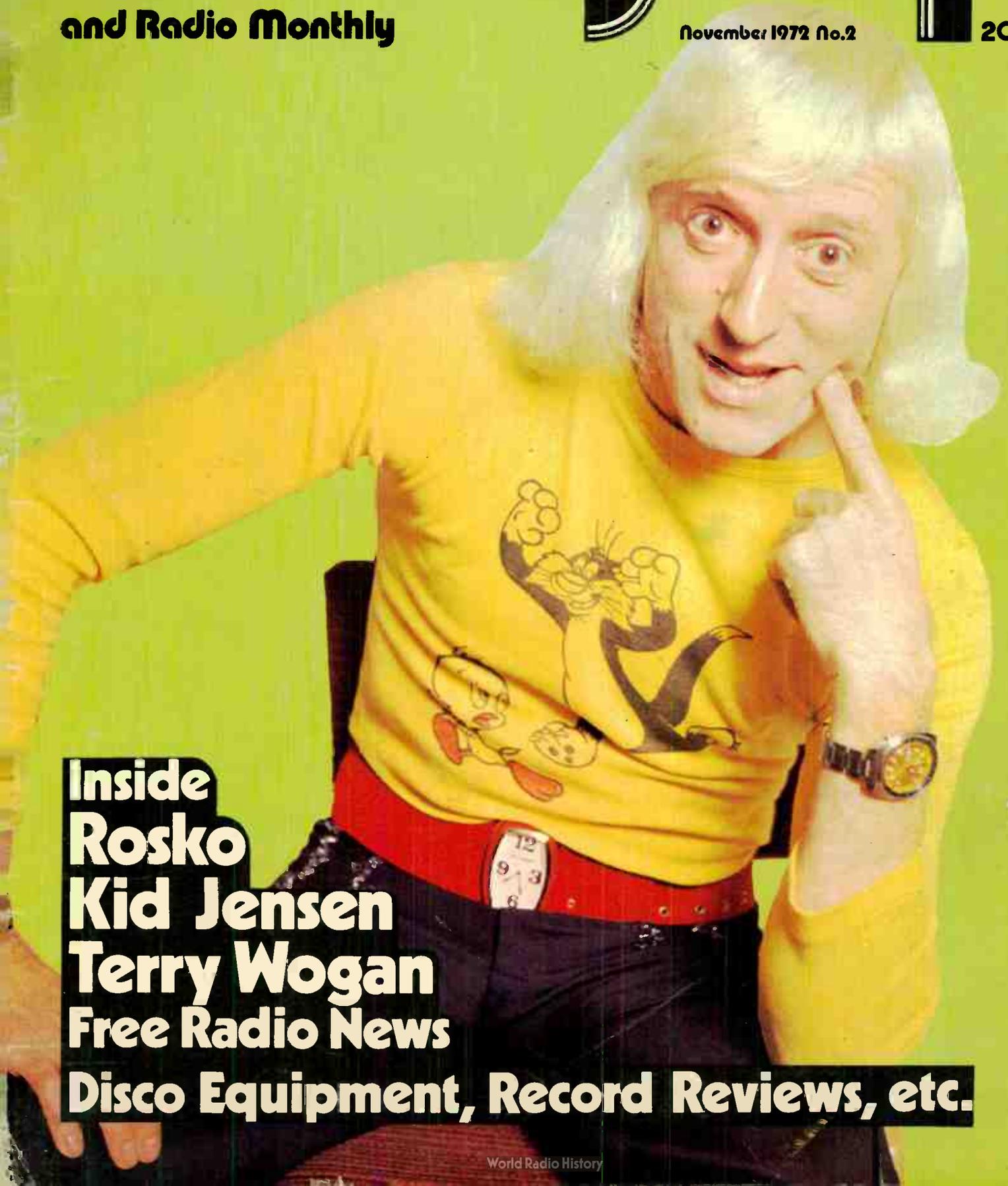


deejay

and Radio Monthly

November 1972 No.2

20p



**Inside
Rosko
Kid Jensen
Terry Wogan
Free Radio News
Disco Equipment, Record Reviews, etc.**



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2. **Cigarettes and Coffee**
3. **Down In The Valley**
4. **These Arms Of Mine**
5. **Tramp**
6. **Fa-Fa-Fa-Fa (Sad Song)**

SIDE THREE

1. **Try A Little Tenderness**
2. **Rock Me Baby**
3. **That's How Strong My Love Is**
4. **My Girl**
5. **Love Man**
6. **A Change Is Gonna Come**

SIDE FOUR

1. **Just One More Day**
2. **Respect**
3. **Pain In My Heart**
4. **My Lover's Prayer**
5. **Chain Gang**
6. **You Don't Miss Your Water**
7. **(Sittin' On) The Dock Of The Bay**



editorial

Hello once again, and welcome back to the second issue of "DEE JAY AND RADIO MONTHLY", our new exciting magazine devoted to the pop music aspects of radio, and the disc jockeys who play the records.

If, however, you are reading "DEE JAY AND RADIO MONTHLY" for the very first time then may I also welcome you to the magazine.

This month in "DEE JAY AND RADIO MONTHLY" you will find interesting features on disc jockeys Terry Wogan, Rosko, Kid Jensen and Pat Campbell, together with articles on discotheque lighting equipment, the role that discos are playing in breaking new records, album reviews, charts, news and all our other regular features.

I would now also like to say a big 'thank you' to the hundreds of you who wrote into 'DEE JAY AND RADIO MONTHLY' with your congratulations and suggestions. Please keep those letters coming in.

Remember we want to make this your magazine covering all aspects of the radio and DJ scenes.

Don't miss next month's bumper Christmas edition of "DEE JAY AND RADIO MONTHLY". See you all then.

**BEN CREE
PUBLISHER.**

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Dee Jay and Radio Monthly is published by B.C. Enterprises, Willmott House, 43 Queen Street, Hitchin, Herts. (0462-54399).

Typesetting by Legrave Press, Luton (Luton 51525).

Printed by George Pulman & Sons Ltd., Watling Street, Bletchley, Bucks. (Bletchley 4921).

Distributed by New English Library, Magazine Division, Barnards Inn, London WC2 (01-405 4614).

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Special programmes on Radio 1 and 2 for BBC 50th Anniversary

To celebrate the BBC's 50th Birthday Radios 1 and 2 will be featuring a whole host of special programmes running through the Autumn and early Winter. They include new series, such as "The Great Shows" – repeats of some of radio's great comedy shows like "Hancock's Half Hour", "ITMA", "Much Binding In The Marsh", etc. all introduced by Ted Ray; and "The Golden Age of Dance Bands" featuring the music of such stalwarts as Jack Payne, Henry Hall, Harry Roy and Ted Heath.

One of the most nostalgic of these programmes is the special revival of "Dick Barton, Special Agent", with original cast members Noel Johnson, John Mann and Alex McCrindle, as Dick, Snowey and Jock.

"The Great Shows" began on October 1, and "The Golden Age of British Dance Bands" on October 5.

"Dick Barton, Special Agent" begins its special two-week run on November 6 and will go out from Monday to Friday only at the following times: 12.30 pm (Tony Brandon Show) and 6.15 pm (Teddy Johnson Show). The serial, adapted from the very first Dick Barton script, but re-recorded for Radio 2, will have 10 15-minute episodes and will close on Friday, November 17. There is, however, a strong rumour that if this particular programme is successful, then a new series of Dick Barton could return to the air in the Spring.

Other one-off specials include "50 Years of Dance Music" on October 31 (9.15 to 10 pm), "50 Years of Pop" on November 5 – which will run from 4 to 7 pm and replace Radio 1's "Solid Gold Sixty" programme for that one afternoon, "50 Years of Jazz" on November 7 (see separate story) and finally "50 Years of Million Sellers" on November 11 from 1 to 2 pm on Radio 2 only.

Caroline all set to go

"Dee Jay and Radio Monthly" understands that plans are well advanced for the new station Radio Caroline, which broadcast a test transmission from the "Mi Amigo" on 259m on September 30. According to DJ Crispian St John, who is likely to be broadcasting on the ship himself, "All the old atmosphere is there – both on and off the ship it's terrific. This is really going to be the number one ship. Ronan O'Rahilly is having a complete survey done on the ship, although it is in better condition than most people think.

"We are virtually ready to start today – the studios are all equipped. We are probably waiting following the recent RNI tests on 192m which caused a tremendous amount of interference along the Dutch coast. RNI could well be the station that brings down the big axe on the Dutch stations!"

Meanwhile all has been silent from the "Mi Amigo" since that initial test transmission, and as always we can only wait and see.



Radio 1 is five years old, and here's a nostalgic picture of DJ Tony Blackburn in the studios on the very first "Breakfast Show". What was the first record he played? Send your answers on a postcard to "Radio 1 Quiz", "Dee Jay and Radio Monthly", BC Enterprises, Willmott House, 43 Queen Street, Hitchin, Herts. All correct entries will be placed in a special box and the first correct entry drawn out on Monday, November 13 – will be invited to visit the BBC studios and to have lunch with a top BBC disc jockey. Hurry, all entries must be received by first post on Friday, November 10, 1972. Remember – postcards only please.

commercial radio to have more pop records than the Beeb?

It now seems likely that when the first commercial radio stations come on the air in early 1974 they will have substantially more "needletime" than the BBC. Announcing agreement between themselves and Phonographic Performance Ltd, the Independent Broadcasting Authority revealed that the stations will be allowed up to nine hours per day of recorded music. This is substantially higher than the current BBC allocation of 82 hours per week, which needs to be distributed over the four networks. A figure of nine hours per day would almost guarantee total record content to programmes during the major broadcasting hours (7 am to 4 pm) and would definitely present the BBC with some problems. However a BBC spokesman is quoted as saying "Obviously we shall have to re-negotiate our needletime agreement – it's not right to have one law for them and another for us."

The first five stations will be located in London (two, one devoted solely to news programmes), Birmingham, Manchester and Glasgow. A network of up to 20 stations is envisaged by the end of 1974.



The things these DJs get up to! Here Radio 1 John Peel poses nude, complete with female companion, in connection with his Dandelion record label. And they call it work!

great 208—Jackson 5 competition

October 31 sees the start of a great Radio Luxembourg/Tamla Motown competition, featuring the Jackson 5. Their records will be played throughout the week and a simple question asked. Senders of the first 15 correct answers will each win two FREE seats to see the Jackson 5 live at one of their UK concerts. There will also be 20 Jackson 5 albums for the runners-up.

news in brief

"The Rolling Stones Story", which the BBC are planning for Radio 1 next year is to be narrated by Alexis Korner . . . 1972 awards made by the National Association of Television and Radio Announcers of America included Best Album to Isaac Hayes ("Shaft"), Top Female Singer award to Roberta Flack, and a special "Superstar of the Year" award to Aretha Franklin . . . Ed "Stewpot" Stewart recently presented a specially designed roundabout to the Lingfield Hospital School following a very successful appeal on his radio show "Junior Choice" . . . Rosko, now hosting the returned Radio 1 Club on Mondays, plays Legs Club, Norwich on October 30 . . . Gary Glitter recently hosted a special reception for disco-DJs at the Hard Rock café, Piccadilly to thank them for their help in breaking "Rock and Roll Parts 1 and 2" which has now sold over a million copies world-wide . . . remainder of dates for the current Four Tops/Thelma Houston tour are October 25, Brighton; October 26, Luton; October 27, Cardiff; October 28, Bournemouth; October 29, Liverpool; November 2, Glasgow; November 3, Edinburgh; November 4, Dundee; November 12, Newcastle; November 19, London Palladium. One or two other club dates are still being finalised . . . London Weekend now showing the new series of "Partridge Family" shows, featuring David Cassidy. The original series, which was shown before the Cassidy-boom happened, was screened by the BBC . . . future bookings

for the new Radio 1 show "Sounds on Sunday" include Pentangle (October 29) and Magna Carta (November 5) . . . Rosko in trouble with the police recently over his publicity stunt money - joke £1 notes bearing his picture and "The Bank of Rosko" - as people have been passing them as real money.

rosko robbed again!

Thieves have again had a go at Emperor Rosko. Recently they broke into one of his vans and stole £500 worth of equipment and about 200 records. The van was parked near his home in Ladbroke Grove. One of Rosko's roadies, Robin Wells, has since developed a cine/sound camera - capable of filming in the dark - to record any future incidents that may happen. This is the second occasion in four months that Rosko has been the victim of thieves. Earlier this year, his flat was broken into, and he had to be treated in hospital for head injuries after interrupting the raiders.

50 years of jazz

Radio jazz fans have a real treat in store on Tuesday, November 7, when Humphrey Lyttelton takes a look at "50 Years of Jazz". The programme which will go out on both Radios 1 and 2 will be broadcast from 8.30 to 9.15 pm, and will be produced by Teddy Warrick.

a b.c. enterprises publication

Jackson 5 for 'Top of the Pops'

The Jackson 5 will star in BBC-TV's "Top of the Pops" on Thursday, November 9. They will feature their new single "Lookin' Through The Windows". In addition one or two solo spots are expected for individual group members Michael and Jermaine on the same show.

Jackson 5 dates in Birmingham (Nov 9), Manchester (Nov 10), Liverpool (Nov 11) and London (Nov 12) are all assured of a sell-out.

To tie in with the tour BC Enterprises, publishers of "Dee Jay and Radio Monthly" are rushing out a special Jackson 5 oneshot. It will have 28 pages, a pull-out poster, a special poster offer, and will sell at 20p.

The 'Rock File' is coming

Rock File is the title of a new paperback from New English Library, to be published later this month. Edited by Charlie Gillett, it is described as the "who-when-and-how-book of music". It will also contain a list of every Top 20 Hit in the British Charts from 1955-1969, and will, therefore, be a valuable reference book for disc jockeys. It will cost 40p.

'Pop Shop' on Radio London

Recently started on BBC Radio London is a new Friday night programme "Pop Shop". The idea of the programme is to review every new release of that week, together with short interviews of people from the music industry.

Also on BBC Radio London, Andy Finney has sold three of his "Fresh Garbage" programmes to the States. The series is centred on the Elektra label from 1950 to the present.

prince to vegas again

Tony Prince, who was in Las Vegas recently with members of the Elvis Presley fan club to see "El" live, made a swift return trip late last month to interview the Osmond Brothers, prior to their forthcoming British tour. His interviews will be included in a special series of five programmes dedicated to the group.

208 dragster does it again!

The 208 dragster driven by Dennis Priddle has gone even faster and achieved a time of 6.5 seconds for the standing quarter-mile. This kind of time places the 208 dragster amongst the fastest in the world.



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Radio 2's Terry Wogan—"an ordinary feller who likes to chat about this and that..."

"I suppose I've been lucky in that things have happened for me, although I believe that people should seize an opportunity when it comes along. When I'm working I try to put something personal into it, especially when it comes to reading dedications and things like that."

That's the view of Top Radio 2 DJ Terry Wogan. Ask Terry to sum up the secret of his success and he'll reply—"I just try to communicate, that's all. I'm basically just an ordinary feller who wants to chat to people about this and that and radio is the ideal medium for me."

