

# dee jay

and Radio Monthly

No. 4 January 1973

20p



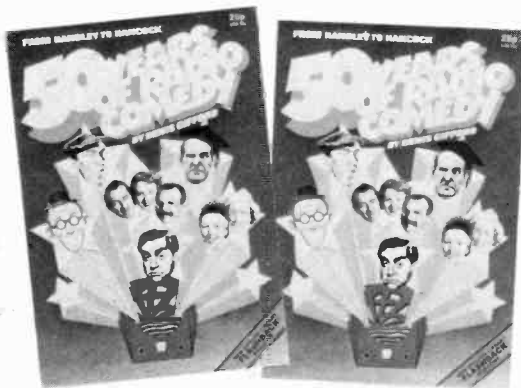
**Kid Jensen**

**Inside  
Ed Stewart  
Mark Wesley  
Free Radio News  
Disco Equipment, Record Reviews, etc.**



## Enough to tickle a cat's whisker

From the Seventies' top radio comedy series I'M SORRY I'LL READ THAT AGAIN, back half a century to 1922, the Great British air comes alive with signature tunes. No comedy show was considered complete without one. And you'll find them all remembered here, plus many other aspects of what made those delicious half-hour



comedy shows tick. Remember ITMA, Much Binding, Bandwagon, Hancock, Round the Horn? They all come alive again in this fantastic new magazine. A must for the nostalgia addict, and those who just like to laugh!

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# editorial

Once again a very big hello, and welcome to this first issue of "DEE JAY AND RADIO MONTHLY" in 1973.

As usual we have lots of features for just about everyone, including articles on disc jockeys Ed "Stewpot" Stewart, Mark Wesley and Barry Alldis. In our series of talks with the heads of radio stations we call on Alan Keen, head of the English Service of Radio Luxembourg, while Mike Cook this month looks at the continuing popularity of rock 'n roll, and asks "will the superstars of today be remembered in 15 years time, as are so many of the rock greats"?

This month we are also pleased to welcome the first contribution from the Free Radio Campaign and Campaign for Independent Broadcasting, which serves to increase our coverage of that particular scene.

Another new feature this month is a "DX corner" catering for the many short-wave enthusiasts around the world.

Plus of course, Karl Dallas' disco gear, BBC Radio Teesside, hospital radio with Roy Mack, and all the other usual features.

Finally don't miss your chance to VOTE for your favourites in the first "DEE JAY AND RADIO MONTHLY" Poll - the form is on page 18.

All that's left is for me to say a real big "thank you" to you for your support, and to wish you all a VERY HAPPY NEW YEAR.

BEN CREE  
PUBLISHER

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# 24 applicants for first commercial stations

A total of 24 applications were received by the IBA for the first five British commercial stations. These include eight for the general London station and five for the London news station.

No names or details are being released by the IBA, but among those known to be included in applications are such names as Mecca, IPC, Times Newspapers, RAC, Debenhams, Beaverbrook Newspapers, W. H. Smith & Sons, Thames TV, trade unions and football clubs.

One of the consortiums bidding for the London news station is headed up as MD by Philip Birch, former head of 'Big L' Radio London (266m).

## second road show for rosko

Rosko now has a second mobile disco unit "on the road". Called the "Rocket Disco" this has been developed to utilise the excess of equipment now held by the Emperor. It will be 400 watt minimum together with an optional lightshow, and comes complete with roadie. Rosko is anticipating that it will prove popular with the many Radio One DJs now making personal appearances - and Alan Black, Tony Blackburn, Stuart Henry and Johnnie Walker have all shown an interest.

Plans are also progressing well for Rosko's forthcoming DJ school, and "Dee Jay and Radio Monthly" understands that it is likely to open in either late February or early March.

## radio one on film

Anglo-EMI are preparing plans for a 33 minute film on BBC Radio One and its DJs. Shooting is due to start on January 15 and will last for around two weeks. The film is provisionally scheduled for release around Easter.

## david symonds joins 208

Ex-Radio One DJ David Symonds has joined Radio Luxembourg. He will be working as a programming co-ordinator, attached to the recently formed production unit in London, and will be engaged in the making of commercials, jingles, etc, for advertisers.

## 208 announce 1972 awards

Radio Luxembourg have now announced the winners of their 1972 awards. They are:

Group Of The Year - Slade  
Male Performer Of The Year - Gilbert O'Sullivan  
Female Performer Of The Year - Lynsey De Paul  
Composers Of The Year - Nicky Chinn and Mike Chapman  
LP Of The Year - "Honky Chateau" by Elton John  
Single Of The Year - "Alone Again (Naturally)" by Gilbert O'Sullivan  
Producer Of The Year - Gordon Mills  
Kid Jensen Award - Yes for their LP "Close To The Edge"  
Record Promotion Man Of The Year - Dave Most (RAK)

These awards which were first made last year for 1971 have now been informally presented by Alan Keen to the winners at the Radio Luxembourg London offices. The results prove something of a triumph for MAM Records who take no less than four awards.

## djs and marriage

Two top BBC DJs have been involved recently in "on-off" romance and marriage situations. Firstly Jimmy Savile revealed his secret love for ex-Pickettywitch singer Polly Brown - later she turned him down, and more recently Radio 2 DJ Pete Murray was involved in a "hoax" situation with a young lady a Miss Enid Owen from Oswestry in Shropshire, who had revealed that he was planning to marry her. "I've never met or heard of a Miss Enid Owen," was Pete's comment.

## bbc competition winner

The winner of the Tony Blackburn - First Record on Radio 1 competition, held in November's "Dee Jay and Radio Monthly", was Bob Grant of 10 Crescent Parade, Long Lane, Hillingdon, Middlesex. Bob's card, out of the many hundreds of correct entries received, was first out of the box on the closing date, and he will soon be visiting the BBC studios, and having lunch with a top Radio 1 DJ.

The answer? - "Flowers In The Rain" by The Move.

## dave cash returns to radio

Dave Cash returns to the BBC after an absence of 18 months on December 31 when he takes over as compere of the Radio 2 series, "Up Country". Dave was one of the original Radio 1 team, joining the BBC in 1967 from the pirate station Radio London. He had several daily series for the network and introduced "What's New?" until his departure for commercial TV in 1970.

Mark White, Head of Radio 2, said: "I worked with Dave on Radio 1, of course. He's a real professional and it's good to see him back."

## bouquet from charlie chester

A collection of 90 of the best poems sent to Charlie Chester by listeners to his Radio 2 programmes has been published by BBC Publications. Titled "A Bouquet of Verse", the book also includes some of Charlie's own poems.

## eugene returns 'down under'

Popular newsreader-presenter Eugene Fraser is taking a break from Radios 1 & 2, and returning to New Zealand to see his family. He'll be away from Broadcasting House for three months, back at his home in Auckland. Eugene was actually born in Fiji and has worked for the BBC for the past six years. He'll be back in March.



Seen here at the presentation of the first "Dee Jay and Radio Monthly" Microphone awards to Tamla Motown Records for their recent albums "Motown Disco Classics Vol 2" and "Hits of Edwin Starr" are (left to right): Ben Cree (Editor/Publisher of "Dee Jay"), Phil Symes and Gordon Frewin (Tamla Motown Press Office), Roy Featherstone (EMI Records) and John Marshall (International Director - Tamla Motown Corporation).

# 208 goes for motor sport in a big way

Radio Luxembourg last week announced plans for their involvement in the coming 1973 Motor Racing season. In addition to the John Woolfe 208 dragster and Rondel Formula 2 team which both ran last season, 208 announced the formation of a new Shell Sport Luxembourg Formula 5000 Team. Altogether, a total of ten cars will be racing in 1973 carrying the name "208 Radio Luxembourg". The Rondel Racing Team will provide five cars of their own manufacture, the Shell Sport Luxembourg 5000 Team will run four Lola T 330 cars, and John Woolfe Racing will continue to run the world record holding 208 dragster.

The combined teams will be appearing at over 95 race meetings and will be involved in at least 208 (!!!) race starts. The team drivers come from such countries as Holland, Denmark, Switzerland, USA, France, Mexico, Australia, New Zealand and the UK.

In addition Radio Luxembourg announced that throughout the 1973 season there will be a special motor racing news spot at 10.15 each Friday evening, giving news and results of all motor racing events.

## news in brief

James Brown, "the uncrowned king of soul", is due in for a short tour opening at the Rainbow Theatre on March 1 . . . The Sweet, who have just been awarded yet another gold record for world-wide sales of "Poppa Joe", appear in Germany from February 1 to 4. They then depart for a tour of Australia and New Zealand until February 28, and are set to play a special concert in Hong Kong on March 8 . . . legendary US group The Platters currently in UK for month-long visit. They appear at The Talk Of The South, Southend, for a week from Jan 15, and promoter Danny O'Donovan is also negotiating for a series of one-nighters at major ballrooms . . . two radio officers have been appointed by the IBA to assist John Thompson with the setting up, planning and admin of the new commercial radio stations. They are Robert Kennedy, former station manager with BBC Radio Leicester, and Christopher Lucas of ICEM, audio visual specialists . . . first UK concert tour by Paul McCartney's group Wings opens in Bristol on March 25. Other locations on the tour are Cardiff (Mar 26), Southampton (Mar 27), Bournemouth (Mar 28), Liverpool (Apl 2/3), Newcastle (Apl 4), Scotland (Apl 5, 6 & 7 - venues to be announced later), Manchester

(Apl 9), Leeds (Apl 10), Birmingham (Apl 11), and the tour ends at the Odeon, Hammersmith (Apl 13/14 . . . US smash single "Papa Was A Rolling Stone" by Tamla group The Temptations released here on Friday (Jan 5). The full 12 minute version of the song appears on their LP "All Directions" released in November. The group are likely to visit the UK this Spring for an extensive concert tour . . . new Junior Walker single due out January 12 is entitled "Take Me Girl I'm Ready" . . . Tamla LPs set for January release include Stevie Wonder's "Talking Book", Valerie Simpson's LP called simply "Valerie Simpson" and Jermaine Jackson's debut album "Jermaine" . . . Pete Drummond's single "Rocking At The BBC" not officially banned - but certainly didn't chalk up much airplay . . . Spurs Football team among members of the ATV consortium bidding for the general commercial station for London.

