 'n Roll Revival
Why Didn't I Think Of That
My Rockin' Days
Glad All Over, etc.
Papa Was A Rollin' Stone
Do You Want To Dance?
(There's Gonna Be) A Showdown
Hard Drivin' Man
Summer Song
Call Me Boss
Take Me Girl, I'm Ready
Do You Wanna Touch Me? (Oh Yeah)
You're Good Enough (To Be My Baby)
Mother's Love
Schoolgirl Notion
The World Is A Ghetto
Good Lovin' Man
Dance Little Girl
Soul People – Pts 1 & 2
African Boo-Ga-Loo
Queen of Dream
Good Time Coming
Chills and Fever
Sylvia

Stax 2025 153
Polydor 2058 314
Mojo 2092 058
Philips 6006 269
Columbia DB 8963
Tamla TMG 839
Atlantic K 10264
Atlantic K 10263
Atlantic K 10266
Reprise K 14220
DJM DJS 274
Tamla TMG 840
Bell 1280
Stax 2025 150
Mojo 2092 060
Young Blood YB 1014
UA UP 35469
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Jay Boy BOY 76
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Warner Bros K 16235
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Polydor 2001 422

disco-picks of the month

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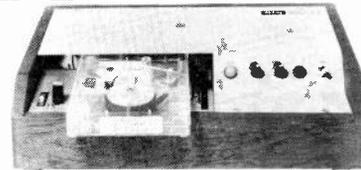
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MOTOWN'S MAGIC

Their hottest property, long-time Motown queen Diana Ross, who led the fabulous Supremes for many years before going solo and then turning her great talent to acting, portraying the legendary blues singer Billie Holiday in "Lady Sings The Blues", is now firmly entrenched among the Motown hierarchy.

It was Diana who introduced an unsuspecting pop public to the greatest family group to hit Britain and America for some time – the amazing Jackson Five, now established as an American institution. And Motown's first lady of pop is now in the running for an Academy Award for her startling performance as Billie Holiday.

"Lady Sings The Blues" is currently the greatest money-spinner on the American cinema circuit and the film soundtrack record is the fastest-selling album in Motown's history.

Said Motown Marketing Vice-President Ewart Abner: "After only a few weeks the album is already approaching the two million dollars sales mark and the response from dealers and distributors has been so enormous that the pressing plants have not been able to keep pace."

The double album is being rush released in Britain. The film, Motown's first venture into films, using only Motown artists, is yet another example of the Motown Midas touch.

But back to the music. What is it that keeps Motown on top of the pop pile?

In spite of changing musical tastes in Britain

during the past decade, one record label has consistently notched up hit after hit during that time, often knocking the idol of the day from their pedestal. That label, of course, is the fantastically successful Tamla Motown.

The Motown story, as far as Britain is concerned, began in 1964 when Mary Wells crashed our charts with "My Guy", which on its recent re-release became a second-time-around smash, proving just how spell-binding that old black Motown magic really is.

These days, of course, it's more of a surprise if a Motown single doesn't hit the charts. But even now in the vast American Motown record complex there's no complacency. When a Detroit disc hits the top, Motown's big boss man, Berry Gordy Jr, and his small enthusiastic staff still literally jump for joy.

Perhaps that kind of child-like reaction isn't so surprising when you consider that the name of the Motown game is perfection. That's what Gordy and his team are aiming for on every record, which explains why Motown never turn out a badly produced disc.

It's difficult to explain how a small record company, whose first home was little more than a tumbledown shack, has grown into one of the most important labels in the history of pop – until one scans their list of contracted artists.

Perhaps the best man to answer that is Motown's British Press Officer Phil Symes, a Motown addict

since he was 14 years old.

Said Phil: "The Motown set-up is autonomous and still very much a family concern. Berry Gordy is still very much concerned with the company and no record is released until he gives it the nod. What with a quality control department vetting all material first – and they're really on the ball – it's not surprising that the end product is almost, and often, perfect.

"The company hand pick their artists and don't rush them. They groom them, give them time to get it together, and then the writers move in with material written especially for them. For many years Holland-Dozier-Holland and Smokey Robinson of the Miracles provided practically every song and, without doubt, they are some of the finest writers around.