Terry is now a firmly established part of the week's listening with millions of people. During his run on the afternoon programme on Radio 1 and 2 he increased the listening figures by 30 per cent and made the 'fight the flab' campaign something of a national institution – 20,000 copies of his book were sold in the first fortnight. In April of this year he moved exclusively on to Radio 2, where he now has his own breakfast programme between 7-8.55 am, and took his many fans with him.

All of which is a long way from Terry's early life in Limerick, where he was born 33 years ago, his subsequent move with his family to Dublin where his father was a director in the wine business, and banking.

"The thing was that after I'd finished at Belvedere College and had done one year's philosophy, I didn't



want to go to University because I couldn't see myself studying, so I went into the bank where I worked for five years, passed all the exams and then I saw this advertisement in an Irish paper for an announcer/newsreader. I'd always been interested in radio and television and at school I'd been strong in debating societies and amateur dramatics, so I applied, along with about two and a half thousand others! But I did an audition and got the job. I was just 23 at the time."

For the next eight years, Terry was kept busy on both Irish radio and television. He moved into television as a newsreader, appeared in documentaries and then did magazine programmes and a quiz show that topped the TAM ratings for three years. And all this time he was still on the announcing staff of RTE and chief announcer for both Irish radio and television.

Terry reckons that the advertisement that took him into radio was a major turning point in his life. So too was the tape that he'd

sent to the head of BBC Radio 1, Mark White, who was sufficiently impressed to ask Terry to do a Midday Spin from Dublin. He was later asked to audition for Late Night Extra and after he'd got that Terry spent the next two years flying back and forth from Ireland to London twice a week. "I suppose I became one of the most travelled DJs in the world during that period," he recalls. "I was working as a freelance by then and I sent Mark White another tape of a telephone chat show I was doing in Ireland where we'd call up a housewife unexpectedly. I did about six during the programme and Mark White offered me the relief spot when Jimmy Young went on holiday. Then came my afternoon show so I decided to take the chance, uproot the family and come and live here."

It wasn't as it turned out a bad decision. Today Terry Wogan lives with his wife Helen and their two children, Alan (four) and Mark (18 months) in a 70 year-old house on the river at Bray.

He likes to play golf, wants to get a boat for the mooring at his home, and his main interest, outside of work, is his family.

"Nowadays," says Terry, "I'm happy in radio, and I'd obviously like to do more television. It's taken me a couple of years to become a name on radio, and I know that one bad TV could destroy some of that, so I'm being patient."

Not too patient however. For this month sees the start of his own weekly TV show "Lunchtime with Wogan" from the ATV studios in Birmingham. The intention here is to provide a TV version of Terry's successful radio show, and this will obviously be watched with interest.

As Terry puts it, "I enjoy being a communicator and if I can keep on doing that and making people a bit happier for a couple of hours in the day . . . well, that's it, isn't it?"

rodney collins



Terry Wogan - "happy in radio"

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next
month's
deejay

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“They must realise that commercial radio is not blue printed BBC with a couple of commercials thrown in”

says “sock it to ‘em” DJ Rosko

Emperor Rosko, alias Michael Pasternak, was born the son of Hollywood producer Joe Pasternak, on December 12th 1942. He is now well established as one of this country's most popular disc jockeys, and as well as his long running Saturday morning Radio 1 show, and the Friday evening “Rosko's Round Table”, he spends much of his time leaping round the country in true Rosko “sock-it-to-'em” style with the “Rosko Road Show”.

His entry into the DJ profession is no less typical, as Rosko puts it himself “I just told them I was the governor DJ.” Who were “them”? – the US Armed Forces in Los Angeles!

What made the son of a famous Hollywood father want to be a disc jockey?

“Well, I had always dug music, and by the time I was 21 I still didn't know what I wanted to be. I liked music, so I thought it would be a good job, and I got my way into it, and I've never looked back.”

Why did Rosko make the move to France and not stick with U.S. radio?

“I couldn't move fast enough out there. You have to do a couple of years in the backwoods, and a couple of years in a minor city. Finally if you are good enough you make it in the big city, whereas by going to France I was able to go straight into major market radio.”



Rosko has probably worked on more stations than most DJs, both here and on the continent. "I don't think there is a station in Belgium, France or Monte Carlo that I haven't worked on. Then from France I went to Radio Caroline, then back to France, and then on to Radio 1."

Rosko's many and varied experiences as a DJ are at present being compiled into a book he is writing. "It's going to be mainly on how to be a DJ", he explained, "but it will also contain interesting anecdotes of my experiences".

Following the demise of the pirates, where he served alongside such stalwarts as Tony Blackburn, DLT and Robbie Dale, Rosko returned to France, to the French service of Radio Luxembourg – where he did a half-English, half French show from 9.0 pm to 3.0 am each and every Saturday night. At this time he was also taping his regular Saturday morning Radio 1 show, and along with Mr Blackburn is probably the longest serving regular member of the Radio 1

team.

How did the now very popular "Rosko's Road Show" start?

"It just seemed the logical thing to do to pick up some extra money, and as long as a DJ had to make personal appearances, I figured it would be a good idea to guarantee that he'd have the best equipment available, know his own records, and get a much better scene together."

This "best equipment possible", now largely supplied by the Orange organisation, runs at an efficiency power of almost 2,000 watts – quite fantastic when you realise that the average disco in this country is well under 400 watts.

Of great interest to readers of "Dee Jay and Radio Monthly" must be the news that Rosko is planning to open a disc jockey school, possibly in the Portobello Road area of London. What prompted this latest development?

"Once again a natural progression. Commercial Radio will eventually be here. Most of the DJs in the country want to improve

themselves – but really they have no way to do so, nobody to teach them. The only thing they can do now is imitate what they hear on the radio, which is not always possible. Contrary to what everybody thinks – imitation Roskos are totally false people who should be urged to follow their natural style."

How will the school operate?

"Initially they will do some homework from a special correspondence book, prior to coming to the school then we'll put them through over 100 hours of practical work crammed into two weeks. Those who are very good will get a diploma saying that they are proficient."

And the cost? "The course itself would be about £180. That's for the two weeks course, plus audition tape, and we will offer the additional facility of sending the best tapes to other stations outside the UK.

How well equipped will these new studios be?

"Very similar to the BBC studios. I have my own engineer, he's found a way

of converting the Garrard 401 turntable to practically instant start, so they could be used. We are making our own cartridge machines as well, which we will also put on the market."

With all this preparation for commercial radio, what are Rosko's thoughts on the forthcoming UK radio scene?

"Pretty negative at the moment. Commercial radio says one thing, but the way they've got it set up means another. To me commercial radio is where you have people in opposition with each other who are taking a gamble to see who can capture the audience. The only way they can do this is if they have the freedom to do it. If they are going to be subject to union problems, the numbers of personnel they can employ, the number of records they can play, how they are going to situate their commercials, then it's going to be very difficult. What they must realise is that commercial radio is not just a blue-printed BBC with a couple of commercials thrown in for good measure."

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Johnnie Walker, Dave Cash, Emperor Rosko,
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“Certainly in the early days Radio One couldn’t compare with, say, Radio London...”

In the first of a series of interviews with the heads of radio stations DOUGLAS MUGGERIDGE, Controller of Radios 1 and 2 looks back at 5 years of Radio One

This month Radio 1 began its sixth year of operation, faced in the none too distant future by the competition of local commercial radio stations. This month also sees the 50th Anniversary of the BBC, and this seemed an ideal opportunity for the first of a series of interviews with the men at the top on the radio scene. Here, in the first of a two part feature, “Dee Jay and Radio Monthly” talks to Douglas Muggerridge, Controller of Radios 1 and 2.

Just for the record here are the basic facts on the career of Douglas Muggerridge:

Born Harrogate, Yorkshire – 2 December, 1928.

Educated – Shrewsbury and the London School of Economics.

Joined the Liverpool Daily Post in 1953 as a graduate trainee, and then worked as reporter, sub-editor, leader and feature writer.

Joined the BBC in 1956. Has since then held the posts of Talks Producer; Senior Producer; Chief Publicity Officer (Overseas); Chief Assistant (Publicity); Chief Publicity Officer (TV); Head of Overseas Talks and Features; and now Controller of Radios 1 and 2, a post he has held since 1969.

What is interesting is the way he learnt of the vacancy for the position he now holds.

“I learnt that this job was open, believe it or not, in a shop in Hong Kong. I was on a trip round Asia in my capacity as Head of Overseas talks, and I had gone into this shop to buy a map of



Hong Kong. It was a very splendid bookshop, with all sorts of magazines and books of every kind, and in the corner I saw some English newspapers, including a copy of the Daily Telegraph of something like a week earlier. I picked it up, and there on the front page was "Big Changes At The BBC" – the announcement of among other things Robin Scott becoming Controller of BBC 2, and the appointment of Ian Trethowan as Managing Director of Radio, and so on, with lots of other appointments listed – and that was the first I heard that this job was open. I must admit, however, that at that stage, many thousands of miles away from this country, it hadn't occurred to me in any way to apply for the job. In fact, it was about two or three weeks after I got home that somebody rang me to ask if I would like to be considered for the position."

And so in 1969 Douglas Muggerridge took up the post of Controller of Radios 1 and 2. What were his thoughts at the end of Five Years of Radio 1?

"I think a great deal of satisfaction really, not complacency I would hope, but satisfaction about what's been achieved. Obviously, there are still things we wish to do, but I think we have really managed to achieve a great deal in this time. The first point, of course, is that when the service started, and even when I joined it 3½ years ago, it was only an independant service for something like 6½ hours per day. Now it is independant for 14 hours a day during weekdays, and I think that's something of an achievement.

"Of course, you must remember that when Radio 1 was set up, it had very limited resources. For instance only one hours' extra needle-time was granted to the BBC in order to set up this new music station. Other networks were raided to make sure we had a reasonable proportion of needle-time, but even today you must realise that Radio 1 is the only pop service in the world which operates with something like 50 per cent live music, and this has always been a great problem. Mind you I think that over the years we have managed to

"one must admit that the BBC were probably rather late onto the pop scene"

improve the live content of Radio 1, to the point where quite frankly I often find it very difficult to tell whether I am listening to the actual records or a studio production. I think that this is a great job done on the part of the producers, who have improved the quality so immeasurably."

Did Douglas feel that this was one of the early problems on Radio 1, where instead of using the actual group live in the studios, the tape content at first largely consisted of "cover" versions, such as the NDO playing Small Faces numbers?

"Yes, this is absolutely right, this was I think one of our biggest mistakes in the beginning. Today if we haven't enough records, we get the actual group in to record for us. It was a misconception in the early days, it was to some extent forced upon us, but certainly something we wouldn't do today.

"I think Radio 1 came in for such heavy knocking at

first for two basic reasons. One was as I have just said, that we didn't have enough records. The public had had a taste of non-stop pop record radio, and then all of a sudden came this new service, with only 50 per cent records, and inevitably comparisons were made, and certainly in the early days Radio 1 couldn't compare with say, Radio London, which was, in it's way, a very good commercial station. The second, and more important reason, was that the pirates had been closed down by the establishment, and then in their place was Radio 1, put there by the same establishment, and, of course, a lot of people resented this. The establishment had taken away the stations which they enjoyed and instead they were told to listen to this new station.

"At the same time one must admit that the BBC was probably rather late onto the pop scene. The old

Light Programme did have a certain amount of pop content, but until Radio 1 began we never had anything like a pop service as such, so I think, therefore, that people were rather distrustful of the BBC. I hope that over the past five years we have shown them that we not only want to do it, but can do it remarkably well, and with all the problems we have in terms of needle-time restrictions, night time reception and so on, it is a fact that Radio 1 is probably one of the best pop networks in the world. I've heard a lot of them, and Radio 1 is really remarkably good.

"To begin with you must also remember that Radio 1 is unique in the sense that it is also a pure pop service which is produced by a public service organisation, that pays no heed to the advertiser or any other financial worries for that matter, except, of course, the amount of money you have to spend on actual programmes. Obviously you very rarely have as much money as you would like, but you don't have those commercial pressures which most other stations have. I think, therefore, that Radio 1 is given a degree of freedom which you don't find elsewhere, and this is one thing now that young people do appreciate. The John Peel's of this world have been given the freedom of radio, that frankly I don't think they would have found on any other network. Again it is the flare of the producer that is allowed to come through because in the last resort they are not concerned with commercial pressures, indeed at the very last resort they are not concerned with ratings really – they are obviously interested in getting the biggest audience they possibly can, but really their aim is to satisfy the listener to produce the best programme they can."

ben cree

Next month Douglas Muggerridge looks ahead at future developments for Radios 1 and 2, the advent of commercial radio, and gives some advice to would-be radio disc jockeys.



"The John Peel's of this world – more freedom than on any other network . . ."

'YOU TELL US'

Since the publication of the first issue of "Dee Jay and Radio Monthly" we have been simply inundated with letters of congratulations and suggestions. In fact, our local postman has been complaining bitterly . . . so here we reprint a random selection of some of your comments:

"Having bought the first issue of 'Dee Jay and Radio Monthly' I must, I feel, write to congratulate you on producing an excellent magazine, which I thoroughly enjoyed reading."

*Alan Jasper,
Ware, Herts*

"I was greatly impressed—it has a lot of potential."

*John Richards,
Surbiton (DJ)*

"I am really looking forward to the November issue of 'Dee Jay and Radio Monthly' and consider it the best value at 20p that anyone could wish for—well worth every penny. How about a colour photo of Johnnie Walker in one of your future issues?"

*Mrs O. Shafto,
Stanmore*

(Editor: Have a look at page 19, Mrs Shafto. OK!)

"I've just read your new publication 'Dee Jay and Radio Monthly' and I write to say congratulations. I think the magazine has interesting information and articles, it has good layout and pix but, above all else, it is an original idea that fills a very big gap left by the normal music papers."

*B. G. Stephens,
Streatham, SW16*

"I've never read a more interesting magazine, particularly your article on Paul Burnett."

*Bob Price,
Seaham, Co Durham*

"Just a quick line to congratulate you on a superb mag."

*Paul Searby,
Cottingham, Yorks*

"Long live 'Dee Jay and Radio Monthly'."

*Phillip Westmorland,
Potton, Sandy, Beds*

"Thank you for a truly superb magazine—I look forward excitedly to Issue No. 2. One suggestion, how about giving a diagram of a Radio DJ's unit, with detailed notes on how each part works?"

*Richard Rubin,
Sutton Coldfield*

(Editor: Good idea, Richard, and one we will incorporate in the none-too-distant future.)

"I feel after reading the first issue of 'Dee Jay and Radio Monthly' that I must write and congratulate you on a first class magazine."

G. W. Heath,

Free Radio Action Movement, Ashton-under-Lyne

"Congratulations on your new magazine 'Dee Jay and Radio Monthly'. There has been a need for this sort of magazine even since the pirates started."

*Michael Roberts,
Chelmsford*

"I am writing to congratulate you on an excellent new magazine which I am sure will do well because it is unique. Apart from the quality of the pages, printing, photos, etc, the articles are first class."