## new spring tour for Jackson 5

Following their recent short sell-out UK tour, popular Tamla group The Jackson 5 will be returning in the spring for a more extensive visit. Dates will be announced shortly - but it is understood that they will include any more provincial appearances.

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# **“There is nothing artificial in my attitude to the kids – I think if there were they would have found me out a long time ago”**

## **says Ed ‘Stewpot’ Stewart – the kids own disc jockey**

Ed Stewart tells a nice story about the way in which he got his job as compere of Junior Choice and found his vocation as the kids' own disc jockey.

“It was back in 1967 and I was at my lowest ebb,” he explained. “I had just become only the second of the ex-pirates to be dropped by Radio 1 – my show ‘Happening Sunday’ was axed after only ten weeks.

“All I had left was ‘What’s New’ once a month and the future was looking decidedly dodgy.

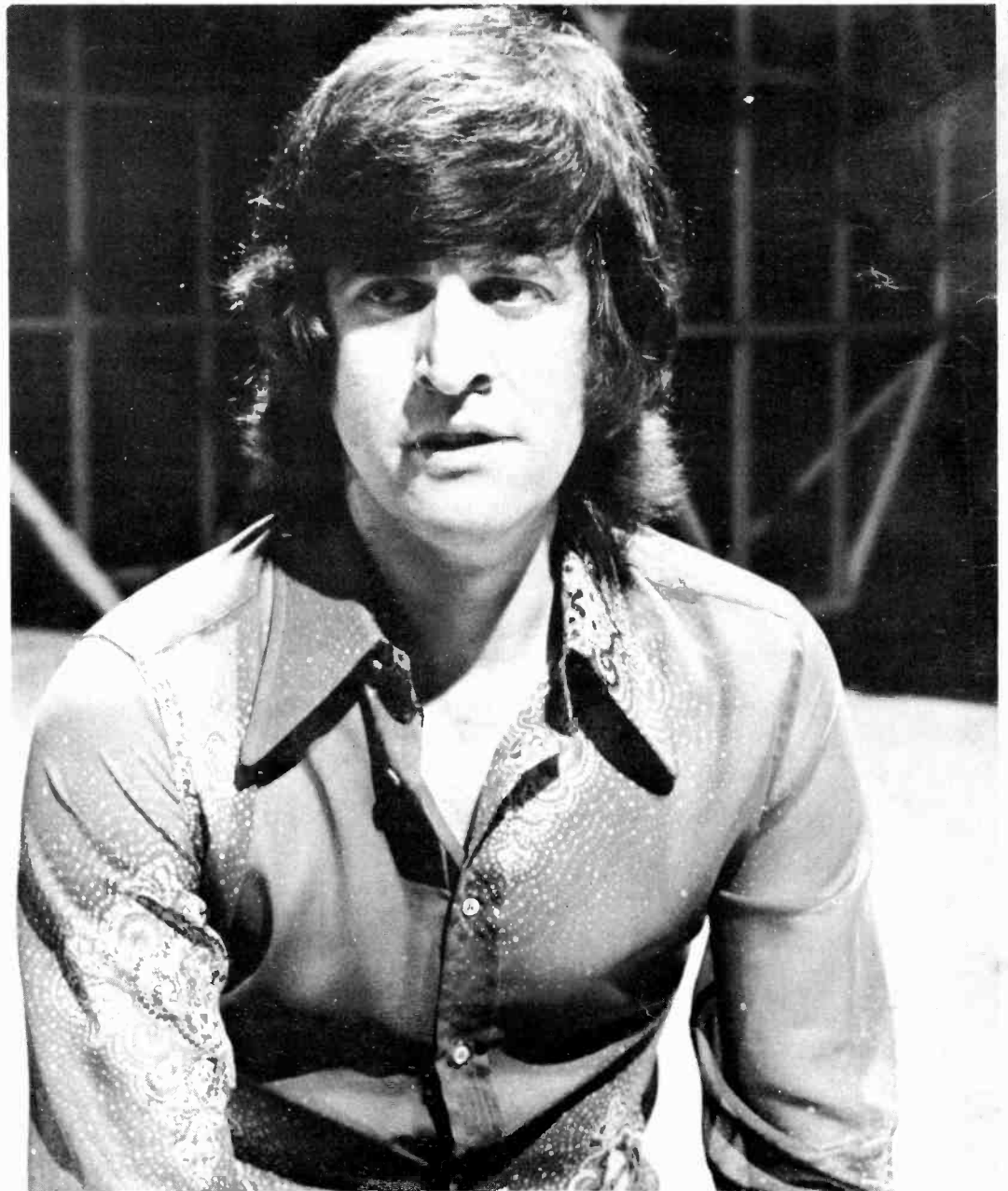
“Apparently the wife of Derek Chinnery – now the head of Radio 1 – was listening in one day and heard me talking to kids during the schools spot we used to have on ‘What’s New’.

“She knew the BBC were looking for someone to take over Junior Choice and when her husband came home that night she told him she had heard me doing this bit with the children and thought I might fit the bill. He hadn’t even considered me until then but the next day I got an audition and as a result was given the job.

“That’s how the story goes, anyway. And why shouldn’t I believe it!”

He sees it as another instance of fate intervening to steer his career in a certain direction.

“I’m a complete believer in destiny – that things are meant to happen at a



certain time and that there's nothing you can do about it."

He is convinced that it was fate that took him to Hong Kong in 1961 – a trip which led quite accidentally to him becoming a disc jockey.

"I was working for Keith Prowse selling records when a couple of mates who were doing national service in Hong Kong got in touch with me and asked me if I would join them as bass player in a trio they were planning to form out there when they were demobbed.

"Being young and foolish I agreed. Thank God I did. If I hadn't Heaven only knows what I'd be doing now.

"Of course, the trio never happened in the end and I found myself down and out in a strange place – which can be rather frightening.

"I got a part-time job as bass player with a trad jazz band but that hardly provided a living. It was almost in desperation that I went along to Radio Hong Kong and managed to persuade them to take me on as film critic and rugby reporter."

Even at this stage the idea of becoming a dee jay hadn't even crossed his mind.

He had managed to land the job at Radio Hong Kong on the strength of his broadcasting experience with the BBC when he was a child.

"I was nine years old when I first went on the air," he said. "My father is a Newfoundlander and he, my brothers and I used to do this programme called 'Calling Newfoundland' that went out on the Overseas Service. We used to sing carols and send messages from the Newfoundland community in this country and sometimes I would talk about my boring activities in the school holidays.

"I used to enjoy it and I remember being very chuffed one day when the producer – bless him, he must have been in a good mood – said that I really had quite a good microphone voice but I never thought of making a career in broadcasting.

"As for being a disc jockey – well, disc jockeys as we know them didn't really exist in those days. The nearest you got to it were David Jacobs on 'Juke Box Jury' and the people who did shows like 'Oh Boy!' and '6.5 Special'.

"I used to like listening to

Radio Luxembourg and thought it was rather romantic the way the voices would fade and then come back in again. But it was all just a dream."

His job with Radio Hong Kong lasted just a few weeks before he was made redundant and then he moved over to Rediffusion – one of the rival stations.

"My first show was a two-hour request programme. After an hour I found I had run out of genuine requests so for the second half I had to make them up – completely fictitious names and addresses. No-one ever found out."

He eventually worked for the third Hong Kong station – Commercial Radio – before returning to England in 1965.

"I made a fair living out of doing interviews for the Central Office of Information and then someone suggested that I should go and join the pirates.

"My first reaction was that they must be joking. 'Play pop music all day?' I said. 'I couldn't do it.

"Anyway I ended up with Radio London – two weeks on and five days off. In winter it was murder but in the summer it wasn't too bad. We didn't worry about the illegality. We had this great buccaneering spirit and it was all rather fun.

In 1967 he came ashore with the rest of the pirates and joined the BBC. "I got the ITV television programme 'Exit – the Way-out Show' as well so I was feeling pretty confident. It was a real blow when the BBC dropped

me.

"The first I heard of it was when the Evening News rang me and said: 'How does it feel to lose your show, Ed?'

"I was really sick. At first I couldn't believe it then it seemed I was back to square one."

After a year of doing "Junior Choice" 31-year-old Ed found himself facing another crisis. "Quite suddenly the BBC said they were going to drop me again. They were terribly polite about it and said that although I was doing a good job and they had no complaints they didn't want to establish any one person in the job.

"It was the kids who saved me. News of what was going on leaked out and the BBC got hundreds of letters from children demanding that Stewpot must stay. Because of that they changed their minds."

With a three-year contract Ed at last feels secure. He is beginning to branch out a bit. Apart from sports reporting – he is sports-mad and can't resist an invitation to play soccer, golf, tennis or squash – he has just made his stage debut in pantomime playing Buttons in Cinderella at the Golder's Green Odeon.