"They give each artist that individual sound, but equally important are the arrangements and production. I find the arrangements very exciting and always commercial. Motown is a black sound and it generates lots of warmth and depth of feeling. They are good dance records, but the lyrics are also well worth listening to."

Sentiments I'm sure that all Motown addicts will agree with. Just listen to the words of the Temptations' latest sizzler "Pappa Was A Rolling Stone". There's a touch of "Shaft" about it, but it's a brilliant disc. A No 1 smash, say I.

The Motown stable is bristling with talent. There's Diana, The J5, Stevie Wonder – who started his

career with the title Little Stevie Wonder. It was dropped when he grew to over six feet tall – Martha Reeves and the Vandellas, The Supremes, Edwin Starr, The Temptations, Wonder's wife, Syreeta, Thelma Houston, Junior Walker & The All Stars, Gladys Knight, as well as up and coming groups like The Sisters Love (why was their lovely "Mr Fix-It Man" ignored here?), Valerie Simpson, and a sensational duo of Valerie and Nicholas Ashford, who could well turn out to be the next really big Motown act.

On Motown's West Coast label, Mowest, there's Frankie Valli and the Four Seasons who have been going strong since the early 60s, Tom Clay, whose first release "What The World Needs Now" was a million seller, The Commodores, a multi-instrumental group, G. C. Cameron, ex-lead singer with the Motown Spinners, and Lesley Gore, who has now changed her singing style since her "It's My Party" days.

Mowest also have high hopes for three young women – Suzee Ikeda, Blinky and Michelle Aller. Don't be surprised to see their names in our charts afore long. With a stable full of talent like that, who needs luck! But in the strange world of pop, nobody can do without it. Not even Motown.

**mike
cook**



THE TEMPTATIONS: Started life as The Primes. Next to J5, Motown's top group. Hits galore since being signed by Gordy. Latest single Pappa Was A Rolling Stone is fantastic. Introduced the psychedelic soul sound.



DIANA ROSS: Started as lead singer with The Supremes. Went solo, now a film star as Billie Holiday in Lady Sings The Blues. Discovered Jackson Five. Vital cog in the mighty Motown machine.



SISTERS LOVE: New Mowest group with charming Delta sound. Another group to keep very much in mind.

STEVIE WONDER: Started with Motown in his early teens. Recently deserted 'funky' type numbers for more progressive, and not so commercial material. Should have little difficulty hitting charts with his latest number 'Superstition'.

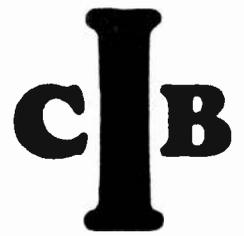


VALERIE SIMPSON: Young Motown songwriter turned singer. Hailed in America as successor to Carole King. After first stage show - on same bill as Donny Hathaway - got rave reviews. Definitely a new Motown star.

SYREETA: Also known as Mrs Stevie Wonder. Mowest have high hopes for this talented and glamorous young lady.



Free Radio Campaign



CAMPAIGN for INDEPENDENT BROADCASTING

The big story this month is obviously, in spite of many setbacks during November and December, the return of Caroline, which has now begun regular programming. The 163 foot mast broke in a bad storm during November, and since then they have been on low power only using a temporary horizontal aerial. After all the test transmissions on 259m it was quite a surprise when the first regular shows started on 199m (keen off-shore radio supporters will recognise that as the wavelength Caroline used when it first appeared many years ago) and the disc jockeys doing live shows on board included some familiar names such as Andy Archer (ex-Caroline) and Crispian (ex-RNI) and Crispian St John (ex-RNI). There were also some Dutch speaking DJs. Reception in this country, however, was very poor for technical reasons.

After Christmas trouble started on board and the ship had to go into harbour, but they soon returned to sea, amid massive press coverage, and restarted programming on 259m once again, this time DJ Tony Allan joined the team, and we understand there are more well known DJs standing by.

As soon as they can get a new mast fitted (this is under way) and a more powerful transmitter working, we expect reception to be very good. It is even possible they will use the present low power transmitter on 199m again for a separate Dutch service. At present the Dutch DJs are on the air around the middle of the day, with the English DJs on in the morning and at night.