*Robert Owen,
Hertford*

"I was amazed at the wealth of information one could gain on the radio scene. The only area not covered to my mind is the hospital radio scene. Any chance?"

*Steve Driver,
Northampton*

Editor: Most certainly, Steve. We shall be starting a regular Hospital Radio Page in the New Year, and would be delighted to hear from any such stations, with programme details, special events, pictures, etc.)

"I have enjoyed reading the contents very much indeed. My favourite dee-jay is John Dunn of Radio 2, so I am hoping that you will be able to feature him in a future issue. I wish you every success with this splendid new magazine."

*Mrs Doreen Barnes,
Windsor*

"I wish to say how pleased I was with your magazine. It is very well compiled and makes very interesting reading.

I would like to suggest a column where people such as myself who are just starting as DJs can write for advice and information. For example where to set up my gear, what to say and what order to play records in, etc."

*Edward Hales,
Ipswich*

(Editor: Included with Edward's letter was a plan of the Youth Club where he now acts as resident DJ, on which our experts noted the best position for the equipment, bearing in mind such items as fire exits, dancers, length of leads, etc. The main thing to remember is to get your speakers well in front of your unit to lessen the chance of microphone feedback. With regards to the job of being a disc jockey, two things to remember are KEEP THE CHAT TO A MINIMUM AND PLAY WHAT YOUR AUDIENCE WANTS TO HEAR, NOT WHAT YOU WANT TO PLAY.

If you would like us to include a problems column please write and let us know. The address for this, or any letters is:

"Dee Jay and Radio Monthly",
BC Enterprises, Willmott House,
43 Queen Street, Hitchin, Herts

I can see it all now—more problems with the postman.

Discotheques—a major force in fashioning musical trends

... Journalist Mike Cook asks “Are the discos taking over from radio in breaking new sounds?”

Discotheques, the sound-filled stomping grounds of millions of music mad youngsters, are now a major force in fashioning musical trends.

Naturally, many high-riding disco sounds have become popular through radio exposure, but there are an ever increasing number of surprise chartbusters breaking in the clubs. Recent examples include the Stylistics' satin-smooth soul goodie “Betcha By Golly, Wow!”, Judge Dread's “Big Six”, and Little Eva's cobweb special, “The Locomotion”.

Not only have the discos given the kiss of life to the dying single, spin-off industries, like lighting and electronic equipment, catering for the ambitious DJs hoping to jump on the bandwagon and providing the latest, more sophisticated machinery for established jocks, are also booming.

Everybody, it seems, is now eager to grab a slice of the disco cake, not least the record companies. Which is not surprising, since they provide the main ingredient, the music.

Which is much more complicated than many people realise. The fact is, that a record that goes down a bomb in one area flops in another.

For instance, kids who had been fed a diet of bubblegum and rock in the Manchester discos, were suddenly turned on to soul music when a few enterprising jocks began spinning their own deleted copies of discs such as the

Tams' “Hey Girl Don't Bother Me”.

An EMI spokeswoman takes up the story: “One of our salesmen reported that people were paying 75p for imported copies of the record, so we dug it out of the vaults and re-released it.”

The rest is history. Radio

but the simple fact is that soul really starts just north of Birmingham.

London is an ethnic monster, each race enjoying their own kind of music. Rock thrives, but to my mind the reggae revolution has been the most exciting thing to happen in the



The Stylistics – “Betcha By Golly, Disco!”

jocks picked it up and it stormed its way to the top of the charts.

As the soul snowball really began rolling, more Northern clubs – like those in Leeds and Blackpool – began spinning similar discs, some of which picked up very good sales, often in only one town.

This year, clubs in the Midlands have been keeping the customers happy by playing the same kind of music. Quite a few clubs in London, some, admittedly, which had thrived on soul and R&B for some time, jumped onto the bandwagon,

metropolis. Many small West Indian companies have been churning out this kind of music for many years. At first, badly produced West Indian-made discs kept the reggae addicts happy.

During the past couple of years or so as their recording techniques improved, white kids latched on to reggae. It began with the skinheads who, paradoxically, ‘adopted’ the coloured music. Since then, the music has gained ‘respectability’ and is widely accepted all over the country.

Although radio DJs now

spin a liberal sprinkling of reggae, the really big hits still catch fire in the clubs.

These disco flyers which have crashed the charts, especially this year, have been like a breath of fresh air. Two years ago the charts were rather stagnant, cluttered up with a lot of trash. The record industry, it seemed, had lost its way. Pop music faced a crisis.

I believe the disco jocks were the guiding light behind the renewed buoyancy of popular music. After all, club DJs, unlike their more illustrious colleagues on the air, many of them fettered by what they can and can't play, have absolute freedom to spin any disc they fancy. And if it pleases the kids, so much the better.

Disco jocks can also afford to experiment by slotting in discs by virtually unknown artists, golden oldies from their own collection, as well as spinning established chart sounds. Equally important, they are in constant contact with their public, able to sound out what kind of records they want to hear.

And they wield considerable power with the record companies. If they get a rave reaction after spinning a deleted disc, they can suggest, urge even, that the company should re-issue the record. This happened recently with Jr. Walker's, “Walk In The Night”. The company's handout simply said it was being re-released ‘by popular demand’. It was virtually an overnight smash. The

“popular demand”, of course, came from the clubs.

Now, almost without exception, all the record companies employ disco ‘spies’ keeping a shrewd eye out for records that are turning on the kids. The spies are usually the DJs.

If a record is ‘happening’ in the clubs, the record company promotion men get to work selling it to a wider audience. On the radio.

Most of the companies agree that what is happening in Manchester today, eventually hits the rest of the country. And the companies feed the disco jocks with advance copies of new releases. Some like Polydor, have as many as 800 club DJs on their mailing list.

As a Polydor spokesman said; “The discos are now a

very important part of our promotional activities. We have 800 club DJs on our list and quite a few of our chart discs have broken in the discos.

“The clubs certainly give a chance to records that don’t get radio plays, but almost as important as the “breakers” is the fact that some records, especially on the Mojo label, although they might not make the charts, sell slowly but consistently over a much longer period than our “instant” hits.

He added: “We realise the discos are going from strength to strength and with our mailing list we can guarantee an audience of well over a million.”

That is quite staggering, I find. So it’s little wonder that the majority of record

companies have already jumped on the disco bandwagon. WEA’s Atlantic label has released – or re-released some fabulous soul material this year along with a number of long-established disco classics. The major reggae labels – Trojan and Island – are picking up very healthy sales via the clubs.

A random ring-round of the companies and their disco policy produced the following:

An EMI spokesman said: “We don’t lean over backwards to release disco material, but if one of the big discos, especially in the Manchester area, write to us and say they have been playing a certain record and getting rave reaction, we look into it. Naturally, our

Motown and Invictus labels do cater for the discos, but they are released purely because we think they have hit potential.”

Richard Evans, Decca’s man with his ear to the disco scene, considers the clubs of great importance. His company has had considerable success launching chart hits via the disc spinners.

Two fairly recent discs that took off solely through disco plays were Little Eva’s “Locomotion” and Lieutenant Pigeon’s “Mouldy Old Dough”. Evans, too, takes requests from DJs for the re-release of certain discs very seriously. “We’ve got to, more and more records are taking off in the clubs now. In fact, they are becoming a serious rival to radio. I have many club DJ contacts, and they are the people who know what the kids want. And we are only too happy to oblige if we can.”

Front-runner on the disco scene, in my opinion, is Phonogram. Under the guiding light of Nigel Grainge this company have hit the charts with records that would have died a death without disco spins.

It was the club DJs that put “Betcha By Golly Wow!” and Bobby Hebb’s “Love Love Love” into the national charts.

These two, plus numerous others from this with-it stable, have notched up considerable sales success through disco spins.

Deservedly, too, because Phonogram went out on a limb, took a chance on ‘soul’ and R&B discs from virtually unknown artists, and succeeded.

At the time of writing, Phonogram have just released Chuck Berry’s “My Ding A Ling” instantly banned by the BBC and Radio Luxembourg.

So here’s one disc that will stand or fall in the discos. No radio plays . . . but this disc will get into the best-selling charts through the efforts to the club DJs and their spirited customers.

A kind of test case to prove my theory – or, sadly, shatter it.

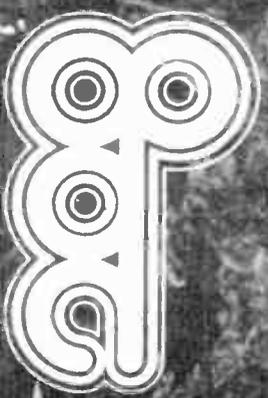
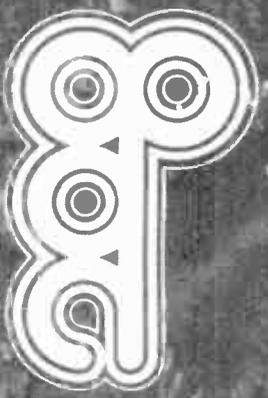
I think I shall be vindicated.



Chuck Berry – “My Ding A Ling” stands or falls in the discos

mike cook

THE GREATEST TEAM IN RADIO



Oil slides, Strobes and Sound-Light units . . .

Karl Dallas this month looks at the growing world of the disco 'light show'

Lots of mobile disc jockeys would claim to be in show business, but while they take good care of the business, sometimes they tend to let the "show" part of their chosen vocation take care of itself.

After all, when you have great artists like Jimmy Cliff and Otis Redding handling the music for you, they argue, who needs to do more than grunt a few "right on" and "have mercy" interjections into the mike?

But if all you are offering is recorded sounds, with little or nothing more, there is really no reason why the customers shouldn't stay home and play the music they like on their own hi-fi, is there? People like to go out, of course, if only to meet members of the opposite sex, so it's only fair to give them some sort of a show as well.

Hence the growing popularity of the light show.

Light shows have a very strange and mixed ancestry, all mixed up with drugs and the fine arts. Originally, they were a type of far-out art called "mixed media", in which a number of American artists tried to break out of the picture frames that had been put round their lives.

At an art gallery in New York a guy called James Rosenquist had spectators walking across a multi-coloured ramp above flashing lights shining through torn Fab soap labels and painted Perspex. An art critic at the time described the experience as rather like seeing a funfair

from the top of the Big Wheel.

Rosenquist said he'd got the idea from the constant barrage of sound and sights from American advertising. "It's like being hit with a hammer," he said. "You become numb. But the effect can be to move you into another reality."

It was on the West Coast that the word "psychedelic" started being applied to this sort of visual experience, especially when accompanied by loud rock music. LSD was still legal in those days and the idea was that all the flashing lights coupled with the sounds so loud that you felt them through your body rather than heard them created something like the feeling on a psychedelic "trip". Typically, the technique was used to most effect during the "Trips Festival" organised at that time in San Francisco.

Meanwhile, things were happening on this side of the Atlantic. An artist called Mark Boyle began to work with progressive groups like Pink Floyd and the Soft Machine. He produced some startlingly beautiful effects, some of which were so effective that they were filmed and projected again much later, when I saw the Soft Machine played at the Institute of Contemporary Art in London.

They were not the least remarkable in view of the primitive techniques involved.

The whole basis of the light show is the fact that oil and water do not mix.

Originally, what they did was to put some water-based inks with some oil-based colours and put the resulting mess in between two glass slides of the right size to be put into a slide projector.

As the heat of the projector lamp caused the two liquids to warm up, they started to swirl about, and the resulting changing patterns could be projected on to the wall behind the musicians, or even upon the audience. Sometimes, too, old movie films used to be

called a liquid wheel projector. This still operates on the oil-and-water inks principle, but the whole thing has been put together for you and you just slip it into the projector and off you go.

Of course, it's a bit more expensive than a couple of bits of glass and some bottles of ink, but then it's a sight less messy. The average cost, per wheel – sometimes called a cassette – runs to between £8 and £10, and remember that you can't just get by with one



Discosound DJ30L psychedelic sound-to-light converter will handle up to 1000 watts per channel and has individual controls for bass, mid and treble. The unit also has over-ride switches so that any of the channels can be left on permanently, if required, £37.50.

projected on the walls, like a sort of moving wallpaper. I once saw the whole of a Frankenstein movie that way, and, long before he became internationally famous enough to be banned by the British film censor, one of Andy Warhol's first flicks.

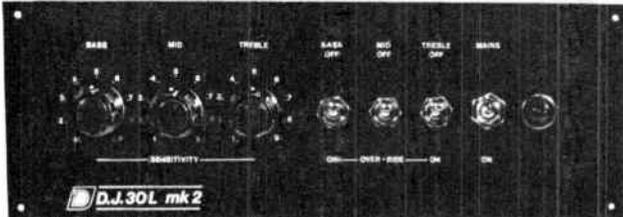
These days, the technology has become far more smooth, though sometimes I wonder if the ease with which you can get a light show together hasn't taken some of the soul out of it. These days, basically, all you have to do is to buy what is

or two.

Nor should you expect to get away with just one projector. The nicest effects come from combining the light from two or even three, especially if each one is projecting a different effect. One could have a liquid wheel, for instance, another the sort of moire patterns you sometimes see when one piece of cloth is seen through another (look at any girl in a see-thru blouse if you don't get what I mean) and a third could have what is known as a Liquidaire tank,

in which air is blown pumped into the coloured liquids rhythmically.

Naturally, such a thing is even more complicated than your simple cassette, and in fact it costs about four times as much. You can get a projector with Liquidaire attached for about £110, compared with about £25 for a simple projector.



Discosound DJ40L is similar in function, except that it has built-in microphone so that it does not have to be connected to the amplifier, reacting to the sound from the speakers, £49.50.

Then there's the strobe, the rapidly flashing light originally devised for photographers, which gives the impression of watching a slow motion film as it flickers. The speed of the flash is usually variable – I know of one that will flash between one and 30 times per minute, and another which flashes so fast, up to eight times a second, you can hardly see it.

It's important, with a strobe, for the light to fill the available space. Most of them are rated as so many joules, and for a rough guide you can calculate one joule per ten feet square (100 square feet). A four joules strobe suitable for most medium-size venues will cost you about £25, while a much flashier version, can cost you up to £45.

You'll need to be able to control the flash of the

strobe from where you sit so make sure it has remote control facility. And remember, also, that the constant flashing can make some people feel a little unwell, so don't overdo it. Like most powerful effects, it is more effective if it is used in moderation.

The whole aim, in most discos, is to reproduce

visually the beat of the music, and it is possible to do this with a lighting system fed directly out of your sound system. This is usually done with a three-channel sound-to-light unit, in which different coloured lights flash with varying intensity to the bass, treble or middle notes played on the speakers. It works particularly well if you have deep, red lights for the bass notes, orange for the middle notes, and very light yellow, for the high tones.

Get a unit that can handle a wattage per channel far greater than you are currently putting out, to allow room for development and to prevent anything blowing if there are any unexpected loud notes on any of your discs. You can get them to take 400 watts per channel (making a total

of 1200 watts) but I'd recommend having not less than 1000 watts per channel.