He is also negotiating for a new television show. But despite the attraction of these other interests he is happiest when he is doing his radio show.

"I love working with children and I find myself positively looking forward to doing the programmes each week.

"There is nothing artificial in my attitude to the kids – I think if there were they would have found me out a long time ago.

"There is an amusing story about the man who was a kind of Uncle Mac figure and at the end of one of his shows he leaned back and muttered: 'That should keep the little blighters happy for another week.' Unknown to him his mike was still switched on and the comment went out over the air. As you can imagine there was quite a fuss.

"Nothing like that would ever happen to me because I just don't feel that way. If I did there would be no real point in carrying on."

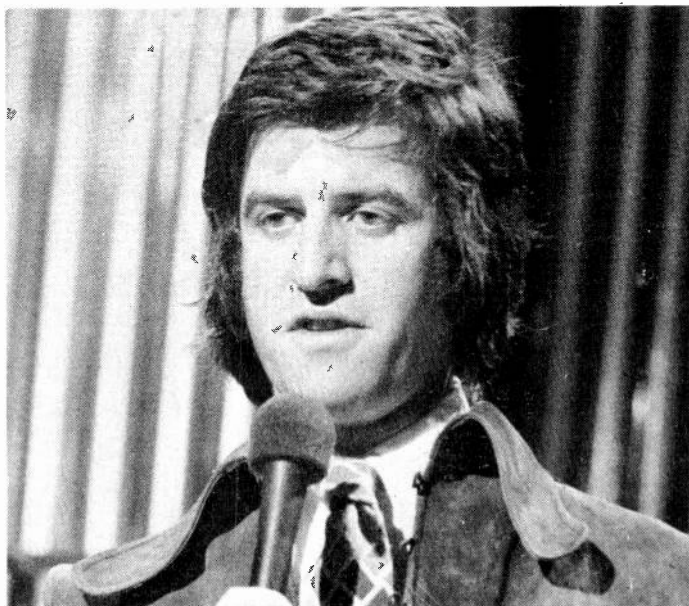
Working with children means he has to be careful about his image. "I've quietened down quite a bit since I realised how much the programme meant to me," he said, "I am aware that my life cannot be entirely my own. I have to watch things like smoking in public.

"Girlfriends aren't too much of a problem. I am still quite young and a bachelor and I think it's accepted that I should have girlfriends.

"But I couldn't afford to get involved in the kind of situation Emperor Rosko found himself in over that burglary at his flat. It was in all the papers that when it happened he was in bed with a girl. Because it was Rosko everybody went nudge, nudge – wink, wink and it was fine. If it had been me there would have been a few irate mums and dads.

"You have to realise that people have very strong feelings about things like that. It's just a matter of being sensible – I don't find it too much of a strain."

Being so fond of children it seems strange that he is not married with a family of his own. "I shall settle down in time," he said. "I am at the moment in the process of getting over a rather unhappy involvement so I tend to keep all girls at arm's length. But eventually I hope I shall marry and increase the audience of Junior Choice by one or two."



Ed on BBC-TV "Top of the Pops."

**mike cable**

# **“I think it’s true to say that Radio London brought a new type of broadcasting into Britain”**

**In the second of a series of interviews with the heads of radio stations, ALAN KEEN, General Manager of Radio Luxembourg looks back on his days with ‘Big L’**

It is generally accepted that the most successful of the Pirate stations was Radio London “Big L” – and it is probably fair to say that some of that success must be due to the efforts of Alan Keen – now head of the English Service of Radio Luxembourg. In this second of our series of interviews with the men at the top on the radio scene “Dee Jay and Radio Monthly” talked to Alan at the Mayfair offices of 208.

In fact at the beginning of his career radio was far from Alan’s mind.

“I had vivid ambitions then of becoming a journalist, but I made the mistake of starting off on a national daily newspaper, the *Daily Telegraph*, when what I should have done was to start on a local paper and work up. I didn’t do that and having been there a couple of years on the editorial side working in the Press Gallery at the House of Commons in a very junior capacity, I realised I’d made a mistake.”

There then followed a period of National Service with the RAF during which time Alan became involved in Time and Motion Study with the Air Ministry





Manpower Unit – and this involvement in a field of research was to prove useful later on. On leaving the forces he rejoined the *Daily Telegraph* but in a somewhat different capacity.

“Realising my earlier mistake I got onto the advertising side. This was far more rewarding and I felt that I stood a chance of achieving my aims. I sold space – I became a salesman and I’m still a salesman only now I sell Radio Luxembourg.

“I started off selling classified ads for the *Daily Telegraph* and then I moved to join IPC and started selling space for *Reveille*, then the *Daily Mirror* and then moved to the now defunct *Woman’s Sunday Mirror*. By the time IPC bought out Amalgamated Press and renamed it Fleetway Publications I was on management level and joined them for a couple of years.”

How did Alan come to make the move from journalism and advertising to the world of radio?

“One day I had a phone call from a man I’d never met before from the J. Walter Thompson agency – you know the advertising business is rather like the music industry, it’s a small business and people get to know about one another. This man was called Phillip Birch and he rang and said that he would like to meet me. At this time he presented some plans to me for a radio station Radio X, which became Radio London and asked me to join him, which I did. Now this would be about six months before we went on the air and we had a trestle table and a secretary in an office in Curzon Street, Number 17 – and for six months we put together a station which I think, undoubtedly, became the best of the pirate stations, and which ran for three and a half years.

“It was the only successful station if you are talking in terms of the balance sheet – the trading figure for the last year of Radio London showed a turnover of £1,000,000.

“So we started selling Radio London with no research at all. We went to the Unilever’s and Beecham’s and Coca Cola’s of this world and to all the agencies – we went in there with enthusiasm, and that is one

thing a salesman must have ENTHUSIASM, and I demand it from the people who work here – and we sold Radio London.

“I think it’s true to say that Radio London brought a new type of broadcasting into Britain. It’s equally true to say that the BBC recognised this because when London closed down they took on the major part of the DJs and formed Radio One. Robin Scott did this, and put together to the best of the resources which he had available at that time, a station which was supposed to be designed on the same style as the pirates. It wasn’t, of course, it never really could be. The pirates thought commercially and the BBC never had to – and the best thing that will happen to the BBC is in 1974 when we have local commercial stations coming along.”

It is obvious in talking to Alan that he still retains a soft spot for “Big L”, and this is borne out by the fact that a large photograph of the mv *Galaxy* still hangs in his 208 office. Does he have any particular memories of those particular days of broadcasting?

“Three and a half years of memories. I started off with Radio London on the sales side and I did that for about 15 months. We had at that time a programme director called Ben Toney – he was an American from Texas and was a broadcasting man and a former DJ. We sold our advertisers Ben Toney – a knowledgeable American Radio Man from League One! Well, Ben left the station after 15 months and I then took over the programming – but I did this in conjunction with the sales operation. I suppose I attempted too much. I thought OK I’ll still run the sales side and at the same time I will become involved in the programming – it was impossible!

“One thing I should add at this point is that I’m really a frustrated musician. My hobby during the Air Force and at IPC was playing the piano in groups, so when I became involved in the programme side of Radio London I met the pluggers. They would come to see me and I would see and meet people that I had

communication with – they were on the same wave length if you like, and we were able to talk about music. So I thought to myself, boy, I should have done this years ago, I should have been involved in the music business, and although it is very cut-throat it’s not as cut-throat as the advertising business, and so after about three months or so I relinquished all my agency contacts, handed them over to colleagues and became totally involved in the programming.”

Then of course the Marine Offences Bill became law and on 14 August 1967 at three o’clock in the afternoon Radio London closed down. This naturally left Alan without a job.

“I just didn’t know what I was going to do. I could have gone back into advertising – but I didn’t really want that. So I decided to accept another challenge – because Radio London had been a big challenge – and I met a guy called Bob Residorf who at time was the managing director of the UK end of Liberty Records. He said that he wanted to control and run from the Liberty offices a music publishing company to

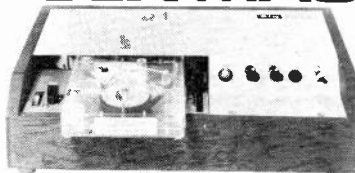
be called Metric Music.

“Now at that time I knew absolutely nothing about the publishing set up, so at first I said I’d think about it. I then went along to the PRS offices, introduced myself, said that I was interested in publishing and considering entering the business and would they show me round their premises and tell me what they did, which they kindly agreed to do. I then went to MCPS and did the same thing. I went up to Foyles and bought a few books on the subject and then I looked around at the opposition to see who were the successful people in publishing. I thought to myself ‘OK, I’ll have a go, because here I feel I can really compete’. And so I ran Metric Music for Liberty Records for about a year.

## ben cree

Next month Alan Keen looks at his work with 208, Australian Radio, the UK commercial scene and offers his advice to would-be radio disc jockeys.