So, let us wish Ronan O'Rahilly and his team the best of luck in bringing Caroline back to us . . . and let us hope the Dutch Government are not prompted to take any action against the three off-shore stations now!

Meanwhile on the nearby Radio North Sea International, the short wave "World Service" as mentioned last month, has returned. Every Sunday from 09.00 to 19.00 GMT. The service is all in English and consists of many special programmes by the regular DJs and others. Perhaps the most popular show is at 09.00 "Northsea goes D-X" introduced by A.J. Beirens. This show contains D-X news, listeners' letters and features a radio station, often an off-shore one from the past. We are told by

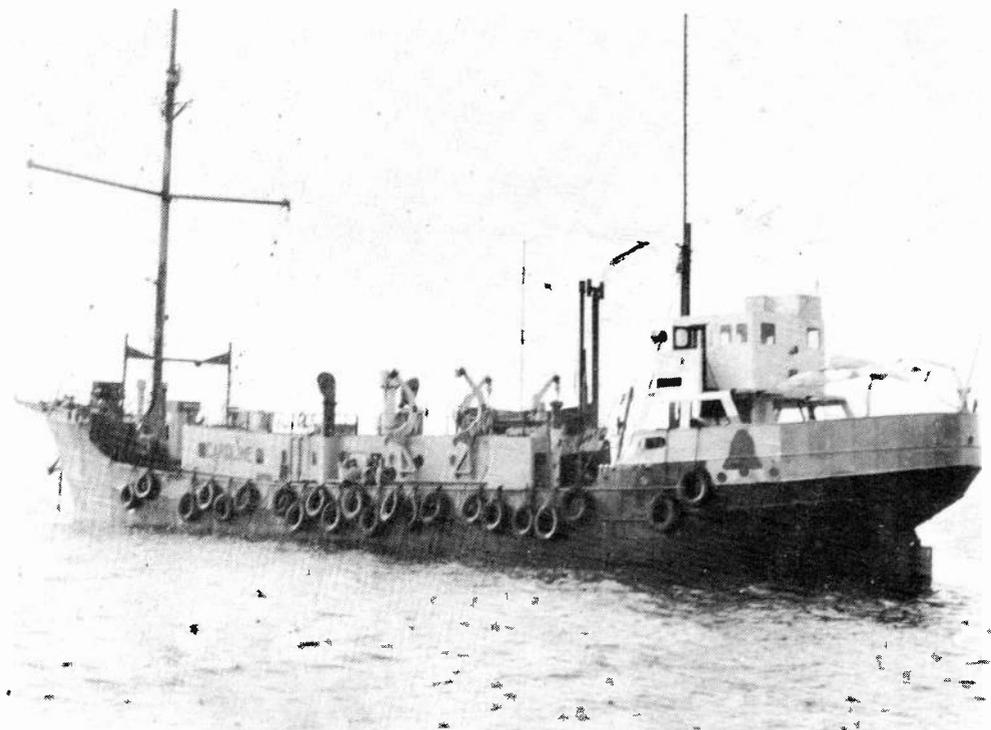
the owners of RNI that they have many special things planned for this service and the normal daily International service on 220m MW during 1973.

Some more DJs have come on to the station since the last issue of "Dee Jay and Radio Monthly". Rob Eden, who came for a few weeks only to help out over Christmas; Arnold Layne returned after a short absence and also a new name appeared, Mark Slate, who like Arnold has had some previous experience of off-shore broadcasting under another name.

A brief note for Radio Veronica fans . . . they are selling "T" shirts - details are given out over the air and in their weekly magazine "Veronica 538".

With Radio Caroline having its troubles so are the IBA in finding a location for their aerial masts for the medium wave transmitters of the two London commercial radio stations.

For technical reasons it seems that they have to be sited to the north of London, and a site at Arkley, Herts, was selected. However, local residents opposed the plan on environmental grounds and also that the transmitters would cause severe interference to other radio and television transmissions. The London Borough of Barnet also opposed the plan. A public inquiry was held recently, and the result of the enquiry has been submitted to the Department of the Environment and the Secretary of State, Mr



Mi Amigo just before the storm damaged the mast.

(Pic—courtesy FRC Holland)



RNI DJ Brian McKenzie on his way to RNI's Bussum studios.

(Pic—courtesy FRC Germany)

Geoffrey Rippon, will come to a decision within the next couple of months.