Incidentally, if you don't feel like spending too much on lighting at first, or if you have a rather special event for which you need something extra, you might like to know that you can hire it from Effectlights of 46 Goode Street, London. Prices range from 75p for a simple three-light projector, constantly changing from red to blue to green, to £2 for a sound-to-light converter. It's cheaper by the week, of course, and rentals for longer periods are negotiable, they tell me.

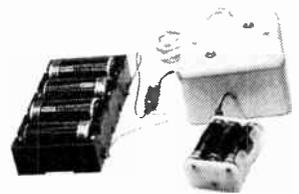
They also have a number of items of their own exclusive manufacture, including a 12 volt 100 watt projector with a 1000-hour-life bulb and a magnetic fastening for the cassettes which cuts change-over time, for sale at £56.25, or £2 per day rental.

karl dallas



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

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For UK fans, radio is beginning a revival. A revival in the sense that, at some point over the next year to eighteen months, the BBC's monopoly (or near monopoly) will be broken by the introduction of IBA-type commercial radio.

Which means that the radio industry immediately becomes more healthy.

Radio One does a good job by day, as Radio Luxembourg does by night. But we deserve something more – the chance to pick and choose our favourite music station.

Perhaps this situation makes you think of Holland, almost the centre of good European radio (pop-wise, anyway) since the demise of our own offshore pirates.

They have Veronica and Nordsee . . . and, as you'll know if you've been following your papers recently, it doesn't all end there. So, for the Dutch, everything in the garden is lovely. Or is it?

The Dutch Government have been threatening action against the pop pirates for at least the last three years. Political parties have promised it . . . but none

What lies ahead for Dutch Radio?

have had the guts to actually DO anything. But the situation looks ripe for change. Dee jay and Radio Monthly's Dutch correspondent Alan Clark writes: "The current radio scene in Holland is embarrassing the Government, who, ideally, would like to put an end to all offshore stations. But, in the past, they have had to be wary – for Radio Veronica was drawing a much larger slice of the radio audiences than the home-based Hilversum station. "Now, however, everything is confused. Hilversum, Nordsee and Veronica are all claiming the largest audiences, but the truth is that popularity seems to be divided fairly evenly between them, the Dutch service of Nordsee having caught up with Veronica because, purely and simply, they put out a stronger signal – it's nothing to do with programme quality.

Most of the problems began with the RNI who were putting out too strong a signal for the Dutch Government to ignore them. Now complaints are rolling in from other European countries and the station's days – unless it intends to go it alone as Caroline did in 1967 – are numbered. Nordsee probably and unfortunately won't see another Autumn.

What, then, of Veronica? The 1971 bombing of Nordsee's Mebo 11 did considerable harm to Veronica's image, but it is still no doubt fact that the station has many followers. It may have lost some listeners but the Dutch people are loyal to the station, in the sense that they would be reluctant to lose it to Government pressure. If the Dutch put through this Marine Offences Bill (which they almost certainly will do) and it becomes law (which it certainly may do) then

Veronica will close down – and move onto land.

But it will be a very different Veronica. Not an all-day station, but instead one which will broadcast say three of four hours a day over one of the national existing networks".

This is Alan Clark's view of the way things will go in Holland, and all the pointers suggest he is correct. Veronica is safe in as much as it will probably continue in one form or another. But Nordsee is not regarded as a "Dutch station": by its own oft-repeated definition it is "international", which means it really belongs to no-one and, when it comes to the crunch, who will support it? In the difficult times that lie ahead, the station will need much, much more than the 300 or so English listeners' cards received every week.

If it is to survive, it will have to expand its thinking to become one of two things – either truly international, or truly Dutch. There's no doubt about it, the problem is a sticky one and, over the next twelve months, the waters of the North Sea will be pretty lonely for RNI.

sounds on stage

THE FOUR TOPS/ THELMA HOUSTON

The Four Tops set the Odeon Hammersmith alight this month – metaphorically speaking, of course. They returned for another triumphant tour, and played to a house so full that in some places people were three deep in the aisles. Some of the cognoscenti were worried that having left Tamla Motown for ABC Dunhill, the Tops might have abandoned their Tamla hits. But they needn't have worried – all those disco favourites, and the old magic, were still there.

The Four Tops rocked their way through "I'll be there", "Baby I need your loving", "I'll turn to stone", "Simple game" and many other turntable classics in inimitable style – despite the fact that leader Levi Stubbs had an injured foot, and was supported by crutches for a large part of the performance. His courage and endurance were magnificent – although

obviously in considerable pain his vocals were as powerful as ever, and he even managed to keep up with some of the routines for which the Tops are famous.

At the end, after they'd brought the house down with one of the best versions of "MacArthur Park" I've ever heard, and followed it up with "Can't help myself" and "Same old song", they took three well-deserved encores which weren't just called for, they were demanded. "Walk away Renee", "Bernadette" and "Shake me, wake me" completed one of the best shows I've seen for a long time, and proved beyond all doubt that the Four Tops are one of the few groups in the business that really know what entertainment means. With "I'll turn to stone" re-released as part of the current oldies boom, and the Motown Chartbusters albums

selling in their thousands (volume seven out this month) as well as the promise of great things from their new Probe/ABC Dunhill contract, the Tops must be the DJ's dream group of all time.

Earlier in the evening, Thelma Houston had had the unenviable task of preceding the Four Tops. It's strange but here we have a contractual situation the exact opposite of the Tops – Thelma has just left Dunhill to join Motown's new West Coast label, aptly called MoWest. She's not a young lady we've seen or heard much of in this country – her only major release being the beautifully performed and produced "Sunshower" album. But here she turned in a very creditable performance with a variety of songs including her latest single "No-one's going to be a fool forever", and a really nice Otis Redding number.

rosemary horide

Thelma's an incredibly bouncy, happy lady who can turn out anything from Shirley Bassey type numbers to real funky rock songs. In a club environment she's great – the sort of performer who'd go down really well at the Talk of the Town, and yet whose records are welcome on any DJ's programme, or in any discotheque. In the huge Hammersmith Odeon she still managed to get across to the audience and establish a rapport, even though the sound was not all it could have been at times. And with an audience to whom she was almost unknown, and who'd only come to see the Tops anyway, it says a lot for her that even after an encore they still wanted more.

Altogether a great show with some memorable and highly playable songs which was above all entertaining – a rare but still highly prized commodity.



dee jay's editor ben cree talks to 208's kid jensen

"I don't really see very much coming from commercial radio in Great Britain"

Canadian born Kid Jensen's nightly programme "Jensen's Dimensions" is certainly one of the most popular features on Radio Luxembourg, and is unique in the sense that Kid chooses the record content of the show himself, often only a short while before going on the air. He was recently voted fourth in the *Melody Maker* disc jockey poll, the highest placing achieved by a 208 DJ in recent years. But let's go back to the beginning in Canada . . .

"I was born in a place called Victoria in 1950. My father was a jazz musician who worked a lot in television and radio. This was my first introduction to radio, because I used to go to the studios with him all the time. We moved around a lot and heard a lot of radio. I was always fascinated by radio, especially the music aspect of it. I learnt to play piano and trumpet, and when I was 14 I started off doing odd jobs at one of the local radio stations, operating a board controlling the sound, that sort of thing. I remember the first thing I ever spoke on the air was a commercial for a car company.

"At 16 I got my first programme which at that time was a Top 40 show on a local am station. So I quit

school for radio, which surprised even me, because I didn't think that I'd take that much interest in it. Till then I was also in a group, and I decided that radio was a good medium for a frustrated musician – to listen to music, to present music – because that was my basic interest, music.

"After six months I moved to a middle of the road station, I was doing classical programmes on an fm station, I was doing morning shows, I was doing all sorts of things actually, being the youngest in the area I was always doing the odd jobs.



"Then as I worked around I started playing contemporary sounds or as they were known then 'underground music' – in 1967 music that came out of San Francisco – Grateful Dead, Jefferson Airplane, etc. And I was working on an fm station outside of Vancouver."

How did you come to make the move over to Luxembourg? I believe that originally you were telephoned and offered the job, is that correct?

"Actually I was sent a telegram. Initially when I joined the station I wrote a letter with an audition tape, because a buddy of mine

from Caroline South, Steve Young, came to work at the station where I was working. I'd never even thought of radio in Britain. About the same time he came it co-incided with a 'Danger Man' series on TV, and I found out later that it was set on Radio City. So I asked Steve about radio in England, and he said that the pirates were dead, which was why he had come to Canada, but why not try Luxembourg. So I did and about a week later I had a telegram saying that if I could be over within 96 hours the job was mine. So I packed up my job, said goodbye to everyone, and got over here quickly with no hesitation. That was 1968, and I've been here pretty well permanently ever since, except for a two and a half month period when I went back to Canada to do radio and TV in the Yukon."

What was the reason for that? Did you actually leave the station?

"Yes I did. I was not asked to leave. I left because I was dissatisfied with the programmes as such. Well, the real reason was that I didn't want to play what somebody else told me to play, I wanted to play my own thing. I thought that I could best put across my own personality by playing

the music I enjoy playing, that I felt a part of, that I could relate to. Up until then I'd been doing some pop shows, and then on two nights a week I would do a three hour dimension programme, called the 'Underground Incident' or something. So I'd go and start at ten o'clock at night and be happily doing pop shows, and then all of a sudden – WHAM! When you're playing the Jefferson Airplane it's a whole different scene you see, and I felt the audience was thinking well who's he trying to kid – who is he really – he's not being very honest. Which is true. I mean I can adapt myself easily, I could do a country and western show, I could do Scottish folk music, I feel I could do that quite adequately on the radio – but I think people can tell whether you are being honest and sincere or not. And I felt that I could do it better playing the music I am now. There's more scope, more things to talk about."

What were you doing actually in the Yukon?

"Radio and TV. It was a fairly middle of the road station in the town of White Horse. It was very cold in the Yukon – 45°F below zero when I was up there, and you had to dress really warm, and I was glad to be back in Luxembourg after that experience. The station would play country music for a few hours, then middle of the road 'easy listening' music, then they'd get into rock and pop and I'd do that. Also there was a TV station I used to do late night news and commercials for them."

And so you came back to Luxembourg. Why?

"Well they sent me another telegram saying that if I came back they would be happy to let me have my own show seven days a week instead of just two, and they needed somebody to do the show, and would I come back. And I said yeah right away, because I didn't hate Luxembourg – the reason I left was because I wanted to do my own show regularly."

Was that the occasion they had the telecast thing?

"In Leicester Square – oh yeah, that was great – I couldn't believe that."

How do you find life in Luxembourg?

"Life here can be a bit strange for the first six months or so. It takes a while to get used to, getting used to the people – they are friendly after they know you. The food here is great of course. The one thing about Lux is that I feel wasted. I'm 22 now, I work two hours out of a 24-hour day – so that leaves me with pretty well 22 hours to do nothing. Living in a big city has advantages for that – there's always some sort of incentive. I don't feel the incentive to do things, you see. I'm just wasting my time – it's my own fault I suppose, a more ambitious person would be reading, or writing a book or something like that."

"I feel that there is so much in the music industry in London, and not being all that far away, and also being part of the one commercial station that England has – having all this time with nothing to do I'd rather have more part of the music scene. Not particularly business, but just associate myself more and be involved with the workings of the music."

You mentioned commercial

stations just now. Any thoughts on the forthcoming UK commercial radio scene?

"I worked on a few stations that were pretty hick, and a few that were very good before coming to Luxembourg – but I don't see very much coming from commercial radio in Great Britain. It's not that I'm afraid of it at all, because I would dearly love to have some competition. On Luxembourg at the moment it's so easy to get stagnant. I mean you're on the air between 1 and 3 in the morning, there's nobody competing with you, and you wonder if everyone's listening to you because there is nothing else on the radio. I would love competition – like Radio Geronimo, Radio Monte Carlo and Radio North Sea. The first two when they were going tried to put out contemporary music – they didn't get ratings for them, but they thought they could. They used to come on the radio and make fun of the things I used to do. It was great, really, because I thought these bastards are trying to take away all my listeners, and I'm not going to let them do it. I know it sounds corny but it makes

you give more – you really try harder.

"Remember that in Canada or the USA a programme director will take all the DJs into a room and look at the ratings and if you don't have top rating and you're doing the 6 to 9 show – they want to know why, and you leave the station if you're not doing it right. I love that."

"As far as commercial radio goes in Great Britain I can see it going two ways. I don't think they will try to copy the Americans, and it won't be like the pirate stations with the needle-time restrictions. I can see it being very local and very middle of the road, then hopefully after about five years or so stations will begin to specialise like they do in the States, they can play middle of the road music or country and western, or they can be a news station or have chat shows, etc."

"As long as it doesn't turn out like the many second rate American stations. It's not so much presentation as knowing your market. You could bring the top New York Radio Station to London, but it would die the death surely,



kid—seen here in the 208 studio

because they are not ready for it. Similarly in America a lot of English radio would sound very hick. There's nothing wrong with that as long as it is successful, as long as people enjoy it, which is, after all, the prime reason for being there. No, honestly, I don't really see a lot happening at all. I would love to be proved wrong, but by what people tell me about this needle-time it's just ridiculous."

Kid, what about artists. Who are your personal favourites at the moment?

"At this time I listen a lot to a guy called Bobby Whitlock from America, he has a new album out in England on CBS. He used to be with Derek and the Dominoes, and used to play with Delaney and Bonnie, as a young kid out of Tennessee and is very, very good. I like Dylan. My musical tastes are really very varied. That's one thing I

would like to get across to people, because so many people will not ask for me to do commercials or special presentations immediately you play the kind of music I play. You become stereotyped even by people within this company. Lux considers that if it's going to be Kid Jensen then it's going to be Deep Purple, Uriah Heep, Black Sabbath, Grand Funk Railroad that sort of thing. But there's also a lot of Joni Mitchell, a lot of Miles Davis, Weather Report and John McLaughlan, involved in the show too. Neil Young, Dylan and the rest of it – it's a very varied thing."

You are often linked in the DJ world with John Peel. How do you feel about that?

"Surprisingly enough our tastes in music are decidedly different. This is one of those areas where

people tend to stereo-type you. In England I really have to watch out for this . . . people do say 'Jensen, Peel – the same thing!' It's not at all. Just listen to the programmes and you will find this difference in our musical tastes. Our styles are different. You know, one day I would very much like to do a double show with John Peel. I think it would be very interesting and prove a lot of people wrong – who classify us and put us into the same sort of thing.

"I love listening to John, I think he has a very great sense of humour, very dry . . . in fact I like his sense of humour better than anything else. I don't myself like to work the way that he works, but then I think that everyone should do their own thing, otherwise it's pointless. For instance, lots of ballroom DJs in

England try to copy Rosko, or Blackburn, or somebody, and it's pathetic really. The same thing largely applies to US radio, every DJ has the same things to say. When I'm 30 I don't want to be saying the same thing as everyone else. I want people to listen to me not just because he's playing music, but because he's got something to say – not a genius, but he's got a personality, some sort of warmth. He's got his own individual style, and he's putting something across that nobody else is.