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# **“I think that any disc jockey must be friendly and not talk down to his audience”**

## **so says popular DJ from ‘down under’ BARRY ALLDIS**

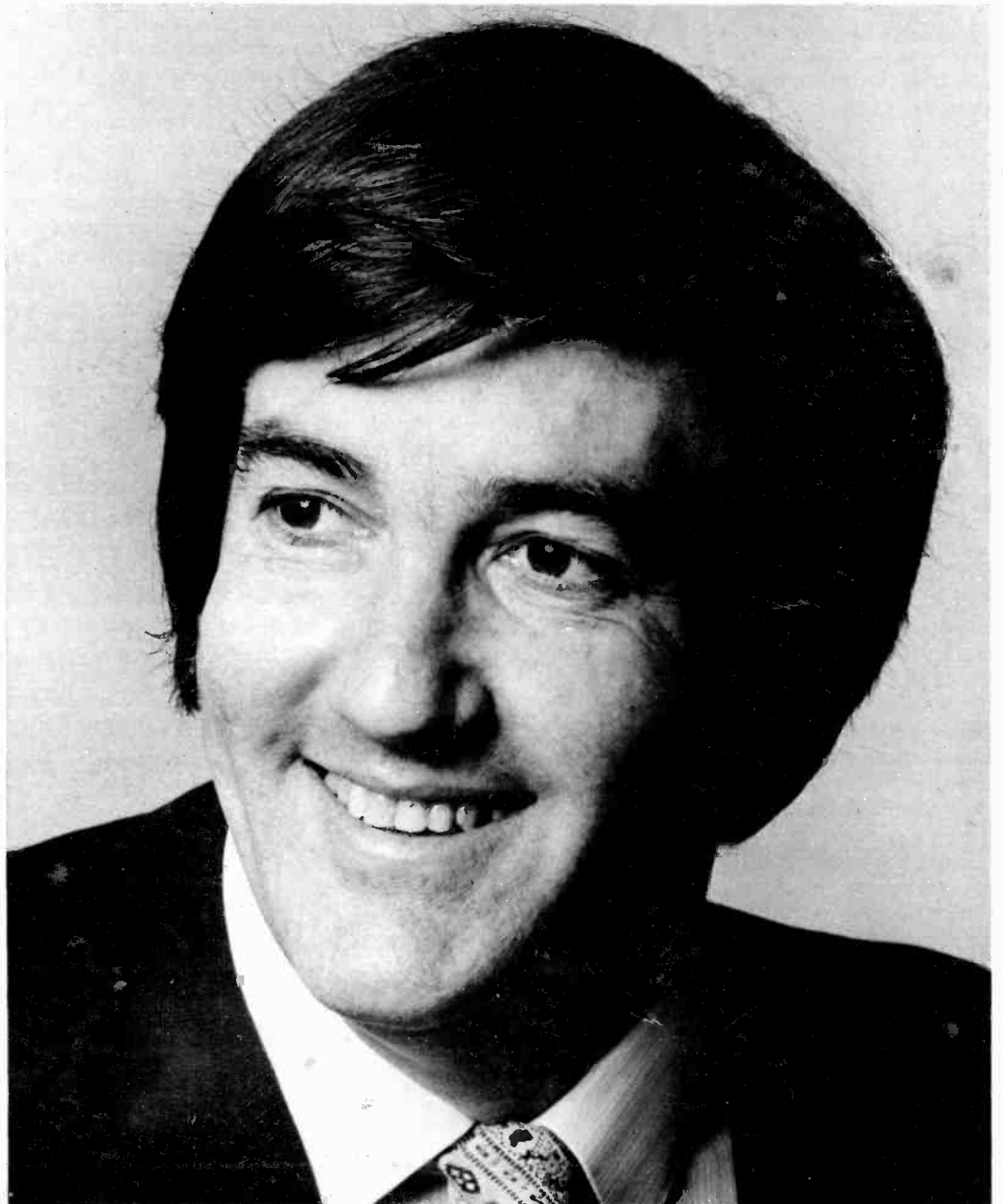
It was Barry Alldis's parents who persuaded him to go for a career in Australia's thriving radio industry. Although other people advised him to carry on with his studies, Barry's parents simple wanted their son to be happy.

So he joined a local station – 2TM in Tamworth, a commercial station, naturally. His first job – well, he didn't have a title, but he packed up the records! Then he was a copy-writer and panel operator and finally . . . a broadcaster.

“I had my first show before my nineteenth birthday, and as an announcer there you did everything – read the news, farming reports as well, and did record shows. It was valuable experience of home-town radio.”

Four years later he moved to a radio station in Brisbane and then made the big move to London in 1955. It was the following year that Barry came to join Radio Luxembourg. . . .

“I have never been a pushy type of person and the reason I didn't get any work in my first year was because I think I just didn't sell myself. Then, one evening I was playing playing piano in a club in Knightsbridge and Dick Norton came up to me. He asked me whether I was a musician and I said, ‘actually, I'm an out of work disc jockey’. He said that had just left Radio Luxembourg.” . . .



And that chance meeting led to greater things and Barry eventually made contact with Geoffrey Everitt, then 208's production manager. "I think Geoffrey thought that every disc jockey who left Australia wanted a job at Radio Luxembourg, but anyway I got a job.

"I found life in the Grand Duchy exciting. There was a certain novelty in it for me – you know, being the Australian stuck in the middle of Europe. In October 1958 I was appointed Head of the British Department in Luxembourg and began an eight year run as presenter of the Top 20 show."

It was this show that made Barry a part of radio history. His popularity spread throughout Europe and in Belgium he was signed up by a record company and one of those discs – "Like Lazy" – was released in Britain. In 1961 came his TV debut with "Thank Your Lucky Stars". Other TVs followed, like "Blind Corner", "Juke Box Jury" and, amazingly, "Panorama"!

After many years with 208, Barry decided to make the move and go free-lance. As

a household name, he found no difficulty in getting work. For the Light Programme, he moved in on "Housewives Choice", "Newly Pressed" and "Swingalong" and then on to Radio 1 for "Late Night Extra".

"That move was not easy," Barry now admits. "In fact, looking back I think I made a few mistakes. You see, I tried not to sound too commercial on the BBC and I became more serious in my approach. That was wrong.

"Now I'm myself again and I think I'm natural and relaxed. Of the shows I have at the moment, the Sunday morning one is certainly the greater challenge because, in a way, I have two audiences. The first hour of the breakfast show is aimed at the Radio 2 listener with sweet music, but at 8 am I open up Radio 1 and in comes the pop. We've had some great sessions for the show like Ralph McTell and Pentangle and play stuff like Hendrix, Cocker and the like. I love doing the programme."

The Sunday morning Radio 1 hour has earned Barry praise from various quarters – including university

mags who reckon, outside of the "Sounds of the Seventies" presentations, that it's one of the best things on the network. Wrote one college guy: "Who'd have every thought Barry Alldis would play sounds like that – isn't it funny how some things change?" But do they? – I reckon a professional broadcaster should be able to turn his hand at anything in radio terms.

Barry Alldis has that art of communication. That comes through even at ten to two in the morning on his "Night Ride" programme. Unlike other DJs he's never stuck for something interesting to say. What's the answer to the success?

"I think that any disc jockey must be friendly and not talk down to his audience. When I'm on the air, I actually try to visualise a person or a family I am speaking to – you can't think of a whole mass of people, it doesn't work that way. The best advice I can give to a would-be DJ is just to be yourself, it's the best way."

Barry has been a DJ for 20-odd years. Has he ever thought of working on the

admin side of the industry? "In Luxembourg I had what I suppose you would call a semi-executive position for eight years and that involved quite a bit of desk work. Frankly, I'd rather stay this side of the mike."

That shouldn't present a problem. Like really good wine, Barry Alldis only improves with age. So, here's to the next 20 years!

**rodney collins**

**FROM  
RADIO 2  
next month  
in**

**dee jay**

**JOHN  
DUNN**

## Disotheque Sound Systems

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**Squire Electronics**

A Roger Squire Company



Radio D J Johnnie Walker



# 'YOU TELL US'

*The Velvet Effect,  
Allostock, Cheshire*

I thought I should write and congratulate you on publishing such an excellent magazine which I believe has filled a very wide gap in the radio/DJ market. I feel I must pass comment on an article in your November issue, written by Mike Cook on the discotheque scene in the North West and the supplying of promotion copies by the record companies. Although it seems that the club discos have no problem in obtaining new releases, on this basis the professional mobile discotheques seem to be completely ignored. I know that there are a lot of "tin pot" mobile discos around (for the sake of a better word) which are run on a fun/hobby basis and not as commercial/business enterprise, as ours is. Velvet Effect Mobile Disco is one of the North West's most comprehensive, biggest and most professionally run mobile discotheques and three months ago when I wrote to each of the record companies, I was most surprised, and must say annoyed, that with the exception of EMI to quote, "who only supply promotion copies to Radio 1 DJs and producers and Radio Luxembourg", none of the others even bothered to acknowledge the letter, never mind replying. If, as your article indicates, the Manchester and North West Scene is so important (our territory) to the record companies, and taking into consideration that we play to the same audience as the clubs, varying in number from 150 to 1,200 people, then surely it is about time the record companies considered the professionally run mobile discotheques as a viable proposition.

I feel this letter conveys the feelings of a number of

the North West's leading mobile DJs and hope this letter stimulates a reply from those concerned. Just to make the situation more ironical, I received two weeks ago, a plain brown envelope, hand written, which to my surprise contained three records on the MCA and London labels, but still no reply to my letter or even a covering note - anyhow, congratulations on trying!

*Yours sincerely,  
M. A. St John Hollis*

**(Editor - Many thanks for a very valid letter. However, as you so rightly point out, there are a vast number of mobile discotheques many of whom are not even vaguely professional enough to merit inclusion on any record companies mailing list. In addition, the cost of these promotional copies has to be borne by the record companies many of whom already have review lists etc running to several hundred copies. Perhaps one of the promotion men at the record companies would care to reply to us on this subject.)**

\* \* \* \* \*

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

*High Wycombe,  
Bucks*

I must congratulate you on your excellent magazine. Please do a feature on Dave Cash - he is a great DJ with

a super personality and sadly missed by many Radio 1 fans.