The viability of the London news station does, it is claimed, depend to a large extent upon the news station being able to "sell" its services to other operators. This means that in the IBA's view the timing of the commencement of the operation of the London news station must be closely allied with the development of other commercial stations throughout the country.

As you probably read in last month's "Dee Jay and Radio Monthly", when applications closed on December 8 for the first five commercial stations there were 24 applications, which were broken up as follows:

Eight applications for London General (entertainment) station; five for London News; four for Glasgow; four for Birmingham; three for Manchester.

Although several companies

have revealed for which station they are bidding, the IBA are keeping confidential the names of all the bidders.

Don't Forget . . . the Free Radio Campaign can supply car stickers, posters etc, to help you publicise the three off-shore stations, all at no-profit prices. Write for details to **FREE RADIO CAMPAIGN, BM-FRC, London WC1V 6XX.** Please enclose a foolscap sae.

Also Membership of the CIB is only 38p. Regular newsletters, free stickers are all included. Write: **CAMPAIGN FOR INDEPENDENT BROADCASTING, 13 Ashwood House, London NW4.** Foolscap sae please.

Anyone interested in doing active work in their area should contact NEFRC, 12 Queens Road, Newcastle 2.

Well that's about the end of another month's column. We look forward to writing to you again next month with more information on radio.

DX CORNER

A lot of my correspondence is with new Dxters who require advice on the best receiver to buy which will receive all the main shortwave stations. This is difficult to do for much depends on personal opinion and the amount of cash available. A few notes on this subject will however be useful, and should put you on the right track.

Many of us first discover the shortwaves through small transistor sets which may have one or two shortwave bands included as a bonus to the standard Medium and FM bands. In a short time we soon find that we need a receiver designed especially for reception of shortwave broadcasts; this type of set is known as a communication receiver. It is of course advisable not to have a complicated receiver too early on, for the numerous controls may tend to confuse rather than help the beginner. When you have found your way around the shortwaves and when you can afford it a communication receiver is a must.

The ideal receiver is one

that has good sensitivity, that is, be able to pick up weak signals, coupled with good selectivity, which means it should be able to separate stations on adjoining frequencies. With today's crowded bands a good bandspread is a real necessity, either mechanical, electrical or a combination of both.

Once you have a receiver you should obtain a good aerial; this is another big subject, but the cheapest type is a "long wire", this is literally a piece of suitable wire, the longer the better, installed as high as possible and connected to the antenna socket of the receiver, or attached to the extended telescopic antenna of a transistor set.

I recently tried one of those Russian sets which are often advertised in the national press, and for the price around £15 they are good value. They are certainly not communication receivers, but will be able to receive all the stations which I will feature in the coming months.

No matter what sort of

receiver you use you will soon find enjoyment in the many varied stations which you will receive. Next month I intend to take a closer look at the various shortwave bands and give some details of the stations that use them.

Meanwhile one station you can try for is ADVENTIST WORLD RADIO which broadcasts over the 250 kw transmitters of Radio Trans Europe from Sines in Portugal on 9670 khz (31.02 metres). Each Sunday at 0935 GMT they broadcast the weekly DX programme which I compile for the World DX Club. This ten minute feature contains the latest DX news and includes items to help the Dxters enjoy his hobby. Listener reports are wanted and will be acknowledged by a QSL card. The AWR mailing address is PO Box 5409, Paris 9e, France. A QSL card by the way is issued by most broadcasting stations and many Dxters have a large collection all confirming reception of stations through the years. I will of course be dealing with QSL collecting in a later

clive jenkins

DX corner.

This year is a good time to start Dxting for 1973 is DX FRIENDSHIP YEAR, and many DX Clubs and radio stations have made special plans to bring the hobby to a wider public. 1973 has been chosen because "73" means "best wishes" in the radio world and is one of many such abbreviations in use.

CLIVE JENKINS is well known in international radio circles for he is Secretary of World DX Club, one of Europe's leading radio clubs. He represents that Club on the European DX Council, the organisation to which many European DX Clubs belong.