"I don't want to copy anybody. Underground DJs in England always have to be very sombre and talk like John Peel – by no means smile, that would be uncool! I've got no time at all for these people."

ben cree

kid selects his programme minutes before going 'on the air'



Next month's 208 interview with Bob Stewart

dj quotes:

"I have always rejected the thought that radio should be just background music. It performs a background function, of course, but it seems a waste of time and effort if you reckon to be broadcasting to people who are not listening!" . . . JOHN DUNN, RADIO 2.



"My big regret is that I don't have my own radio show in this country. It is somewhat ironical that you can go 12,000 miles across the world where they know you, but ten miles outside London, they have never heard of you!" . . . KEITH SKUES, BBC RADIO 2 ANNOUNCER.

"I'm not against easy-listening types of discs – but there are so few records in the chart that give you an 'up' – which is sad" . . . STUART HENRY, RADIO 1.



"Contrary to the view held by some people, usually DJs themselves, a DJ isn't *the* star. He isn't the show, however much he may enjoy listening to his golden tones reverberating in his stereo headphones. He is simply the link between the musicians and *one* listener multiplied six or six million times. His concern must be first and foremost to the listener and his sympathy for the music.

Musicians and listeners existed before DJs and they'll still be around when the last DJ has disintegrated to dust." . . . DAVID CARTER, BBC RADIO LONDON.

musing with moffat

I don't know whether it is true or not but I'm told that just prior to The Olympics the German band had to rehearse and record the national anthems of the competing countries. On to tape went the American's, the Russian's and so on. When they got to "God Save the Queen", they said "I suppose we may as well do this one as well though I doubt whether it'll get used!". I believe it was used once or twice though I wasn't watching at the time. Whenever I chanced to view The Munich Funfair it was only to see some poor unfortunate thrashing about at one end of a swimming pool as if in mortal combat with a shark whilst all the other competitors were sitting on dry land—or rather dry concrete—at the other. "So and so has created a new British record" shrieked David Coleman with obvious glee, completely failing to point out that "so and so" was 30 yards – I'm sorry, metres – behind

the winners. I mention The Olympics because it was that which drove me to drink. Not that I was exactly teetotal before but with nothing much else on "the box" I sallied forth to my local tavern. Alas I found little joy there either. So great was my need for peace and quiet that I sallied still further; ten whole restful days in the Highlands of Scotland. Of what joy to be able to sip a large scotch without the recorded company of Little Eva, The New Seekers or Doctor Hook and Medicine Show. The thrill of knowing that I had outwitted "Sylvia's Mother" and left her somewhere stranded in the Edgware Road; that if anyone "Knocked three times on the Ceiling" it wasn't "Dawn" but evening and a timely reminder that the bar was open. The nearest we got to pop music was when a wee Scots laddie of about three summers stood on a table and sang – of all things – "I Wouldn't

Leave My Little Wooden Hut For You"!

You will by now have gathered that there is in my London local one of those so-called improvements, one of the "added pleasures" for the present day drinker – A JUKE BOX. Why, oh why do we allow it? Why will 30 or so grown, intelligent men and women, none of whom can stand the noise, permit some spotted youth to make our lives a sheer misery for three minutes or so simply because he has five pence to throw away? I'm not a spoilsport, a killjoy. Live and Let Live is my policy but not to the extent of allowing someone to make conversation impossible. If I were to stand up in my pub and play a trumpet for three minutes I'd be out of the door in less time than it takes to say "a pint of bitter". Quiet background music can add to the enjoyment but if anyone puts "Beg, Steal or Borrow" on just once again, "come what may" I'll rip

the bloody thing off the wall and to hell with Vicky Leandros! And don't think I won't. Cost me £5 the last time; causing wilful damage to another person's property. Got a round of applause from my fellow tiplers and a round of drinks. Well, do you blame me? Not once, not twice did Tom Jones sing "It's Not Unusual". He sang it SEVENTEEN times, consecutively. As the magistrate pointed out "Mr Moffat, I agree it's not unusual for a person to react when subjected to that sort of noise for so long but it *is* to resort to your sort of measures!". Witty fellow he was. He'd been thinking that remark up all night. Anyway, if the landlord of "The Alliance" in West Hampstead reads this "MR O'REILLY. TAKE NOTE. YOU HAVE BEEN WARNED."

roger moffat

sounds on stage

philip milner

SLADE AT THE SUNDOWN

Not long ago, the critics said that Slade could never make the grade with their line up as it was. Tonight the critics had come from far and wide to drink of Slade's wine and to eat of their bread, and perhaps swallow a few words as well.

They were out in force, ploughing their way through roast chicken legs and ham sandwiches.

They even brought along their Maid Marians and their Penthouse Pets, sophisticated, decorative and stunning. Fat fists clutched tumblers of scotch, of gin and tonic too. While others drowned in ale would say "These wounds I had on Crispins day", and maybe as a fond afterthought "this booze I had on Sundown day".

Sundown is a new complex of rock venues. There are four in London and soon they will be

opening in other towns. Slade who were chosen to open the Mile End Sundown responded by filling it to capacity. They had to fly over from LA specially for the concert and then fly back again the next day to continue their first American tour.

The capacity audience is almost hysterical even before the group has started.

Waves of human electricity buzz around the darkened auditorium. Slade is announced and the crowd pushes dangerously closer to the front of the stage. The slow handclap breaks into an enthusiastic ovation as Jim, Don, Dave and Noddy come on stage and plug in. Dave plays the guitar intro to Alvin Lee's "Hear me calling" a number which steadily gathers momentum. The delayed crashing chords at the end build and build until the tension is almost

unbearable.

Noddy Holder's voice is a bit like early John Lennon, cracked and brooding, the perfect Juke Box Voice. As lead singer and self-elected leader of the group it's Noddy who shapes the stage act. With his top hat and braces and his Dickensian side-burns, he looks like the archetype dirty old man – leering up at all the young ladies who pass by. He almost bullies the audience into losing their inhibitions and just having a good time. Indeed it's rare for a Slade audience not to obey Noddy's requests. He gets the blokes on his side through his jokes, his down to earth style and his fruity language. "Hands up all the young ladies that have got RED knickers on." "Hands up all the young ladies that have got white knickers on." "Hands up all the young ladies with NO

knickers on." There is a unanimous roar of delight and most chicks wave both hands in the air.

"In this one we always say this but – we want all the fellas – we want all the young ladies very close together for this one – and having a quick feel of one another." Then follows a very average version of Sebastians "Darling be home soon", no one is quite sure if there is any feeling going on, but a bra is thrown on to the stage at the end of this number.

They pump more oil on to the flames, playing hits from their mis spelling era. Saving the best till last they burst into "Get down and Get with it", played with piles of gusto and as much subtlety as a hurricane. Noddy who is anchored to his mike stand just screams, "Get down and Get with it".



Each month I shall be telling you what's going on in America on radio stations FM and AM – telling you what's happening regarding British acts in the USA – as well as which American acts are coming to the UK. Also each month I shall give you the addresses of some of the major market stations for your reference. Finally I shall let you know the hit picks and albums of the month I include on my radio show in the USA.

Coming to the UK in the next few weeks are the Jackson 5, including their new member, who will,

however, not be playing as he is too young. Also Thelma Houston, now signed to Motown from ABC will be doing an extensive tour with the Four Tops, who have signed from Motown to ABC world wide.

Also on tour the John Kay Band and Steppenwolf as well as Three Dog Night, who have just had a Number One in the States with "Black and White" – the reggae hit of last year. Listen to the Three Dog's new album called "Seven Separate Fools" – it's the best yet!

Also over the next few months I shall be going into some detail about the management and running of US Top Market stations. At the last count in the USA there were about 4288 AM Stations, and 2,889 FM. Out of these are of course the networks, ie ABC and CBS – these are the most powerful networks in the USA, as they programme a large quantity of the other stations. New on the scene are the college radio stations which are becoming a very powerful selling market for record companies, as they reach 45 per cent of the youth of



the US each day.

Unlike the BBC each station has a set format which it runs to. Formats like "Top 40", which means that they play only the Top 40 singles and albums, as well as the best of the new releases and "revived 45's". Then there is "Middle Of The Road", your Tom Jones and Sinatra stations. You also have a few Country and Western and religious stations, as well as other types of music stations. I shall deal with each of these in more detail in the month's to come.

Now for my shows for this month in the USA . . . the featured album is by Mark Radice. It's on

Paramount and is out in the UK. Mark is only 14 and wrote all the tracks himself. Outstanding track is "Hey My Love" which is also his UK single. The album was produced by Jerry Ross – one of the top US producers outside of Motown.

Hit pick singles for this month include "Sailing" by the Sutherland Brothers Band on Island – just out in the USA. This was very nearly a UK hit. Island have just opened a US office, and I am going all the way with this one as it could be a big Top 40 hit by early December.

I am also including The Sweets' "Little Willy" – out on the Bell label in the USA. For months I have been certain that they will have chart success in the States, and I think that this is the one that will do it. Bell are currently the major record label in the USA for breaking British acts.

Next month I shall explain how a US Top 40 station works . . . and where you can obtain radio style jingles made for your disco at a low cost.

tony mercer

disco-picks of the month

This month once again our tame disco DJ selects those singles from the ones received at this office, which he feels are of particular interest to all you discotheque DJ readers, and of course, to those of you who just like good dancing records.

So here we go with this month's selection – which once again are not in any order of merit:

BOBBY HEBB	Love, Love, Love	Philips 6051 023
JIM CROCE	You Don't Mess Around With Jim	Philips 6000 069
GARY GLITTER	I Didn't Know I Loved You (Till I Saw You Rock and Roll)	Bell 1259
JERRY BUTLER	One Night Affair	Mercury 6052 168
CURTIS MAYFIELD	Freddie's Dead	Buddah 2011 141
CHARLIE JONES	Don't Want To Lose Ya	Columbia DB8925
STEVIE WONDER	Superwoman	Tamla Motown TMG827
CHRIS MONTEZ	The More I See You	A & M AMS7027
FREDDIE SCOTT	The Great If	Upfront UP1
THE ANIMALS	House Of The Rising Sun	RAK RR1
THE DOOBIE BROTHERS	Listen To The Music	Warner Bros K16208
THE SISTERS LOVE	Mr Fix It Man	Tamla TMG 828
JACKIE DE SHANNON	Only Love Can Break Your Heart	Atlantic K10241
JOE SIMON	Power Of Love	Mojo 2093 023
THE INVITATIONS	What's Wrong With My Baby	Mojo 2092 055
MEL AND TIM	Starting All Over Again	Stax 2025 125
SHA NA NA	Bounce In Your Buggy	Kama Sutra 2013 048
THE JB's	Givin' Up Food For Funk	Mojo 2093 021
BOBBY NEWSOME	Jody Come Back And Get Your Shoes	Mojo 2093 018
BOBBY BYRD	Never Get Enough	Mojo 2093 020
JACKSON 5	Little Bitty Pretty One	Tamla TMG 825
THE FOUR TOPS	I'll Turn To Stone	Tamla TMG 829
CHAIRMEN OF THE BOARD	Elmo James	Invictus INV 524
DAVE COLLINS	Ride Your Pony	Rhino RNO 105
THE STAPLE SINGERS	This World	Stax 2025 129
JOHNNY JOHNSON	Honey Bee	Stateside SS 2207
BARRINO BROTHERS	I Shall Not Be Moved	Invictus INV 523
THE CAPITOLS	Ain't That Terrible	Atlantic K 10205
ALICE COOPER	Elected	Warner Bros K 16214
TRAMPPS	Zing Went The Strings of My Heart	Buddah 2011 140
LESLEY GORE	It's My Party	Mercury 6052 179
BILLY STEWART	Sittin' in the Park	Chess 6145 017
LAURA LEE	To Win Your Heart	Tamla TMG 831
XIT	I Was Raised	Rare Earth RES 107
NAZARETH	If You See My Baby	Peg PGS5
FREDERICK KNIGHT	Trouble	Stax 2025 133
MILLIE JACKSON	My Man A Sweet Man	Mojo 2093 022
THE OLYMPICS	The Same Old Thing	Jay Boy BOY 74
BOBBY WOMACK	What Is This?	Jay Boy BOY 75
BOMBADIL	Breathless	Harvest HAR 5056
ROOT & JENNY JACKSON	Lean On Me	Upfront UP2
FRANKIE VALLI & THE 4 SEASONS	The Night	Mowest MW 3002
THELMA HOUSTON	No Ones Gonna Be A Fool Forever	Mowest MW 3001
CREAM	Badge	Polydor 2058 285
BETTY WRIGHT	Baby Sitter	Atlantic K 10250
THE DETROIT SPINNERS	I'll Be Around	Atlantic K 10243
BLACK SABBATH	Tomorrow's Dream	Vertigo 6059 061

Special Mention

JOHN BALDRY	Everything Stops For Tea	Warner Bros K 16217
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(for the right sort of places and occasions!!)

Wow, quite a list this month! All real toe-tapping, foot-stomp goodies for discos – so if you have missed out on any of these titles – POW – zoom off down to your local record shop AT ONCE.

Cheers for now, remember keep swinging, and see you all next month.

REMEMBER

deejay IS READ BY THE DJ's
WHO MATTER

“If I can win one new fan every week - I’m happy”

Pat Campbell talks to Larry Adams about country music on the radio

“‘Four In The Morning’ is a very good number. But there are a lot of other good Country songs around which given the same promotion, could also make the charts. “If the record companies promoted their Country product in the same way as *pop*, there’d be a lot more Country Music in the charts. The success of ‘Four In The Morning’ was due mainly to the promotional work of Pat Campbell and Burlington Music, who published the song over here.”

So spoke Bill Bebb, producer of BBC’s ‘Country Style’ programme, putting his finger on one reason why there are very few Country songs on the British Charts. But not only is there insufficient promotion by the record companies, the grossly inadequate time allocated to country music on the BBC is another vital factor in the lack of exposure of this music in Great Britain. The only nationally broadcast country music show is Pat Campbell’s weekly ‘Country Style’ programme.

Campbell, a genial Irishman with more than his share of the traditional blarney, has been in and around the Show Biz scene for many years and his love of Country music goes back to his youth.

“Well it was like a heritage to me. I was born in Ireland and Ireland is the source of a lot of Country Music. One of

the most famous songs in American history is ‘The Streets of Laredo’. The original melody is from an Irish song called ‘The Band of Armagh’. The Irish settlers brought their own songs to the States and that’s one of ‘em.

“But you’re talking about me and my involvement in Country Music. It started when I was very young – I was weaned on it, because the kind of music I appreciate and love is Country Music – and I got plenty of it from the country of my birth – Ireland!

“I used to sing with a group known as the ‘Four Ramblers’ – and incidentally other fellow members of the group were Val Doonican, Dermot Buckley and Tommy Byrne – and I used to sing a lot of Country songs. We had a very modern approach to the singing involvement of our team and always I noticed the Country songs went over better, you know.”

Campbell left active Show business around 1957 and became the promotions manager for RCA Victor, who boast one of the biggest stables of Country stars in the world.