*Yours sincerely,  
Wendy Jones*

**(Editor - You will note from the news pages that Dave returned to radio on December 31, as compere of the Radio 2 series "Up Country". We shall be featuring him very shortly in "Dee Jay and Radio Monthly".)**

\* \* \* \* \*

*Kirkby,  
Liverpool*

I must say that I was rather disappointed to find that John Dunn was not featured in the December issue. I hope you will feature him in a future issue. Also is it possible to include colour photographs of the Radio 2 DJs now and again?

*Yours sincerely,  
Miss Joyce Riding*

**(Editor - Sorry about that, Joyce, but we had to leave out the John Dunn feature owing to pressure on space. You will see that we have Barry Alldis in this issue and John will appear in the February "Dee Jay and Radio Monthly". It is quite probable that we shall include colour pics of the Radio 2 lads from time to time.)**

\* \* \* \* \*

*Kings Norton,  
Birmingham*

"Dee Jay and Radio Monthly" is the greatest mag on the counter. My only regret is that it is called "Dee Jay and Radio Monthly" and not "Dee Jay and Radio Weekly". Keep up the good work.

*Yours sincerely,  
Keith Perrin*

**(Editor - Thanks for the nice comment, Keith - but you must be joking!)**

\* \* \* \* \*

*Long Hanborough,  
Oxford*

I was very impressed by your new magazine, "Dee Jay and Radio Monthly", particularly the article on the Roger Squire Radio DJ Studio. So impressed in fact that I have been on Roger's course.

The studio facilities were excellent as you well know, and the advice was given to us in a friendly and informal manner. I am planning to go back to the studio in a few weeks to prepare a second audition tape.

The tape I prepared on the DJ Course was a Radio 1 mini programme, but I am going back to do a "middle of the road" programme which is more in my style, both musically and vocally. I have since sent my tape to a few broadcasting concerns and it is very likely I will attend an audition at a local BBC Radio Station in the next few weeks, so obviously I am very pleased. Whatever the outcome, I wish to thank you and your magazine for giving me the impetus to start on the road to radio presentation.

*Yours sincerely,  
Robert Emrys*

**(Editor - Glad to hear that we were of assistance to you, Robert, and may we wish you every success with your audition. Please keep us advised of your progress. Our own would-be radio DJ has been continuing his course at the Roger Squire Studio and will be bringing readers up to date with his progress in the February issue.)**

# 'YOU TELL US'

# "How many of today's so-called superstars will be remembered in 15 years' time?"

## Mike Cook asks the question and looks at the continuing popularity of Rock and Roll

Rock'n'roll is screaming back to life with all its old ferocity and impudent charm, proving once more that never have so many owed so much to so few in the field of pop music. The few, of course, being the original rock'n'rollers.

As a forecast in the last issue of "Dee Jay and Radio Monthly", 25 Rockin' & Rollin' Greats is topping the album charts, and about the time this month's issue hits the news stands millions of people will be huddling around their TV sets watching Elvis Presley's Hawaii concert, which can only add more fuel to rock'n'roll revival fire.

And just for good measure, Presley's "Elvis On Tour" film, in which, for the first time, he talks frankly about his life, is set for release early in the New Year.

If you think the rock'n'roll revival is just a flash in the pan listen to Rodney Burbeck, PR boss of RCA, Presley's recording company:

"Rock'n'roll is definitely coming back. The demand for our Presley albums is tremendous, and, contrary to popular opinion, it's the kids who are buying them.

"We have reissued a number of his early albums, including Rock'n'Roll Vol. 1, because of public demand. It seems that the youngsters who saw his film 'That's The Way It Is' are going back to the grass roots of today's music.

Kids as young as 11 are discovering rock'n'roll for the first time. And judging by present reaction they are really digging the music."

United Artists label manager Alan Warner sounded a more cautious note about the revival but did admit there is a new generation becoming interested in rock'n'roll.

"This is probably due to the revived interest in golden oldies. The record industry is going through a lean time and there has been a lack of excitement. These old records are fulfilling the need.

"We release many rock'n'roll records and, obviously, they sell. Perhaps we're preaching to the converted, but there are many more people becoming interested in early rock'n'roll. And, I must say, a few months ago we could put a rock'n'roll album in a rough sleeve, knowing it would sell to the real rock fanatics. Now packaging is more important.

"Our latest album, The Many Sides Of Rock'n'Roll, is a good example. We have included a booklet with pictures and potted biographies of the artists because we think people just becoming interested in rock'n'roll want to know about the artists. This is very important from a selling angle."

Decca's Gerry Halliday was frankly "mystified" by

the resurgence of rock'n'roll, although his company have just released two superb rock'n'roll albums – Rock'n Roll Survivors.

But, let's face it, nothing in the field of pop, before or after, has approached the excitement generated by the now legendary exponents of rock'n'roll who helped to fuse jazz, blues, gospel, boogie-woogie, country and R&B into the ultimate in "people's music".

Rock'n'roll's hybrid dynamism smashed the moon-June-spoon syndrome and turned the music into the common denominator of pop – a fact that can be borne out by much of today's pop, which is simply a mutation of 50's style rock'n'roll.

In other words, rock'n'roll is the sun in pop's solar system and almost every branch of music that has evolved since the rock explosion revolves around it.



The Stones and The Who – two post rock'n'rollers who have contributed something worthwhile to pop.

# "Local Radio has now emerged from its vacuum—and is now serving the whole community"

## In this second of a series of looks at the local radio stations DJ STEVE COSSER looks at BBC Radio Teesside

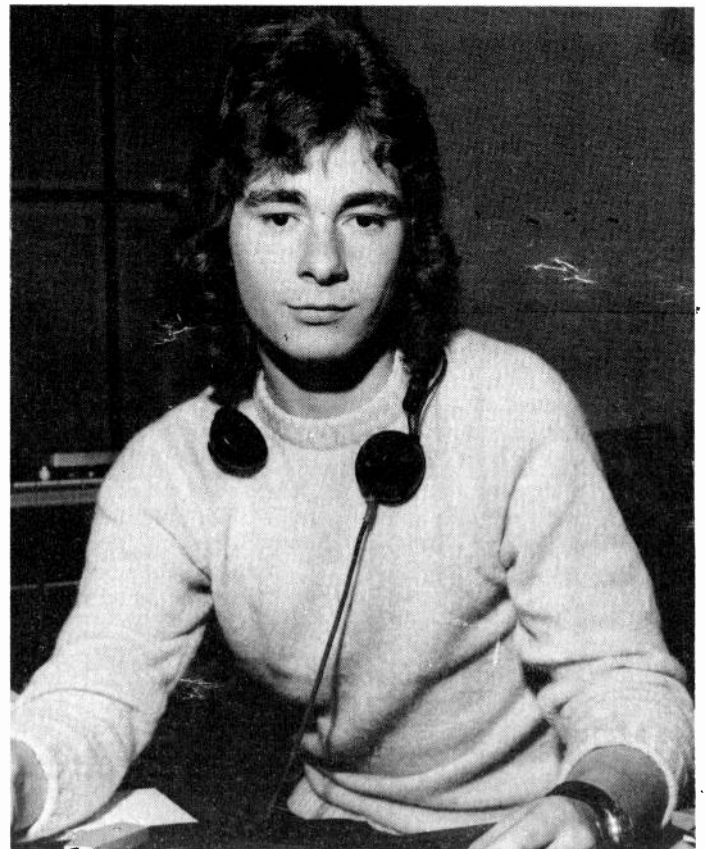
Should you happen to wander down Linthorpe Road, Middlesbrough, the chances are you wouldn't notice a rather inauspicious building sandwiched between a tailor's shop and a hardware store. If you were to tune your radio in to 194m medium wave or 96.6 VHF in the same town, you couldn't very well miss it. I am, of course, referring to Teesside's newest and most immediate form of communication, BBC Radio Teesside. It has been on the air now for two years and, with the addition of our new medium wave outlet, it's as much a part of Teesside life as the River Tees itself.

The station bursts into action each morning at 06.02 am with Dave Eastwood – Teesside's super Milkman, Postman and Paperboy all rolled into one. Dave hosts the breakfast programme, "On the Move", a three hour show of lively music, unusual items and odd interviews and believe me some odd things happen in Teesside, well have you ever heard of a dog that bursts into song after two gin and tonics, or a Yorkshire pudding the size of a green house? You would had you been listening to "On the Move". The aim of the programme is to get the people of Teesside, South Durham and North Yorkshire off to work entertained and well informed. To this end full local traffic news is broadcast, along with the news headlines at the bottom of the hour and

two editions of "Teesside Today" at 7 and 8 o'clock. For Manchester-born Dave, getting up at 4 am, as opposed to going to bed at 4 am, was quite a turnabout as he used to do many disco's and public appearances in his native Lancashire. The name, Dave Eastwood, may sound familiar as he used to do many Radio 1 Clubs, Workshops, etc, for Radio 1.