On behalf of WDXC he compiles the script of their weekly DX programme which is broadcast world wide by a European short wave radio

Each month he will bring readers information on the international radio scene . . .

dee jay album sounds

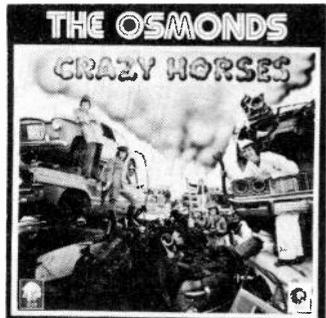


ARCHIE BELL AND THE DRELLS
Here I Go Again
Atlantic K 40454

Following the recent chart success of Archie Bell's "Here I Go Again" – it was almost certain that an album would be released – and here it is.

Go right out and grab a copy TODAY – if you haven't already done so. This is the real McCoy – perfect disco material from start to finish, with not a dud track in sight.

A great album.
(“DEE JAY”
MICROPHONE AWARD)



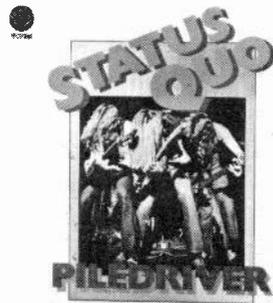
THE OSMONDS
Crazy Horses
MGM 2315 123

My feeling is that the “weeny bopper” image of young Donny Osmand has tended to overshadow the obvious musical ability of this group – an ability that comes over very well on the 11 tracks that make up this album:

Includes the title track – their recent hit single – and other stand out tracks for me include the up-tempo opener of side one “Hold Her Tight”, a slow sentimental

“And You Love Me”, and the rousing finale of “Julie”. Also don't miss the vaudeville type ending with brief reprise of “One Bad Apple”.

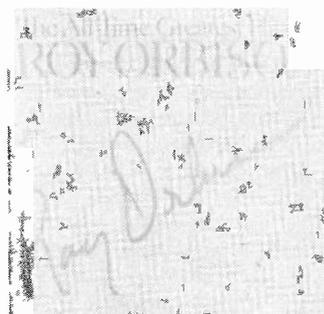
Considering that all the numbers are written by the group – a very worthwhile album. Don't let it pass you by.



STATUS QUO
Piledriver
Vertigo 6360 082

Currently zooming up the singles charts with “Paper Plane” – included here – Status Quo here turn in a driving album. The tracks are largely self penned 12-bar oriented numbers and generally the music moves along nicely. However on some of the longer numbers, notably the Door's “Roadhouse Blues”, they do tend to become rather repetitive.

Having said that, it's a great album for dancing – be sure to give it a listen.

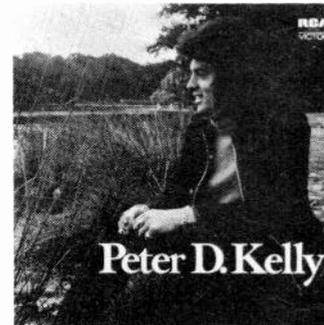


ROY ORBISON
The All Time Greatest Hits
Monument SMNT 64159/60
Double album of 20 of

Roy's earliest and biggest hits including “Only The Lonely”, “It's Over”, “Dream Baby”, “Running Scared”, “Blue Bayou” and, of course, “Oh Pretty Woman”.

Although it's been some time since “Big O” was in the charts – there's no doubt that these are great tracks.

If you want to replace those old worn-out 45s, or if you haven't really listened to Roy before – don't miss this one.



PETER D. KELLY
RCA Victor SF 8302

This young man's new to me. And it's been a worthwhile introduction through this record. His easy-going style paints just right romantic atmosphere as he solos himself through the 11 numbers that make up this album.

I was especially struck by three numbers, “Simple Song Of Love”, “To Know The Girl” and “Love For Living”.

I'll be on the look-out for more of Peter D. Kelly.



ORIGINAL SOUND OF ROCK & ROLL (VOL 1)
London ZG 126

Will rock 'n roll really find its way back? Well, here's an

album that will help it on its way if it does. It's a collection of original recordings made by the artists that were most popular when the rhythm and style was in its heyday.

It's a foot-tapping, hip and shoulder swinging collection, too. The album includes “Let's Dance”, by Chris Montez, so recently re-issued with tremendous success as a single, “Red River Rock” by Johnny and the Hurricanes, “Earth Angel” by the Penguins, and Duane Eddy's “Shazam”.