“People like Eddy Arnold, Jim Reeves, Hank Snow, Hank Locklin – you name them, RCA seem to have them.

“And when I joined RCA, my immediate involvement



was to pick out an unknown singer called Jim Reeves – a man who wasn’t even a big name in his own country – just a ‘middle-of-the-road’ country artist – and, thank God, with some help and support of some very good friends in broadcasting – we hit Jim Reeves in! And Jim became a very, very big star over here long before he was ever recognised in America.

“Following him I had people like The Browns, Floyd Cramer, Hank Locklin and Eddy Arnold. I got them into the top 20 charts here in Britain and, quite frankly, as far as I’m concerned, what I did then could just as easily be done today – if there was any kind of dedication, enthusiasm or involvement in Country Music, or knowledge of Country music, by the so-called executives of these

record companies at the moment – and this is what’s missing!

“Just recently, I was compere of the Charley Pride show, and RCA, who release his records, said ‘Oh, nobody knows Charley Pride’. And I ask you the question, Larry, like you’ve asked many people yourself, why don’t people know Charley Pride? – because there’s no real promotion behind Country music.

“When Larry Cunningham was on the Charley Pride Show, he brought with him his record manager and distributor and they brought the records to where Charley and Larry were appearing and they sold over a period of 10 days, 5,000 Larry Cunningham LPs! Larry is a very good friend of mine and a very fine artist, but,

please God, you cannot at this particular moment compare him with the great Charley Pride, who at the moment has 18 albums out in America and *seven* over here! And I'd like to see the sales figures of those! "Still, there's a little ray of sunshine, though, in the success of 'Four in the Morning'. When it first came out, I said to Faron Young, that I thought it was a No 1 hit. And I was right. Now it's hitting the top over here."

The hardest thing when talking to Pat Campbell is to get him to talk about himself. Every time the questioning was steered round to the subject of Pat Campbell, he'd duck and run.

"I'm a shy type of a fellow. I shy away from publicity, from personal promotion. I'm trying to promote Country music. Country music is bigger than I ever will be, and I love it!"

"'Country Style' is so very superficial and doesn't go too deeply into the music and there are many who find the constant sugary references to 'Jim' – Jim Reeves – slightly nauseating.

"Frankly, I haven't got time for the dedicated, fanatical Country fans, because they're trying to 'preach a gospel' and when you start preaching to people, they don't want to listen. What I'm trying to do is win new-found devotees to Country music and I won't do that by playing the ethnic sounds of Country music, or too many Bluegrass records. I love Bluegrass, but that is a specialist sound and I try to present a 'middle-of-the-road' programme.

"Start with a bright-and-breezy number. 'Here we are – Hap-py Country Music!'. I'm only trying to win new people – if I can win one new fan every week, I'm happy! And the small amount of air-time on the BBC and local radio that's given over to Country Music doesn't help – yet the audience is out there! The Charley Pride tour was a sell-out and only a couple of weeks after that, I had a big show at Lewisham Town Hall, and the Manager congratulated me that we'd packed the theatre for Country Music when several big stars – and he named them – had failed to fill the theatre on better nights of the week."



Pat Campbell – "Country music is bigger than I ever will be"

I mentioned I'd had the same kind of result with a 'live' show put on at the Central Hall, Chatham, as part of the BBC Radio Medway 'Local Radio Week', when nearly 1,000 people turned up for my local radio show 'Kent Country Scene' and drew four times as many people as 'Pop' DJ Emperor Rosko at the same venue three days later!

"Country music has to be presented properly, though, and that include a certain amount of eye catching appeal. This, to me, include the appearance of the groups. Some of the most famous of our British Groups are frankly a disgrace – and I've been in shows where groups have looked downright filthy and scruffy, and that is an

insult in my eyes to an audience!"

I asked Pat what the fans could do to help get more Country music on the air?

"The only way they can do it, is to write, write and keep writing. Write to me, here at the BBC, Country Style, London, W1A 4WW. Let them send in their letters and say how much they would like more Country Music on the air, and I promise I'll put it to the BBC programme planners and see what they have to say – and they are influenced by listeners letters, believe me! So, as Tex Ritter said, 'Vote, vote often – and vote Country!'"

Commencing October 5, 'Country Style' moves to Thursday evenings from 9.15 pm to 10 pm – a cut-back of 15 minutes over

the previous Monday edition, so the letters Campbell requested are important if this lost time is to be retrieved. I'm sure Pat isn't at all happy about the reduction in time, although, as Bill Bebb says:

"Pat would do 'Country Style' for nothing. I can't think of a man who could comper the programme better than Pat Campbell – he really loves Country Music – he eats, sleeps, drinks Country day and night – but the only snag is I never get to hear any new Country discs because Pat takes my copies before I get to hear them – I must ring him up and ask him if I can borrow some of my records!"

larry adams

there's lots 'in store' for D.J. James . . .

James Whale at 21 is unique in being London's only big-store dee-jay.

Daily, at lunchtime and in the early evening he plays records and chats to the young shoppers in Peter Robinson's Top Shop boutique at Oxford Circus.

He is the office girls' delight perched on a high stool, wearing earphones, in his circular glass box reading out requests for Mary of Brixton or Sue of Catford and drawing their attention to a new line in dresses or blouses.

"And the nice thing is," says London-born James. "I'm only a stone's throw away from BBC. I live in hope of a producer popping in and liking my voice. After all it is the ambition of any disc jockey to have his own radio show.

"I'm not an underground man. I like commercial sounds."

James organises personal appearances at the store and has recently had lunchtime chats with Johnny Nash, Design, Lindisfarne and principal members of the Jesus Christ Superstar cast.

A former actor who trained in repertory at the New Theatre, Oxford, he has been seen on the box in "Softly Softly", "The Man from Haven" and the "Crimes of Passion" series.

"Being a disc jockey is a bit like playing a part in a long-running play", he says.

"My real name is Mike Whale, but reluctantly I had to change it recently, because there already is a broadcaster/journalist called Mike Wale, and this should avoid any confusion."

James Whale seen here talking to Gabrielle Field, Barry Alexander, and Kathy Manuel of "Design" at the Top Shop



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beatwave

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Just as we were going to press last month, we learnt that the *Mi Amigo* had joined the other two radio ships anchored off the Dutch coast.

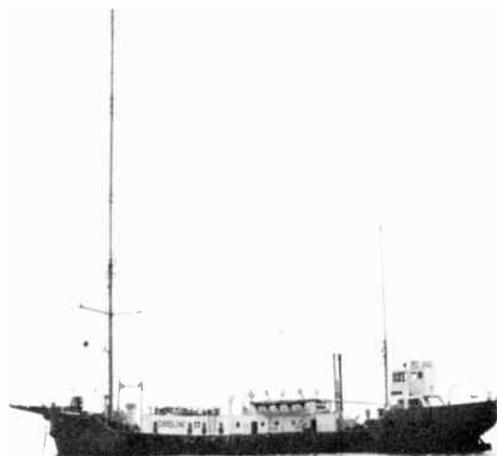
Readers of “Dee Jay and Radio Monthly” already know the background to this dramatic news. In last month’s “Beatwave”, our special reporter described his visit to the ship in Zaandam harbour, and the owner’s plans to convert the vessel into a floating hotel, restaurant, discotheque and Free Radio museum. This proved to be a clever “cover operation”, designed to fool the authorities. And fool them it did! They gave permission for the ship to be moved to its “final position” – little knowing that this would be just outside the territorial “three mile limit”.

Nothing more is known for certain, although we have received unconfirmed reports that a company has been registered in Amsterdam called the Bell Broadcasting Company, that this company now owns the ship, that shares in the company are held by Gerard van Dam (who purchased the ship at an auction last May for £2,500) and that shares have also been bought by Ronan O’Rahilly. We have also received reports that the station is to be called Radio Caroline International, and

that it is to broadcast an English pop service on 259 metres (the wavelength used by Radio Caroline South) and “middle-of-the-road” Dutch music on 270 metres. We telephoned Ronan O’Rahilly’s office in London to check these reports, but they were neither confirmed nor denied.

The Mi Amigo has a fascinating history. She was built at the Deutsche Werke AG in Kiel in 1921. Originally a three-masted schooner, she was rebuilt as a motor vessel in 1927. Her original name, the SS Margarethe, was changed to the Olga, from the name of one of her owners, Olga Koppleman. For more than 30 years she plied between the harbours of the Baltic and the North Sea. In the book, The Radio Nord Story, there is a photograph of wood being unloaded from the Olga at Hamburg. She looks nothing like the Mi Amigo, and you would hardly believe she is the same ship.

Jack Kotschack, of Radio Nord, described his first impression of the ship in these glowing terms: “I hope never to see anything so ugly again . . . she was surrounded by an overpowering stench of rotten herring which hit you at a distance of 20 metres”. He must have managed to overcome the smell, because



the Olga was bought by the Radio Nord organisation, and converted into a floating radio station!

The name was once again changed, this time to Bon Jour. The logic behind this change was impeccable. The ship had been built in Germany. She was registered in Nicaragua and chartered in Liechtenstein. She was to be used for broadcasting to Sweden. So the new owners decided she had to have a French name!! It was left to an American to make the final choice. The only French words he knew were “ooh la la”, “garçon”, and “bon jour”. Bon Jour it was!

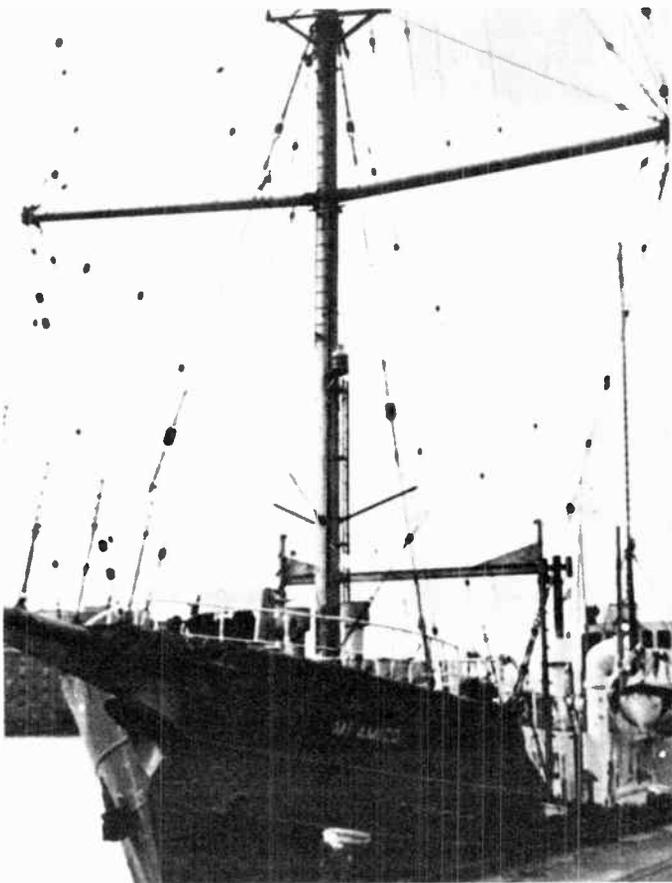
The conversion to a radio ship was completed in September, 1960, and the Bon Jour was used by Radio Nord until the station was closed by the Swedish

government.

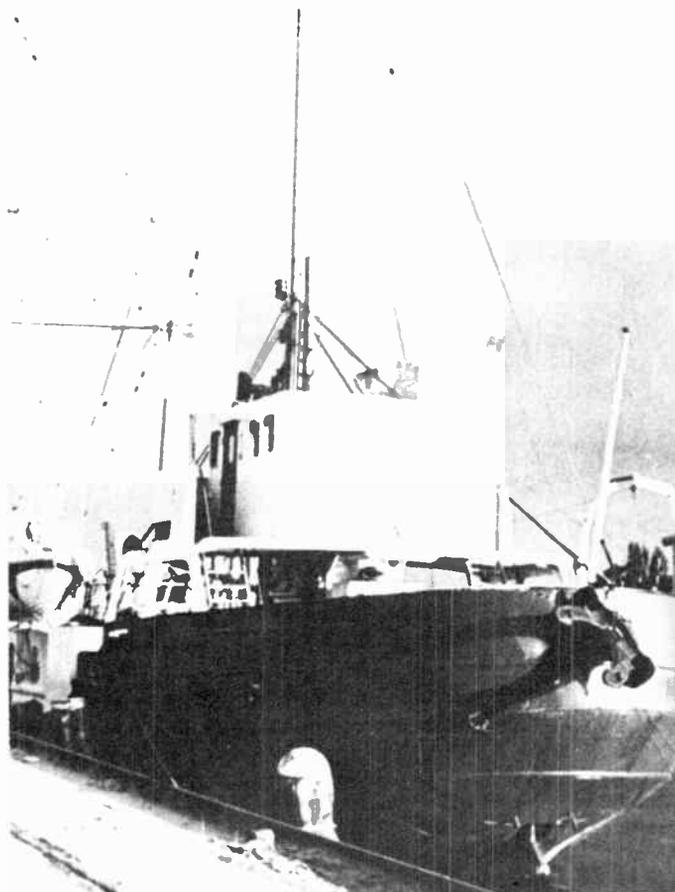
The ship was then bought by Allan Crawford for Radio Atlanta, and renamed the Mi Amigo. She was moved to the British coast, off Harwich. Transmissions recommenced in April, 1964.

Three months later, Radio Atlanta and Radio Caroline decided to merge, but the Mi Amigo stayed in position to become the Caroline South ship. She continued in this role (apart from a brief period in 1966, when she ran aground) until March, 1968. It was then that the Offshore Tender and Supply Company took the law into its own hands and towed both Caroline ships to Amsterdam.

For the technically-minded, the aerial mast is 168 feet in height, quarter wavelength. The broadcasting equipment,



The full view picture of the Mi Amigo was taken while she was broadcasting as Radio Caroline South. The two close-up shots show the ship in dock after being towed into harbour by the Offshore Tender and Supply Company.



In view of the enormous amount of interest being shown in the Mi Amigo and the possibility of a new offshore radio station, we have held over our article about the political situation in Holland, and the future for RNI and Radio Veronica. The article will be included in "Beatwave" as soon as space permits.

STOP PRESS

Once again, exciting late developments as we go to press. On September 30 Radio Veronica closed broadcasting on 192m, and re-opened one hour later on 538m. At five minutes past midday, RNI commenced a test transmission on 192m! The service called RNI 2 was in English until 5 pm and then in Dutch until testing ceased at 7 pm.

Also from midday a test transmission was picked up from the "Mi Amigo". There were no announcements but continuous pop music was played during the afternoon and evening.

as used by Radio Caroline South, were a crystal-controlled 50 kW Continental Electronics transmitter, a 10 kW standby transmitter of the same make, two generators, a modulation monitor and a limiter to prevent over-modulation. Studio equipment included a ten-channel mixer unit, a Gates Studioette mixer unit, two Garrard and two Gates transcription turntables, four Ampex tape decks and amplifiers, and five Spotmaster tape recorders.