"On the Move" has a sister programme which is broadcast in the afternoons, the "Ton Up Show". Why on earth the "Ton Up Show"? Well the programme runs from 3.05 pm to 4.45 pm, which, if you are at all mathematically inclined, you will have worked out that it is 100 minutes long, damned clever these local radio chaps. At this time of the afternoon people aren't rushing around, as in the morning, and, in consequence, the programme is taken at a rather more relaxed pace. This enables Graeme Aldous, the producer and presenter, to have slightly longer interviews, guests in the studio and so on.

All the musical programmes play dedications, but if a person wants a specific request they use "Teesside Requests", probably the most over subscribed programme on the station. People can write or telephone their requests in, or, as the station is in the middle of Middlesbrough's shopping centre, drop them in personally. Even though



Steve Cosser

broadcast seven times a week many requests have to be left out due to lack of space. This must be a disappointment for those who have requested records, but from our point of view it's very encouraging as it proves that local radio has emerged from its vacuum and is now serving the whole community.

The busiest day of my week is Saturday. On that particular

day the poor, unsuspecting people of Teesside have to put up with four and a half hours of me. At 11 o'clock the "Saturday Scene" takes to the air. The basic aim is to produce a programme for the younger element of Teesside, without actually turning anybody else away. Each week I try to include as many of the better new singles and album tracks as well as phone chats,

competitions, the Teesside Top Ten, news of Concerts, Shows and Disco's in the area, and a panel made up of people from all over Teesside review some of the new singles. By 12 noon it's time for me to bop out of the studio and prepare the musical side of Saturday Sport. Here again the programme is aimed at a certain audience but is designed so as not to turn anybody away, that's where I come in - there must be some logic in it somewhere. As well as covering all the local, national and international sports news, with special coverage given to matches concerning the North East, the programme also contains music, a quiz and some off beat items of news.

If Saturdays are "Steve Cosser Day" on Radio Teesside, then Sundays must certainly be the day of Tony Baynes. Twenty year old Tony, who joined the station after the closure of BBC Radio Durham, starts the day at 9 o'clock with the "Lie-in Show". The title conceals nothing; real lay back and twiddle your toes stuff interspersed with features about the past week. Before

you have time to get back from church he's back on your wireless with an hour of requests at 12 noon.

Those with rather more specialised tastes in music are not forgotten. Stu McFarlane, of the famous "Fettlers" Folk Group, presents a weekly Folk magazine programme, "Focus on Folk". Among the famous names that have dropped in on the programme are Amazing Blondell, Steeleye Span and Al Stewart. Folk music is strong here in the north east and Stu has no difficulty in finding top quality acts to record for the programme. The station recently ran a competition asking listeners to write a Folk Song about Teesside. The number of entrants and the high standard was quite startling.

Country and Western fans are not left out. Each week Stan Laundon, a former C&W journalist and a man who can justly boast the largest C&W record collection in the North East of England, presents "Country Time". As well as bags of music the show also has all the latest C&W news. A similar programme is produced and presented by



Radio Teesside's breakfast DJ — Dave Eastwood

George Lambelle for jazz fans, "All that Jazz".

Radio Teesside has the distinction of having both the oldest and the youngest dee-jays on British radio. At 16 I am the youngest, and at . . . well I won't give his age away, Jack Leonards is the oldest. Jack has a weekly programme called "Dad's Music", in which he takes a nostalgic trip down memory lane playing music from the "thirties" to the "fifties" and talking about Teesside in those days.

Well those are some of the things Radio Teesside are doing. As for the future, well the station is now part of the community, but with the coming of commercial radio she can't afford to stand still. Obviously the BBC local radio stations are at a disadvantage in a number of ways, but they certainly have a few things going for them. For one thing they don't have to consider advertisers and their influence on programmes, the only people we have to care about are our listeners!

## ATTENTION ALL DJ'S



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

*our clients have PASSED the Radio One Audition Test through using our studio. Perhaps we can help you!*

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# NOW HERE IS YOUR CHANCE TO VOTE IN THE 1973 deejay POLL

Here it is! Your chance to vote in the very first "Dee Jay and Radio Monthly" Poll. Your chance to tell us and the world who your real favourite DJs are – and NOT just one DJ, as with the other usual pop paper polls.

Because we are a DJ magazine – both for and about the world of the disc jockey – the 1973 "Dee Jay and Radio Monthly" Poll is devoted exclusively to radio and discotheque DJs and discs. Not for us categories for male and female singers, etc.

Here then is your opportunity to vote for your particular favourites – on the BBC, on 208, on RNI – and in the world of the discotheque. So go to it – out with the pen and fill your form in. Then cut it out and send it to:

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

All votes will be counted – and a preliminary result should be ready by the time our February issue goes to press. Full results, however, will be included in the March issue.

PLEASE HURRY AND VOTE – your votes must be received by Monday, 15 January at the very latest.

CUT HERE

## MY VOTES IN THE 1973 deejay POLL ARE:

|                                       |   |
|---------------------------------------|---|
| TOP RADIO DEEJAY                      | ALAN FREEMAN                                  |
| TOP DISCOTHEQUE DEEJAY                | ROSIKO  |
| TOP <sup>BBC</sup> "RADIO ONE" DEEJAY | ALAN FREEMAN                                  |
| TOP "208" DEEJAY                      | DAVE<br>CHRISTIAN                             |
| TOP <sup>BBC</sup> "RADIO TWO" DEEJAY | BARRY ALDIS                                   |
| TOP RNI DEEJAY                        | MARK SLATE                                    |
| TOP DISCO SINGLE 1972                 | ARCHIE BELL and the Drells<br>HERE I GO AGAIN |
| TOP DISCO ALBUM 1972                  | MOTOWN CHARTBUSTERS<br>VOLUME II              |

Name ANTONY WORRALL Age 15 1/4  
Address 16, ST MARIS CLOSE, GAYDON  
WARWICKSHIRE.





**Noel  
Edmonds**



# beatwave

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

Last month we described the political scene in Holland, and assessed the future for the three Free Radio ships anchored off the Dutch coast. To bring you completely up-to-date, here are the results of the Dutch general election held on November 29:

|  |          |
|--|----------|
| <i>Labour Party</i>                        | 43 seats |
| <i>Catholic People's Party</i>             | 27 seats |
| <i>Party for Freedom and Democracy</i>     | 22 seats |
| <i>Anti-Revolutionary Protestant Party</i> | 14 seats |
| <i>Christian Historical Union</i>          | 7 seats  |
| <i>Communist Party</i>                     | 7 seats  |
| <i>Progressives</i>                        | 7 seats  |
| <i>Democrats</i>                           | 6 seats  |
| <i>Democratic Socialists</i>               | 6 seats  |
| <i>minor parties</i>                       | 11 seats |

The voting age at this election was brought down from 21 to 18. This may be one of the reasons why the party most favourably inclined towards Radio Veronica (the Party for Freedom and Democracy) increased its representation from 16 seats to 22. Against this, however, must be set the fact that the Labour Party also gained seats.

One outcome of this election is that the new Dutch government will be in an even more precarious position than the old one! The overall majority of the coalition parties listed in last month's Beatwave has been reduced from 14 to 2.

In the short term, this may be advantageous to Radio Veronica, to Radio Nordsee International and to the owners of the *Mi Amigo*. If they now co-operate in the

manner we suggested in last month's "Dee Jay and Radio Monthly", they have a golden opportunity firstly to consolidate, and then to strengthen their position by gaining additional listeners and campaigning responsibly for legal recognition.

Before we leave Holland, we want to congratulate Radio Veronica for producing the best radio station advertisement we have ever seen. A wind-swept girl stands on the beach wearing a tee-shirt bearing the figures "538" (Veronica's new wavelength). In the background, the outline of the radio ship (the *Norderney*) can just be distinguished. Floating away in the sea, like ghosts, are the old wavelength figures, "192".



In previous issues of "Dee Jay and Radio Monthly" we have featured some of the Free Radio ships. This time, by way of a change, we shall begin a series about the forts off the British coast, and the part these strange-looking structures played in the saga of Free Radio.

There are a number of off-shore forts which were built for coastal defence. They vary in design and age. Some are in a bad state of repair and very dangerous.

The ones which concern us are the World War II anti-aircraft forts standing in



the Thames Estuary and along the east coast of England.

There are two types. The ex-army forts are a complex of towers built on stilts. Each fort had originally seven towers, linked by narrow catwalks. The towers were approximately 100 ft in height and they were fitted with large guns capable of hitting Nazi bombers on their way to London. The ex-Army forts were situated as follows:

- Great Nore
- Shivering Sands
- Red Sands

The ex-naval forts look completely different. They have the appearance of two cylinders with a platform on top. The cylinders are built on boat-shaped pontoons made of reinforced concrete.

The cylindrical towers were manned by military personnel who were actually inside them before they were floated out to their positions and sunk on to the sea bed. The only part visible was the top of the towers and the platform.

This was made of steel and carried the heavy guns and also radio equipment. So as well as providing physical protection for the mainland, the men manning the forts were also able to relay important information about the movement of enemy ships or planes.

Each tower of the naval forts had a generator room, a room for storing oil, an ammunition store, and five floors linked by steep stairs.

The ex-naval forts were



Our illustrations this month show an ex-army fort (Shivering Sands) and an ex-naval fort (Sunk Head) during the time when they were used as Free Radio transmitting stations. Shivering Sands has lost one of its seven towers, as you can see from the picture.

situated as follows:

Sunk Head  
Tongue Sands  
Knock John  
Roughs

All the forts were "abandoned at sea" after the Second World War. An attempt was made to sell them by the War Office in 1963. An official said: "We realise they are not the sort of thing that does lend itself readily to use, but there is always the possibility that some ingenious person might think of an exotic use for them." Little did he know how prophetic those words were to prove.