JOE LOSS AND HIS ORCHESTRA
Joe Loss' Pop Dance Party
Columbia SCX 6529

Latest album from popular dance band leader Joe Loss is just what the title says – a pop dance party. With medleys of many recent hits, plus single numbers like “Theme From Shaft”, “Popcorn” and “The Stripper”, it's ideal for those happy party occasions. Can also be useful for DJs who perhaps play for an older clientele who really prefer this type of sound to the more “way out”, soul or tamlam music.



BREWERS DROOP

Opening Time
RCA SF 8301

With a name like Brewers Droop it would be sheer curiosity to find out what exactly they have up their LP sleeve. I have previously heard of them, but not their work. After this selection (though not Mary Whitehouse's cup of tea) I would like to have another 'round' of their particular 'brew'. A special mention of "House Party", "Way I Feel" and some lovely instrumentation throughout, this album is worth half a dozen pints of anyone's money.

Producer, incidentally (forgive another pun—but it's true), Tom McGuinness. Nice one!!! MR



THE CONGREGATION

Columbia SCX 6517

Congregation – a mixture of choral backings and soul-tinged lead vocals – hit the charts last year with "Softly Whispering I Love You", and this debut album is very much in the same vein.

Included are good versions of "Day By Day" from the show Godspell, Arrival's "I Will Survive", George Harrison's "All Things Must Pass" and Buffy Sainte-Marie's beautiful "Until It's Time For You To Go" – which I reckon would make a great single release.

A really nice album which makes great late night listening.



STEALERS WHEEL

A & M AMLS 68121

Although having undergone

personnel changes since cutting this album, definitely a group to watch for in 1973. Some truly beautiful harmonies throughout – reminiscent "mid" Beatles and hints of Simon & Garfunkel. "Late Again", "Stuck In The Middle", "Jose" and "You Put Something Better Inside Of Me" (which incidentally is getting a lot of air-time) I particularly admire, and the whole album should add more enthusiasts to the growing "wheel" revolution.

MR



SLADE

Slayed
Polydor 2383 163

Latest album from those Wolverhampton lads once again ably produced by guiding hand Chas Chandler. It's a real rocker as well from start to finish. Included are their two recent hit singles "Mama Weer All Crazee Now" and "Gudbuy T' Jane" – but really any of the up-tempo tracks would make great singles. I'd plump for the final track on side two, "Let The Good Times Roll", which incidentally is not the old Ray Charles number.

Most of the titles contain the usual and by now familiar mis-spelling, including "I Won't Let It 'Appen Agen".

With this high standard of LP – I sincerely 'ope it duz' – very soon.



NEIL SEDAKA

Solitaire
RCA Victor SF 8324

Tracks from this album

classifieds

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FREE RADIO

SIRA winter magazine is HUGE! Inside you will find the latest on Caroline and free radio news from all over the world. The world's largest free radio publication – cost 25p plus 3p postage. From: SIRA, 91 Park Street, Horsham, Sussex.

INSURANCE

Fredericks Insurance Brokers—cars, vans, instruments, mortgages etc. Telephone anytime 01-866 1833, 01-863 1345. 557 Pinner Road, North Harrow, Middlesex.

are getting some reasonable air time. All eleven tracks were composed by Neil Sedaka himself, among them his recent hit "Beautiful you". He did the arranging and album production himself as well.

It never ceases to amaze me that this voice comes from the chunky chap whose picture adorns the sleeve. But, that's no criticism. The whole album is great.

I equally liked his "Anywhere You're Gonna Be" (Leba's song), the title track "Solitaire" and "Better days are coming".