More information about the history of the Mi Amigo, and the radio stations which used her, will be found in the following publications: The Radio Nord Story (£3.50), Radio Caroline (60p), When Pirates Ruled the Waves (paperback 95p, hardback £1.95) and Spotlight. These are all available from the FRA at the prices shown, which include postage and packing. Spotlight cannot be bought, but is sent to all full members of the Association. Full membership costs £1, and this can be sent by cheque or postal order (made payable to FRA). The address is Free Radio Association, 339 Eastwood Road, Rayleigh, Essex, SS6 7LG.

• • • • • • • •

The FRA produces very high quality car stickers, window posters, calendar posters and pictorial posters. People use these to show their support for Free Radio, to publicise the off-shore stations and to turn a dull bedroom wall into a way-out blaze of colour and interest! Here is the complete range:

CAR STICKERS

Fight for Free Radio sticker, black on white. 8p for three.

Support free enterprise radio sticker, black on white. 8p for three.

Day-glo Fight for Free Radio sticker. 15p for three (different colours).

Radio Nordsee International sticker, flame red and white on black. 20p for three.

WINDOW POSTERS

"Broadside" window posters. Long, thin posters, black on white with red gull symbol. 25p for three (different slogans).

Fight for Free Radio poster, black on white. 7p.

Radio Nordsee International poster, flame red and white on black. 25p.

Day-glo Fight for Free Radio poster. 30p for three (different colours).

Important: These window posters are designed for house windows, discotheques and outdoor sites. Please do not use them on cars, as they would restrict your vision.

CALENDAR-POSTERS

1971 calendar-poster (our first), with silver armoured knight on brilliant red background, striking artwork and old English lettering. Special offer to "Dee Jay and Radio Monthly" readers only: 30p (normal price 50p).

1972 calendar-poster. Beautiful full-view silhouette of the Radio Veronica ship by moonlight. Special offer to "Dee Jay and Radio Monthly" readers only: this will be sent with a 1972 FRA diary packed with technical radio data, for only 50p (normal price for the calendar alone is 65p, and normal price for the two is £1.30!).

We are making these special offers so that readers who later buy the 1973 calendar-poster (which is now being printed) will be able to have a complete set.

PICTORIAL POSTERS

Radio London memorial poster. Symbolic design which only Big L fans will fully understand. 40p.

Twins poster, humorously featuring Caroline and Veronica. 60p.

Capital Radio poster. A huge and dramatic picture of the King David riding out a North Sea storm. Capital Radio peel-off sticker enclosed free. 70p.

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

a b.c. enterprises publication

on the road with the 208/tamla show

Following reports of fantastic scenes at the Radio Luxembourg/Tamla nights at the Top Rank suites, "Dee Jay and Radio Monthly" decided to investigate. Here are the random (rambling) jottings of our mobile reporter who accompanied 208 Press Officer and DJ Paul Burnett to Liverpool:

Met Jimmy Parsons at Hertford Street . . . "glorious day for flying" . . . drove to Heathrow where we almost ran down Paul Burnett . . . one hour wait and the bar was closed! . . . pleasant flight but very abrupt landing . . . taxi to hotel . . . few drinks at the hotel . . . over to Top Rank Suite to meet manager and resident DJ's Dave Griffiths and Ricky Van Dyke . . . Paul to do two hours (8.30 to 10.30) . . . few fans already queueing outside . . . usual Tuesday attendance already in by 7.45 so it looks good . . . 8.20 Ricky Van Dyke hands over to Dave Griffiths to get the audience really warmed up . . . 8.25 girls all round the stage now (which is well decorated with 208/Tamla material) . . . screams as Paul goes through backstage to get ready . . . 8.40 Paul goes onstage to earshattering screams which rise to deafening level as he tosses out a Tamla T-shirt, a poster, some records and some photographs. . . all interest in dancing lost for the time being as hands grab for records, pictures, posters, Paul (!) . . . bouncers now appear each side of the stage . . . the record playing equipment (hopelessly inadequate for a venue such as a new Top Rank suite) is constantly knocked and another few Tamla grooves are lost forever . . . Paul now produces pictures of himself and the reaction is almost total hysteria . . . competition – three in a T-shirt . . . one of the winners Karen Geoghegan (16 tomorrow) admits she doesn't usually come to the Top Rank on Tuesdays – but heard about it on the radio and came really to see Paul – "I Think He's Great" . . . by now almost impossible to see the stage from the back of the ballroom . . . more competitions . . . more problems with equipment brings moans from the back of the room where people are still interested in dancing . . . the whole event is really going down well . . . by now girls in the front are in real danger of being crushed, and the bouncers are having a job to keep the stage clear . . . Paul by now sweating profusely and working very hard . . . crowd reaction to anything connected with Jackson 5 or Michael Jackson is fantastic . . . 9.30 grabbing hands and screams are still there even for copies of "Dee Jay and Radio Monthly"! . . . Dave Griffiths trying in vain to keep the records going, but is fighting a losing battle . . . "stripper" competition gets great reaction . . . just after 10.0 Paul hands back to Dave and is immediately inundated by autograph requests . . . eventually we take an escape route through the back of the hall via the roof to the Manager's office . . . the usual attendance has been quadrupled . . . another successful Radio Luxembourg/Tamla evening has been and gone."//

Don't forget these special nights continue well into 1973 so watch out for details at your local Top Rank Suite, listen to 208 or read "Dee Jay and Radio Monthly".

in the studio with roger squire

As promised in our first issue "Dee Jay and Radio Monthly" have been attending one of the Radio DJ courses held regularly at the Roger Squire Studios in North London. Here is the first report from our would-be hopeful radio DJ:

"On arriving at the studios for the very first time I was immediately struck by the friendly relaxed atmosphere, as a cup of coffee was handed to me and together with Roger and my 5 records I retired to the compact but well laid out radio studio. (For full description see Issue 1 – "Dee Jay and Radio Monthly"). Here Roger explained that the main purpose of the first lesson was to familiarise me with the various items of

equipment and to deal with the basic techniques and planning necessary to make a good radio programme. There would, in fact, be little practical content to today's lesson. After a brief chat on my previous radio and/or disco experience (actually very little), we moved to the console panel, where Roger demonstrated the instant start turntables, the fader controls and the "Spotmaster" jingle machines. It very soon became apparent that a radio DJ has a lot to think about.

I was then allowed to have a go at achieving CONTINUITY – between one record and a jingle and vice versa. Obviously a good DJ must make this as smooth as possible and avoid what Roger termed "pregnant pauses". This part of the lesson seemed to go fairly well, but you really have to concentrate all the time.

It was then back to discussion as Roger

explained the importance of planning, the lack of which was, next lesson, to become my undoing, but more of that next month. The areas discussed included the planning of the programme in terms of record content, and here it is important to keep away from disco-type records. Roger's key phrase, and very appropriate is "remember listeners don't dance, particularly if they're motorists!"

As far as the course goes and to help with your planning you decide what radio station you are on (i.e. Radio 1, 208, etc), what type of show and what time segment. I selected a weekday afternoon programme on Radio 1 beginning at 3.0 pm – in other words the Alan Freeman spot. This will now colour my choice of records, words, jingles, etc for the rest of the course.

It was then stressed that on these courses one is not really concerned with the

music – only the links in-between. Which, of course, is what disc jockeying is all about. A typical link might include:

*Back announce last record
Mention the act's
forthcoming concert tour.
Time Check.*

Jingle.

Introduce next record.

Other items could include listeners' requests, traffic and weather reports, etc.

For my second lesson Roger asked me to prepare a miniature programme of five records, to select a theme tune, to prepare notes for each link, and to allow for two jingles, two requests and a motoring flash.

It was all over so very quickly I couldn't believe that a whole hour had gone, but I realised as I stepped out into the sunshine of Charlbert Street that I still had a lot to learn before I would present a serious challenge to Tony Blackburn."

dee jay album sounds



THE MOST COLLECTION Volume 1

Music for Pleasure MFP 50015

Fantastic bargain price collection of Mickie Most produced goodies. With tracks by such artists as CCS, Rod Stewart, Jeff Beck, The Animals, The Yardbirds and Terry Reid this must be a good one. For me the stand out track, and a very welcome re-release is Jeff Beck's 1967 hit "Hi Ho Silver Lining". The two 1969-vintage Rod Stewart tracks are also very interesting, listen particularly to his original interpretation of Elvis' "All Shook Up".

Really very highly recommended.

(DEE JAY
MICROPHONE AWARD)



EDWIN STARR

*The Hits of Edwin Starr
Tamla Motown STML 11209*
Headline News/My Weakness Is You/Stop Her On Sight (SOS)/I Want My Baby Back/Time/I'm Still A Struggling Man/Agent Double O Soul/25 Miles/Soul Master/Way Over There/War/Stop The War

Now/Funky Music Sho' Nuff Turns Me On/Take Me Clear From Here.

Incredible discotheque album this containing as it does the "Greatest Hits" of popular Motown artist Edwin Starr. From his early hits like "Headline News" and "Stop Her On Sight" through "War" to the more recent "Take Me Clear From Here" the album traces not only the development of Edwin's style, but also the changes which have taken place in this type of music within the last four or five years. From a personal point of view I prefer the earlier tracks myself – but give this one a listen and make up your own mind. Not a dud track in sight, fantastic dancing record, and, therefore, highly recommended.

(DEE JAY
MICROPHONE AWARD)



BRUCE RUFFIN

Rhino Records SRNO 8001
Mad About You/Save The People/Songs of Peace/While There Is Life/Heaven Child/You Are The Best/Rain/We Can Make It/One Big Happy Family/Colourless World/A Little Today A Little Tomorrow

Bruce Ruffin has for some time now been one of the brightest stars on the reggae scene, and the recent chart success of "Mad About You" has no doubt prompted this album, incidentally the first on EMI's new Rhino label. The hit is included and also a

nice version of Feliciano's "Rain". The majority of the remainder of the tracks are composed by Bruce himself – and many of them are stronger in the lyric department than most reggae numbers.

If one was to make any criticism of this album it would be that for an album composed of 1971 and 1972 recordings – why so many mono tracks electronically reprocessed? Nevertheless this is a very minor criticism – if you like the good sounds of commercial reggae, then this one must be for you.



THE SUPREMES

*Floy Joy
Tamla Motown STML 11210*
Your Wonderful Sweet Sweet Love/Floy Joy/A Heart Like Mine/Over and Over/Precious Little Things/Now The Bitter Now The Sweet/Automatically Sunshine/The Wisdom of Time/Oh Be My Love.

Several firsts for this latest Supreme's album – it's the first featuring new member Lynda Laurence (she replaced Cindy Birdsong) and it's also the first produced for them by Smokey Robinson. He also largely wrote the material for this LP and really it is very good – what little there is of it! At today's prices one really expects more than 28 minutes, 26 seconds of playing time – particularly when two of the tracks are recent chart successes. This criticism apart this is a good album, with the

bossa-styled "Precious Little Things" probably the best track.

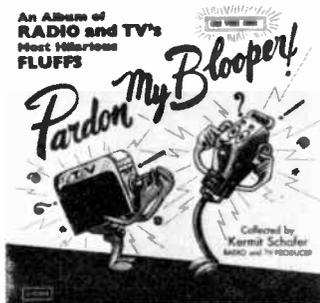


THE SHIRELLES

*Remember When Vols 1 and 2
Wand WCS 1009/1010*

Two budget albums of sheer nostalgia for the beginnings of rock – in other words the mid-to-late 50's. The popular US girl group The Shirelles tackle them all from The Platter's "Only You" to Del Shannon's "Runaway" – taking in Phil Spector's "To Know Him, Is To Love Him" and such other goodies as "Twist and Shout", "My Prayer", "Hey Baby" and "Zip-A-Dee-Doo-Dah" on the way. On odd occasions the lead voice becomes a little harsh – but if like me, your early days in pop music came with this era – then you will enjoy this set.





PARDON MY BLOOPER
London LGU 124

The broadcaster's gaff has for long provided humourists with the basis for laughs. On this record, veteran producer (radio, tv, film and records) Kermit Schaffer has pulled together a collection of the most notorious and funny of them all.

If you're a collector of the laugh-a-minute type of disc, this one is for you. **R.M.**



BUBBLE ROCK IS HERE TO STAY
UKA 1

Latest venture from the incredible Monsieur J. King! Here Jonathan has taken several multi-million selling tunes, and given them far from usual treatments.

Can you imagine "Rock Around The Clock" played as a waltz, "Twist and Shout" backed by a String Quartet, or "Satisfaction" played in good old Country style? Well they're all here and more. It's certainly different, but give it a listen before you buy - it may not be your cup of tea at all.



THE NEW SEEKERS
Circles
Polydor 2442 102
Full marks to Polydor

for what must undoubtedly be the LP sleeve of the year. Circular in design it opens out by stages to reveal at last - a great LP. Yes, the New Seekers have done it yet again with a real bag of goodies. From Harry Chapin's title track (their recent hit single) through the beautiful "Day by Day" from "Godspell", Cat Stevens' "Morning Has Broken", Dylan's "Blowing In The Wind" to Neil Diamond's "Song Sung Blue" it's all good stuff. Their own compositions are not yet quite up to the standard of the above alumni - but are still pleasant enough melodies. A nice album.

The BBC are celebrating the 50th anniversary of its foundation. Besides the general high-jinks of special programmes, they have marked the occasion with a special issue of 12 LPs - ranging from humour and pop to one of religious music.

Here 'Dee Jay and Radio Monthly looks at three of them.

BBC 1922-1972
50 Years of Broadcasting
BBC Records BBC 50 A/B

Special double album released by the BBC as part of their 50th Anniversary programme. This is a must for anyone with more than just a passing interest in radio. In a series of 127 linked excerpts you are taken on a journey through the history of broadcasting from its very early days to the present. Includes news items, musical interludes and excerpts from popular BBC programmes.

Very highly recommended.

* * *

50 Years of Popular Hits
BBC Records REC 136S

Another of the 12 LPs to mark the 50th anniversary of the establishment of the BBC. This one, featuring the Radio Orchestra, and conducted in turn by Eric Rogers, Malcolm Lockyer, Norrie Paramor, Roland Shaw and Ronnie Aldrich, takes a 25-number peep over the past five decades.

It's great late-night listening. And (dare I say

it?) especially for the older listeners . . .

When one considers the tremendous outpouring of popular music during these past 50 years, the BBC have produced a finely-balanced programme (the record was made from a Radio 2 broadcast) in this disc.

So many memories - many from the days before the compelling TV set - swim into mind. The first number - "Among my souvenirs" - sets the tone for the rest of the record. But it's not all olde worlde. There's a proper place for numbers like "Living Doll", "Stranger on the shore" and "My sweet Lord", too. A great gallery of what I guarantee will have you awash with nostalgia before the first number is through. **R.M.**

* * *

50 Years of Radio Comedy
BBC Records REC 138M

classifieds

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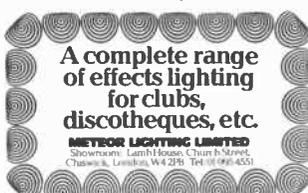
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LIGHTING EQUIPMENT



There was little recording of shows before the last war, so, as a history of radio comedy it remains incomplete.