No one wanted to buy the forts, so the matter was left in abeyance until 1964 when Screaming Lord Sutch happened to pass Shivering Sands fort in a boat he hopefully intended to use as a radio ship. "Why not load

#### THANK YOU

for sending us station publications, press cuttings, etc, as requested last month for the Free Radio Archive and for our Statistical History of off-shore Radio. Already the material you have sent has helped to fill some of the gaps. Please keep hunting, and don't worry if your finds are in very bad condition - all the more reason for getting them preserved before it's too late.

The address: Free Radio Association, 339 Eastwood Road, Rayleigh, Essex, SS6 7LG.

the equipment on the fort, and broadcast from there?" he thought. He did just that, and a new Free Radio station was born.

In the next issue of "Dee Jay and Radio Monthly" we shall tell you about each of these forts and the fascinating but sometimes tragic part which they played in the development of Free Radio in Britain.

We have recently made some changes in our booklist. Titles currently available are as follows:

#### 1973 FRA Radio Diary

Contains a vast amount of technical data on radio and television. No Free Radio information included. Price 70p.

#### To Be A Pirate King

Reviewed in the October issue of "Dee Jay and Radio Monthly". Price £2.15 including postage and packing.

#### The Radio Nord Story

Extremely high quality book. Superb illustrations. Price £3.50 including postage and packing.

#### The Future of Commercial Broadcasting in the United Kingdom

The FRA memorandum produced at the request of the Minister of Posts and Telecommunications. Includes critical analysis of the ITA (now the IBA). 11 pages. Price 60p.

#### Radio Caroline

This book has attracted new attention, now that the Mi Amigo is at sea again. Excellent value - 184 pages for 60p including postage and packing.

#### When Pirates Ruled The Waves

The story of British off-shore

radio. 216 pages plus 8 pages of photographs. Hardback £1.95 including postage and packing. Paperback 95p including postage and packing.

#### TV: From Monopoly to Competition - and Back?

Published in 1962, but a new addition to our range. An important study in depth of the way television is controlled in Britain. The title of the first section (The Rise and Fall of the BBC Monopoly) is self-explanatory. The second section deals with independent television, and its effects. The third section examines ways to inject more free enterprise into television. Published by the Institute of Economic Affairs, an educational trust which aims to spread the understanding of basic economic principles, and to show how these (rather than the political expedients which often govern public policy) serve the requirements of a free society. Price 40p including postage and packing.

#### Paying for TV?

Another new addition. Published in 1968, again by the Institute of Economic Affairs. The author is Sir Sydney Caine, who from 1960-1967 was a member (and from 1964 Deputy Chairman) of the ITA. This depth study covers the structure and economics of ITV and examines a possible alternative to the present method of financing television. Price 40p including postage and packing.

#### Set of Pamphlets and Leaflets

The set comprises: **COMPETITION IN RADIO**, the brilliant 28-page depth study by Denis Thomas, reviewing the economic, political and social aspects of sound broadcasting. **FREEDOM IN EXILE**, a pamphlet written from a party-political viewpoint. Five different **FRA LEAFLETS**, some obsolete, but all containing useful arguments for anyone speaking or writing about Free Radio. Price 20p for the complete set. **Bumper pack of Free Radio magazines (back numbers)**

Although back numbers, every magazine is still in mint condition. The pack contains: **BEATWAVE 2** (produced in 1967), with cover by Paul McCartney, full page portrait of Johnnie Walker, features on Radio Caroline, Tony Prince, Otis Redding, Tony Blackburn, etc, black and white pictures of Jimi Hendrix, the Beach Boys, Tom Jones, John Peel, the

Beatles, etc. Also numerous full colour pictures, including Robbie Dale, Brian Jones and the Rolling Stones, Cat Stevens and various Caroline and London DJs. **FREE RADIO TIMES**, with an interesting article by Roger Day, feature on Deep Purple and the Radio Hauraki story. **SOUND 1**, with features on RNI and Jonathan King, and articles by Ted Allbeury and Roger Day. **SOUND 2**, with picture of Mebo II as two-page centre spread, photos of Mark Wesley and the Beatles, and interior views of the Mebo II. **SOUND 3**, with picture of Roger Day as two-page centre spread, further articles by Roger Day and Ted Allbeury, report on Capital Radio with pictures, interview with Chris Denning, photos and information on RNI and Veronica. Price only 50p for the five magazines. Note: Please do not reply to any advertisements in these back numbers, as they are long out-of-date!

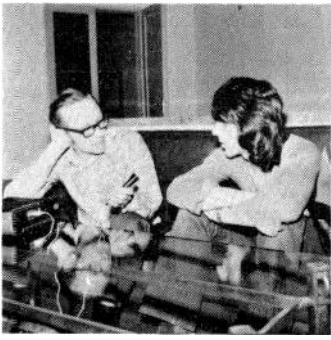
Other items from our range: Set of eight Radio Nordsee International colour transparencies, showing various views of the ship, the aerial mast, and the studios with DJs on the air. Price £1.40. For those without a slide viewer, we have a choice of two, one at £1.10 and one at £2.25. Also our 1973 calendar/poster, size 24in by 17in, with a design featuring the RNI ship Mebo II. Sent in tube to avoid folds. Price 65p.

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

**FREE RADIO  
NEWS  
and  
VIEWS  
every month  
in  
deejay**

# Emperor Rosko





## this month, dee jay's editor ben cree talks to 208's mark wesley

# "When I joined Radio Essex I hadn't even done discotheque work—I was extra bad!"

Mark 'the wild and wooly' Wesley is in fact the newest member of the current 208 DJ team, having joined the station in May 1971. Before that, however, he had packed in six years of radio work with a number of stations, including RNI. Just how did he become involved with radio?

"It all started in 1965. I was with a band and the fella that was our manager was involved with the very early pirate station Radio Invictus. I always listened to the pirates - Caroline and London - but I thought forget it it's not for me. So when this guy came along to manage us who had actually been involved I wanted to know all about it.

"The next thing was a project to start a radio station called Radio Essex, and our manager Rusty Allan - his real name was Vince but he was nicknamed Rusty because of his hair - got the job as programme director. I said 'well what about me then, this is all local stuff to me because I'm living in Southend', so he dragged me in as the very first DJ. I hadn't even done discotheque work - I really knew less than nothing. All I knew was what I had heard on the radio, and I

hadn't really paid much attention to that. So there I was out on this fort. Then a few other guys came along and gradually I picked up bits - but I was extra bad."

What was it like with no experience when you sat down for the very first time at what must have looked an immensely complicated control set?

"The immensely complicated control set consisted of one record player and a microphone. They hadn't quite got up to that stage yet. They had the transmitter going and were building a studio, but they wanted to do test transmissions first. So they lashed up this system of one record player and a mike.

"I was terrified. There were six of us on there at this time, and we were taking it in turns at the end of each track to say a test broadcast announcement. When it came to my turn I was shaking. It was all written down, I think there were three versions. I finally stuttered my way through the words 'You are listening to Radio Essex - the voice of Essex - on 220 metres MW band, and this is a test transmission' and those were my very first utterances over the air."

What was life like on Radio Essex?

"The stories of what happened on Radio Essex were unbelievable. We had no engineers except for two transmission engineers - so everything else we did for ourselves - cooking and everything. Once we had finally sorted things out and got rid of the rust it wasn't too bad. We ate reasonably well, in fact the only problem really was the length of time I was out there. Once I was there for 10 weeks I remember, because if I went there was no one to replace me, it was incredible. It wasn't just radio I was learning but living."

What happened next?

"Well eventually various



people left and Rusty got the job as programme director on Radio 270, and he dragged me along to that ship just off Bridlington. I stayed there for some months – in fact I took over from Paul Burnett, because he had got a job on Manx Radio – and I was there for six months. I moved on from there after sending an audition tape of all the commercials I'd done to Radio Scotland. They sent a telegram down 'come and join us' so I went up north and stayed with Radio Scotland until everything closed down."

So along with hundreds of other dee jays Mark Wesley was without a job. What did you do?

"I first of all started getting into song writing, and I started a company called C.A.T. which stands for Creative Audio Techniques. It was an attempt to do elaborate stores promotions, but it never really got off the ground. It looked good at first, but nobody would buy it. It was too much of an experiment in those days. The idea was there would be proper radio-style music announcements to direct shoppers to particular points in the store, and to push any particular gimmicks or offers they had. We would replenish it from week to week and give a complete service to the store. There were many big stores that could easily have afforded to do it – and have since done it – but we didn't have enough money to hold out.

"Then I moved in as a record plugger for Acuff Rose Music – that was my first contact with the BBC. I got to know all the producers – this was in 1968 – and it was very important to me because I'd passed my BBC audition, and had been asked to do the occasional 'Radio One Club', which was fine.

"I then started coming on strong with the song writing, and started recording for CBS with another guy.

Nothing much came of that but with the money we got plus a little extra, we built a recording studio in Southend, basically for doing demos of our own songs – and then to support ourselves we bought groups in, but then again funds ran a bit short. Let's face it there's not an endless supply of groups in Southend



Mark, Tony and Kid at 'The Blow Up' disco.

and people won't track down to Southend when there's facilities in London – so that came to a halt. Then one day Roger Day phoned me up and said 'Do you want a job on Radio Nordsee?' – that was at six o'clock on Monday evening and he said to be at the airport on Tuesday at 8.0 am. So I went – this was in 1970."