ETTA JAMES

Etta James' Golden Decade
Chess 6310 126

This, as indeed intended, took me back to that wonderful era of . . . well let me not bore you with all that. Then, as now, there were so many great performers around, who for some inexplicable reason just couldn't sell records. Etta is joined, "In The Basement", by another such artiste, Sugar Pie De Santo, so good to hear her once again. A bumper set this of 16 titles to nostalgically wallow in, my favourites being "Sunday Kind Of Love", "Something's Got A Hold Of Me" and "Stop The Wedding". If you have a gap in the R & B File of Times Past, make this a present to yourself for the future. MR



a b.c.

enterprises
publication

U.S. charts top 30 singles

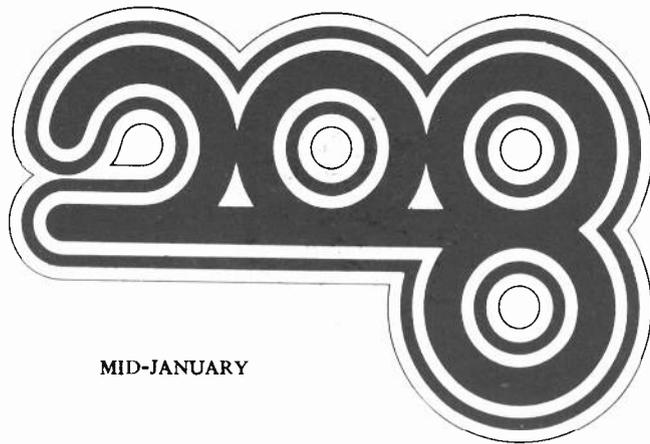


Mid-January 1973

U.S. charts top 30 albums

| | | | | | |
|-----------------------------------|---------------------------|------------|--|------------------------------|------------|
| 1 Superstition | Stevie Wonder | Tamla | 1 No Secrets | Carly Simon | Elektra |
| 2 You're So Vain | Carly Simon | Elektra | 2 The World Is A Ghetto | War | UA |
| 3 Me & Mrs Jones | Billy Paul | Phil. Int. | 3 Seventh Sojourn | Moody Blues | Threshold |
| 4 Why Can't We Live Together | Timmy Thomas | Glades | 4 Rhymes and Reasons | Carole King | Ode |
| 5 Your Mama Don't Dance | Loggins & Messina | Columbia | 5 Tommy | London Symp. Orch. & guests | Ode |
| 6 Funny Face | Donna Fargo | Dot | 6 Talking Book | Stevie Wonder | Tamla |
| 7 Super Fly | Curtis Mayfield | Custom | 7 For The Roses | Joni Mitchell | Asylum |
| 8 I Wanna Be With You | Raspberries | Capitol | 8 Living In The Past | Jethro Tull | Chrysalis |
| 9 Crocodile Rock | Elton John | MCA | 9 360 Degrees Of Billy Paul | | Phil. Int. |
| 10 Clair | Gilbert O'Sullivan | MAM | 10 Rocky Mountain High | John Denver | RCA |
| 11 Keeper Of The Castle | The Four Tops | Dunhill | 11 Europe '72 | Grateful Dead | Warner |
| 12 Don't Let Me Be Lonely Tonight | James Taylor | Warner | 12 Summer Breeze | Seals & Crofts | Warner |
| 13 Oh Babe, What Could You Say | Hurricane Smith | Capitol | 13 Trouble Man | Marvin Gaye | Tamla |
| 14 Living In The Past | Jethro Tull | Chrysalis | 14 Catch Bull At Four | Cat Stevens | A & M |
| 15 Smoke Gets In Your Eyes | Blue Haze | A & M | 15 Loggins & Messina | | Columbia |
| 16 Love Jones | Brighter Side of Darkness | 20th Cent. | 16 One Man Dog | James Taylor | Warner |
| 17 Been To Canaan | Carole King | Ode | 17 Super Fly | Curtis Mayfield | Custom |
| 18 Do It Again | Steely Dan | ABC | 18 Lady Sings The Blues | Diana Ross | Motown |
| 19 Separate Ways | Elvis Presley | RCA | 19 Hot August Night | Neil Diamond | MCA |
| 20 Hi Hi Hi | Wings | Apple | 20 Close To The Edge | Yes | Atlantic |
| 21 The World Is A Ghetto | War | UA | 21 Homecoming | America | Warner |
| 22 You Turn Me On, I'm a Radio | Joni Mitchell | Asylum | 22 The Divine Miss M | Bette Midler | Atlantic |
| 23 Pieces of April | Three Dog Night | Dunhill | 23 The Magician's Birthday | Uriah Heep | Mercury |
| 24 Rocky Mountain High | John Denver | RCA | 24 Creedence Gold | Creedence Clearwater Revival | Fantasy |
| 25 Dancing In The Moonlight | King Harvest | Perception | 25 Caravanserri | Santana | Columbia |
| 26 Daddy's Home | Jermaine Jackson | Motown | 26 Barbra Streisand Live In Concert At The Forum | | Columbia |
| 27 Jambalaya | Blue Ridge Rangers | Fantasy | 27 Joe Cocker | | A & M |
| 28 Trouble Man | Marvin Gaye | Tamla | 28 I Am Woman | Helen Reddy | Capitol |
| 29 Sitting | Cat Stevens | A & M | 29 I'm Still In Love With You | Al Green | London |
| 30 Reelin' & Rockin' | Chuck Berry | Chess | 30 An Anthology | Duane Allman | Capricorn |