The 18 extracts that there are from stars and shows that take us through Sandy Powell and Max Miller, through "Hi Gang" and "ITMA" of the war years to the more recent "Hancock's Half Hour", "Round the Horne" and "The Navy Lark" series give us a fun-packed view of how comedy has developed over the years.

These were the days before the telly, when old-fashioned steam radio held pride of place in the sitting room. And, as a record of those days, this disc is a worthy tribute to the artists who have played so big a part in the establishment of the high reputation of British humour. **R.M.**

R.M.

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

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big bob callan's column

LP Reviews from Radio 1 DJ Bob Callan



BO DIDDLEY
Bo Diddley's Golden Decade
Chess

At the present moment all the record companies seem to be reviving their golden oldies, so either they must feel that there is a need for it, or else they are re-vamping their recorded material so that all the capital possible can be gained from it! Here Chess Records are no exception, with all Bo Diddley's hits collected on one album. The production is good, and I found most of the album enjoyable, but there were odd sections that I found a little wearing. So if you are a fan of Mr Diddley and you want to bring your collection up-to-date, then this LP is certainly worth a listen.



LINDISFARNE
Dingly Dell
Charisma

The third album from "Lindisfarne", another obvious success. I like the way that the album moves

from track to track, with such ease as only Lindisfarne know how. The album will sell like hot-cakes if only for the reputation that Lindisfarne have earned themselves in the past. To add more at this stage to the LP, Lindisfarne are on tour with Genesis and Rab Noakes, so I am sure that they will attract even more fans than they have already. It seems at this time a little ridiculous to be reviewing an album which is probably already amongst your record collection, but there you go, for those who haven't already bought this masterpiece - I advise you to do so.



XIT
Plight of the Redman
Rare Earth

The first album from an inter-tribal American Rock band from New Mexico, XIT (pronounced Exit). The album contains their interpretation of the story of the American Indian, with the life of the Indian before the coming of the white man. It must have been very difficult to adapt such a story into this album of words and music - but to my mind they have made a great success of it. All the tracks are lively, sentimental but above all interesting to the listener. Some parts are a little

repetitive, but it doesn't seem to matter as the vocals overcome it all. Michael Martin, the lead vocalist, has a great voice which in turn makes the whole album exciting. I really enjoyed listening to it, as I hope you will as well. It makes a great change to most of the material on the market today.



BARCLAY JAMES HARVEST
Early Morning Onwards
Starline

Barclay James Harvest is at last getting the well overdue recognition he deserves, and this budget album is a sheer knock-out. "Mocking Bird" is a very good example of the production on this low-price, high quality label. All that is left to say is that it is a fantastic album.

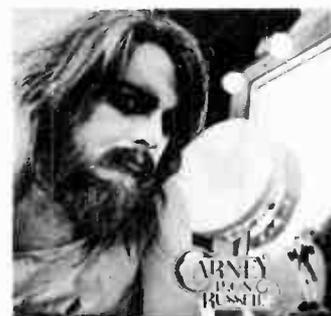


THE GROUP
Funny Game Football
Charisma

An effort by a team of broadcasters and journalists namely "The Group", on



the football mania that has swept this country over the previous few years. A parody of football comedy "Monty Python" style - with one particular track "World War III" bearing a similarity to "Spam" from the Monty Python LP poking fun at David Coleman. Some parts of the album are hilarious, and others are mediocre attempts at football comedy, some of the jokes are overworked. The whole album is neatly conceived and highly amusing, and if you are interested in an unbiased (?) view of football the album is just your cup of tea.



LEON RUSSELL
Carney
A&M Records

I find it hard to describe this album - heavy, original (very), but traumatic to listen to. At the start of side two I wondered what I had let myself in for, all of a sudden there was an eerie noise, followed by humming and dogs barking, a very good soundtrack for a horror film. I feel at this time that the album is completely and utterly beyond any musical boundaries that I have ever heard before, or which Leon has done before, and certainly different to say the least, not my type of music at all. (I hope for his sake that it is someone's.)

U.S. charts top 30 singles

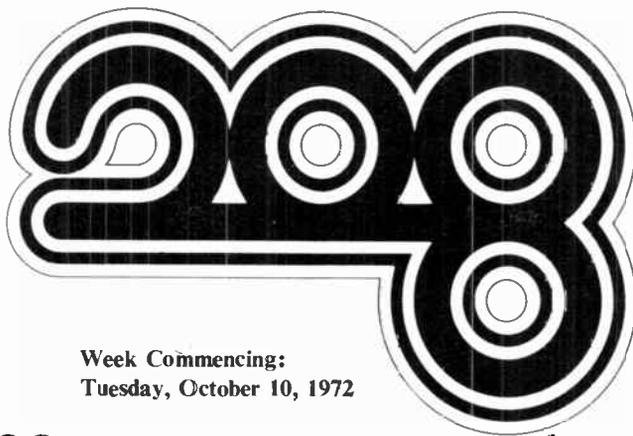


U.S. charts top 30 albums

Week ending October 14, 1972

1	Everybody Plays the Fool	Main Ingredient	RCA	1	Never a Dull Moment	Rod Stewart	Mercury
2	Back Stabbers	O'Jays	Phil Int	2	Carney	Leon Russell	Shelter
3	My Ding-A-Ling	Chuck Berry	Chess	3	Super Fly	Curtis Mayfield	Curtom
4	Go All The Way	Raspberries	Capitol	4	Seven Separate Fools	Three Dog Night	Dunhill
5	Ben	Michael Jackson	Motown	5	Big Bambu	Cheech & Chong	Ode
6	Black & White	Three Dog Night	Dunhill	6	All Directions	The Temptations	Gordy
7	Use Me	Bill Withers	Sussex	7	Himself	Gilbert O'Sullivan	MAM
8	Popcorn	Hot Butter	Musicor	8	Chicago V	Chicago	Columbia
9	Good Foot, Part 1	James Brown	Polydor	9	Long John Silver	Jefferson Airplane	Grunt
10	Nights in White Satin	Moody Blues	Deram	10	London Chuck Berry Sessions		Chess
11	Burning Love	Elvis Presley	RCA	11	Trilogy	Emerson, Lake & Palmer	Cotillian
12	Baby Don't Get Hooked on Me	Mac Davis	Columbia	12	Saint Dominic's Review	Van Morrison	WB
13	Saturday in the Park	Chicago	Columbia	13	Rock of Ages	The Band	SVBB
14	Speak to the Sky	Rick Springfield	Capitol	14	Days of Future Passed	Moody Blues	Deram
15	You Wear it Well	Rod Stewart	Mercury	15	Moods	Neil Diamond	UNI
16	Why	Donny Osmond	MGM	16	All Together Now	Argent	Epic
17	Starting All Over Again	Mel & Tim	Stax	17	Ben	Michael Jackson	Motown
18	Freddie's Dead	Curtis Mayfield	Curtom	18	Jermaine	Jermaine Jackson	Motown
19	Garden Party	Rick Nelson	Decca	19	Too Young	Donny Osmond	MGM
20	Don't Ever Be Lonely (A Poor Fool Like Me)	Cornelius Brothers & Sister Rose	UA	20	Son of Schmilsson	Nilsson	RCA
21	City of New Orleans	Arlo Guthrie	Reprise	21	You Don't Mess Around with Jim	Jim Croce	ABC
22	Tight Rope	Leon Russell	Capitol	22	The Partridge Family's Greatest Hits		Bell
23	Listen to the Music	Doobie Brothers	WB	23	Brother, Brother, Brother	Isley Brothers	T-Neck
24	Good Time Charlie's Got the Blues	Danny O'Keefe	Signpost	24	The Slider	T. Rex	Reprise
25	Play Me	Neil Diamond	Uni	25	Beginnings	Rick Springfield	Capitol
26	If I Could Reach You	Fifth Dimension	Bell	26	Baby Don't Get Hooked on Me	Mac Davis	Columbia
27	I Can See Clearly Now	Johnny Nash	Epic	27	Carlos Santana and Buddy Miles Live		Columbia
28	I Believe in Music	Gallery	Sussex	28	Honky Chateau	Elton John	Uni
29	Witchy Woman	Eagles	Asylum	29	Back Stabbers	O'Jays	Phil Int
30	Rock Me Baby	David Cassidy	Bell	30	Cornelius Brothers & Sister Rose		UA

charts singles



charts albums

Week Commencing:
Tuesday, October 10, 1972

top 30

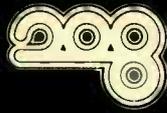
1	Mouldy Old Dough	Lieutenant Pigeon	Decca
2	You're a Lady	Peter Skellern	Decca
3	I Didn't Know I Loved You (Till I saw you Rock & Roll)	Gary Glitter	Bell
4	How Can I Be Sure	David Cassidy	Bell
5	Burning Love	Elvis Presley	RCA
6	In a Broken Dream	Python Lee Jackson	YB
7	Wig Wam Bam	Sweet	RCA
8	Donna	10 CC	UK
9	John I'm Only Dancing	David Bowie	RCA
10	Elected	Alice Cooper	WB
11	Back Stabbers	O'Jays	Epic
12	Children of the Revolution	T. Rex	T. Rex
13	Guitar Man	Bread	Elektra
14	Come On Over to My Place	Drifters	Atlantic
15	There Are More Questions Than Answers	Johnny Nash	CBS
16	Burlesque	Family	Reprise
17	Elmo James	Chairman of The Board	Invictus
18	Suzanne, Beware of the Devil	Dandy Livingstone	Trojan
19	Too Young	Donny Osmond	MGM
20	Goodbye to Love	Carpenters	A & M
21	Mama Weer All Crazee Now	Slade	Polydor
22	America	Simon & Garfunkel	CBS
23	All Fall Down	Lindisfarne	Charisma
24	House of The Rising Sun	Animals	Rak
25	Virginia Plain	Roxy Music	Island
26	Leader of The Pack	Shangrilas	Kama Sutra
27	Oh Carol	Neil Sedaka	RCA
28	You Came, You Saw, You Conquered	Pearls	Bell
29	Hallelujah Freedom	Junior Campbell	Deram
30	New Orleans	Harley Quinne	Bell

hot heavy 20

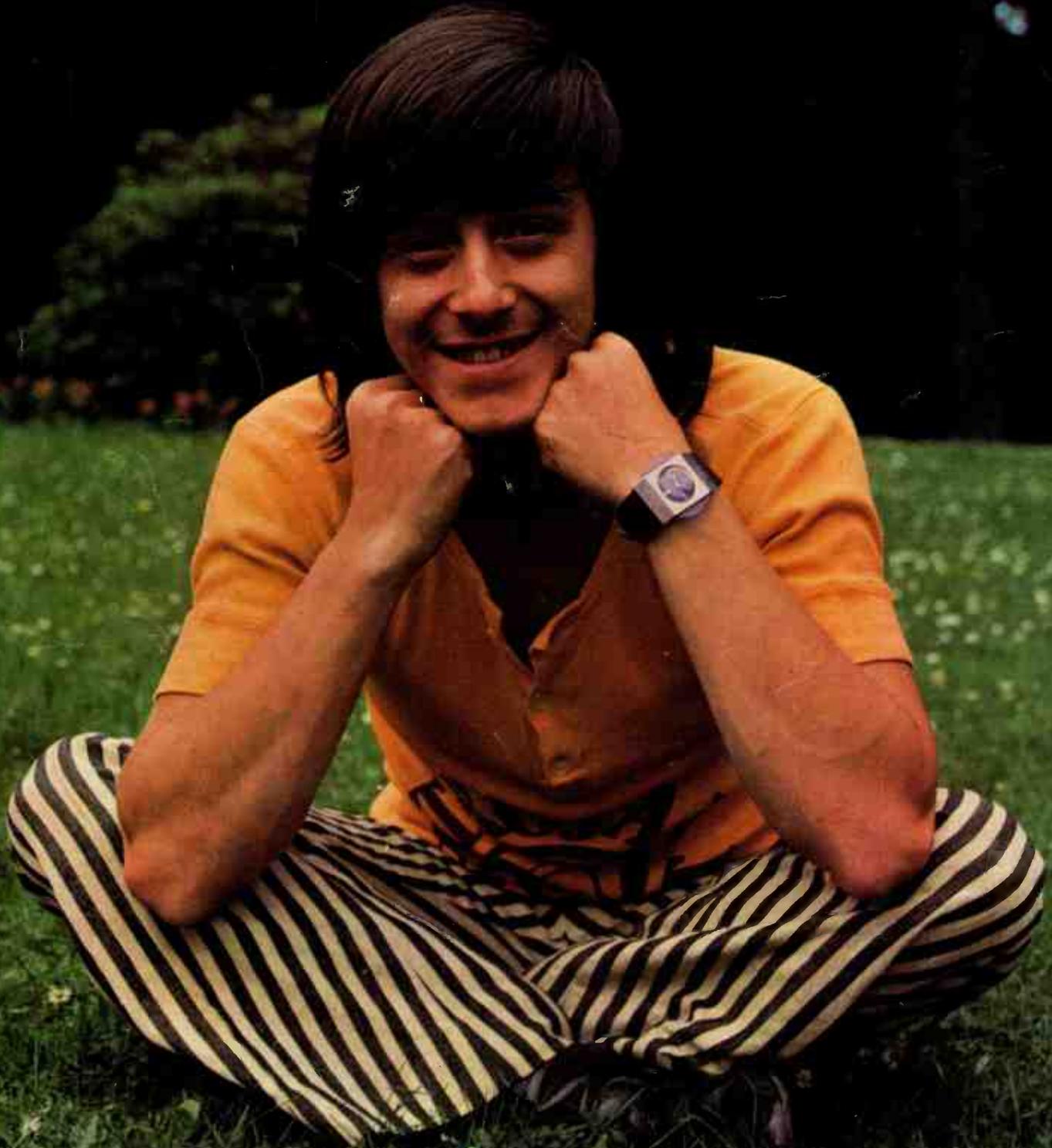
1	Catch Bull At Four	Cat Stevens	Island
2	Chicago V	Chicago	CBS
3	Continuous Performances	Stone The Crows	Polydor
4	All The Young Dudes	Mott The Hoople	CBS
5	Bandstand	Family	Reprise
6	Close to the Edge	Yes	Atlantic
7	Squawk	Budgie	MCA
8	Dingly Dell	Lindisfarne	Charisma
9	Sandy	Sandy Denny	Island
10	Boz Scaggs	Boz Scaggs	Atlantic
11	Rock & Roll Music to the World	Ten Years After	Chrys
12	Glorified, Magnified	Manfred Mann's Earth Band	Phillips
13	Queues	Vigrass & Osbourne	UNI
14	Vol IV Black Sabbath	Black Sabbath	Vertigo
15	Byzantium	Byzantium	A & M
16	Foxtrot	Genesis	Charisma
17	Daydo	Alun Davies	Asylum
18	Carney	Leon Russell	A & M
19	Turkey	Wild Turkey	Chrys
20	Below the Salt	Steeleye Span	Chrys

NOTE

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

 DJ

Tony Prince



a b.c. enterprises publication