charts singles



charts albums

MID-JANUARY

top 30

| | | | |
|----|-----------------------------------|----------------------|----------|
| 1 | Blockbuster | The Sweet | RCA |
| 2 | You're So Vain | Carly Simon | Elek |
| 3 | The Jean Genie | David Bowie | RCA |
| 4 | Hi Hi Hi | Wings | Wings |
| 5 | Ball Park Incident | Wizzard | Harve |
| 6 | Always On My Mind | Elvis Presley | RCA |
| 7 | Solid Gold Easy Action | T. Rex | T. Rex |
| 8 | Long Haired Lover From Liverpool | Jimmy Osmond | MGM |
| 9 | Desperate Dan | Lieutenant Pigeon | Decca |
| 10 | Help Me Make It Through The Night | Gladys Knight & Pips | Tamla |
| 11 | Wishing Well | Free | Island |
| 12 | Can't Keep It In | Cat Stevens | Island |
| 13 | Papa Was A Rolling Stone | Temptations | Tamla |
| 14 | Nights In White Satin | Moody Blues | Thres |
| 15 | Come Softly To Me | New Seekers | Poly |
| 16 | Shotgun Wedding | Roy C. | U.K. |
| 17 | Gudbuy T' Jane | Slade | Poly |
| 18 | If You Don't Know By Now | Harold Melvin | CBS |
| 19 | Ben | Michael Jackson | Tamla |
| 20 | Crazy Horses | Osmonds | MGM |
| 21 | Paper Plane | Status Quo | Verti |
| 22 | Relay | The Who | Track |
| 23 | Me and Mrs Jones | Billy Paul | CBS |
| 24 | Do You Want To Touch | Gary Glitter | Bell |
| 25 | Big City | Dandy Livingstone | Trojan |
| 26 | Whisky In The Jar | Thin Lizzie | Decca |
| 27 | Daniel | Elton John | DJM |
| 28 | Baby I Love You | Dave Edmunds | Rockpile |
| 29 | Hocus Pocus | Focus | Poly |
| 30 | On A Saturday Night | Terry Dactyl | U.K. |

hot heavy 20

| | | | |
|----|--------------------------|---------------------|---------------|
| 1 | Piledriver | Status Quo | Vertigo |
| 2 | Clear Spot | Captain Beefheart | Reprise |
| 3 | Freeway Madness | Pretty Things | W.B. |
| 4 | You Are The Music | Trapeze | Thres |
| 5 | Why Don'tcha | West, Bruce & Laing | CBS |
| 6 | Talking Book | Stevie Wonder | Tamla |
| 7 | For The Roses | Joni Mitchell | Asylum |
| 8 | First Base | Babe Ruth | Harvest |
| 9 | Lark | Linda Lewis | Reprise |
| 10 | Rock 'n Roll Gypsies | Vinegar Joe | Island |
| 11 | Once In A Blue Moon | Frankie Miller | Chrysalis |
| 12 | Do Ra Me Far So La Te Do | Hawkwind | U.A. |
| 13 | Full House | J. Geils Band | Atlantic |
| 14 | Tractor | Tractor | Dande |
| 15 | Stealers Wheel | Stealers Wheel | A & M |
| 16 | Hog Wash | Ground Hogs | U.A. |
| 17 | Scrapbook | Dave Mason | Island |
| 18 | One Man Dog | James Taylor | W.B. |
| 19 | Divine Miss M | Bette Midler | Atlantic |
| 20 | Rhymes and Reasons | Carole King | Ode— A & M |

NOTE

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

**Steve
Jones**

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