Any particular thoughts on the period with RNI?

"It was full of incidents and contradictions. For a start every DJ wanted to be the programme director and it was losing for that reason – you know 'too many chiefs and not enough indians!' We had a couple of very nice bosses – really decent fellas, who were really sincere. They were spending money as far as they could see in the right way, but they were being badly misdirected by the many programme directors. I think it was very obvious that things weren't going right from the very beginning. Thinking back I don't know what would have been the solution except scrap everything we'd done and try to think in terms of how successful Radio London had been."

Were you involved with all the wavelength changes and trouble?

"Yes indeed and the

attempted piracy, which I'll tell you about in a moment. I went when the ship was off Holland, and at that time they were running German and English programmes – anyway it was decided by mutual consent to take the ship across to Britain.

Nobody then realised what a fatal mistake that was going to be. It seemed a logical move to make. We weren't successful in competition against Veronica – so let's go across to Britain. We went across the first day and we had beautiful reception – everything was great. The second day everything was jammed, and from then on things just went from bad to worse. Of course, there was the Caroline thing when we changed the name to Radio Caroline. Ronan, campaigner that he is, and everybody thought 'yeah, we can't lose – Caroline was so well loved'. It could have been successful but for the jamming. Normal people who just listen for the music couldn't stand it. I think the die-hards stayed tuned, and it was lovely to have them – because they gave us the hope to carry on. We must have stayed several months under those conditions, and our attempts to evade the jamming were unbelievable. The engineers had to sit by a variable

frequency oscillator and literally move the thing about every three or four minutes, and we heard some funny stories of the attempts of the GPO in trying to follow the signal to swamp it. But of course this didn't do the transmitter any good, and we went off the air for a hell of a long time. Evidently every time they switched the transmitter on something or other blew up.

"It was such a shame because it was a beautiful ship and had great possibilities. Finally one morning we woke up and there coming across the horizon was a tug – to up anchor and take us back to Holland. So back we went and parked ourselves in front of Veronica, determined to make ourselves known. We stayed there for some time, obviously not being jammed, and things just glided along. Then, of course, it all happened.

"I remember it was getting on for August, we were sunbathing and had just had our lunch. It was a little bit misty and suddenly up came this enormous tug and a tiny little launch which I thought were going to go straight by us into Scheveningen, but they didn't. They circled round us and eventually this fellow Kees Manders came

on board to have a chat with the Captain. He was virtually thrown back on to his little cruiser, and then the tug came alongside the *Mebo 2* and attempted to cut our anchor chain. We weren't going to let them do that after all we'd been through, so we threw bottles and everything and it looked as though it was going to be a right free-for-all. They then attempted to fire a water hose at our aerial, because at that time we were broadcasting for help over the air, which incidentally resulted in lots of telephone exchanges all over Britain and the continent being jammed. We realised that not only would this put us off the air but it would probably kill them as well as the high voltage arced back down the water. When one of the crew shouted that to the guy holding the copper nozzle even from that distance you could see his face go white. Anyway after another attempt to cut the anchor chain which was really more of a shouting match than anything – our tender arrived together with hundreds of other boats and our two unwelcome visitors chugged off – never to be seen again. I believe they were arrested by the authorities when they landed in Rotterdam I think it was.”

So then you came to Luxembourg. What are your thoughts about that?

“Well this is IT, as far as I'm concerned. I feel I've arrived, because alright you've got the BBC during the day – but their music broadcasts stop at around 7.00 pm and that's when we come on. We are the only night time service – we are the one that counts – and so here I am. I'm really very chuffed to be here. It means a lot.”

Do you like living in Luxembourg?

“Because I have so much spare time, and there is nothing else for me to do, I feel that I waste a lot of time. I absolutely live for the two hours or so when I'm on the air, because then is my nearest contact to Britain, which is my home. Being stuck out here in Luxembourg you think you are cut off from the rest of it. I get behind that mike and feel that I am in direct contact with Britain.”

As you have so much spare time – does this help with your song writing?

“Well, I really love song writing, it's very important to me – as important as being a DJ. It works very well because I do have the time – the only frustration is that over here

I don't have the facilities to record, so I have to wait for holidays. The last one I spent a lot of time in the studios recording demos, and then I thought 'well nobody's recording these songs so I'll do it myself'. I fixed up a deal with RCA Records where I produce and record my songs. I recorded about eight titles and 'Golden, Golden' came out the strongest. There were some other good ones, but they weren't really finished. Anyway I don't think I intend to make too many records. I enjoy doing it – really it's as much a demonstration of 'I'm writing songs – for god's sake somebody record them.'”

Mark, when you're not on the air, what types of music do you personally listen to?

“Almost anything – if I don't think I'm being conned. If it's good of it's kind then I really will listen to anything. It is a shame that music gets categorised – it should be categorised for moods and tastes. People are made of different colours and there is music for everybody.”

Any particular artists that you think are destined for success in the early part of this year?

“Well I dig Colin Blunstone very much. I think he's got a great voice

for the kind of music he sings.”

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

“I think it can do nothing other than improve the situation as far as we are concerned, because when the commercial stations open up they will save most if not all of their 50 per cent 'needle-time' for their prime broadcasting hours, ie daylight hours – that's where the main money will be made advertising-wise. That means they will cease 'needle-time' programming around 7.00 pm – and again that's when we come on the air. It may also help us commercially as well, as we could well get the 'tail ends' of radio campaigns for such items as detergents, that we don't get at the moment. Obviously these agencies will place the bulk of their advertising during the day – but they may well finish with a brief night-time burst on Radio Luxembourg. In addition you will have advertising agencies with radio departments, who will become more aware of what 208 can do for their products. So it can really only help Radio Luxembourg.”

**ben cree**



# Free Radio Campaign

# CIB

## CAMPAIGN for INDEPENDENT BROADCASTING

Firstly we should like to thank the publishers of "Dee Jay and Radio Monthly", for giving us space to bring you information about broadcasting, which we hope you will find interesting.

In case you have not heard of CIB or FRC before, here is a brief outline of what our organisations are concerned with.

Firstly, the CIB is a listeners' organisation, which ever since the demise of the old off-shore stations, over five years ago have campaigned for the introduction of land-based stations in addition to the BBC. During this time we have held regular meetings with people who have had direct connections with broadcasting. These people have included many politicians including the Minister of Posts and Telecommunications and his Senior Officials, and many other MPs. Also, we have met various trade union officials, potential operators etc. We have attended, and been represented on the platform at many meetings and conferences organised by potential operators and other interested parties.

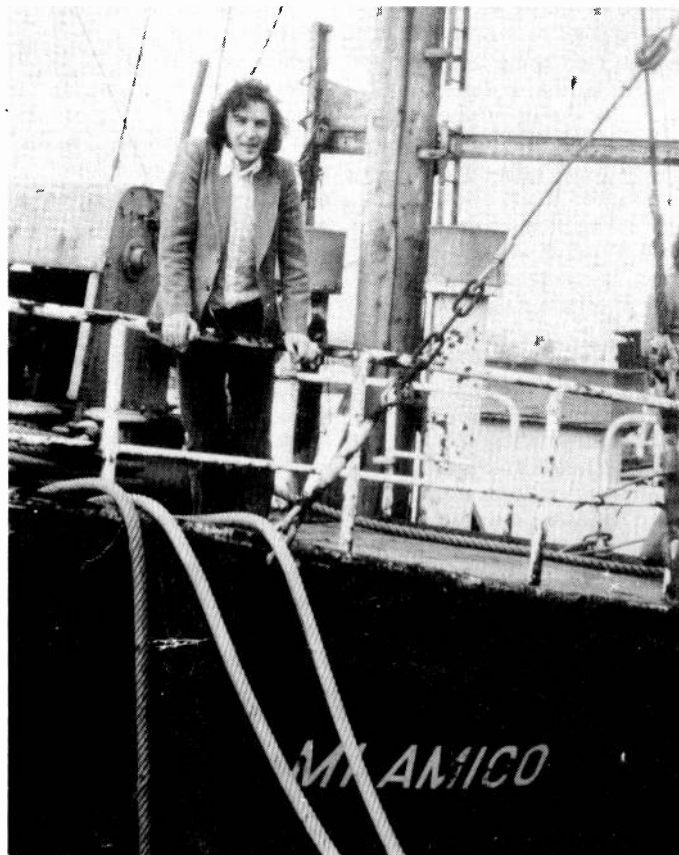
That is a brief summary of the CIB. Anyone wishing to join should send ONLY 38p and a foolscap sae to, CIB, 13 Ashwood House, London, NW4. Membership includes free stickers, membership card, four newsletters a year which gives you all the latest news and technical reports etc. If you just want more details of the organisation, please send simply a foolscap sae. We would like to make it clear that we offer no support for the illegal land-based pirate radio stations.

The FRC is a voluntary campaign set up to publicise free enterprise radio, in particular the off-shore stations that receive very little publicity in this country. If you want to support these stations then we will gladly supply you with car stickers for RNI and Veronica FREE! Just send a foolscap sae. You will also be sent details of other publicity material which are available at a small nominal charge to cover printing and advertising costs. Also, we will tell you all about our campaign and its regular newsletter. The FRC has been campaigning continuously since the end of 1968 and now has several similar organisations in Belgium, Holland and many other European countries, who not only supply us with news but are very often involved in it!

So if you want some stickers write to, FRC, BM-FRC, London, WC1V 6XX. If Radio Caroline is on the air permanently at the time, you will also receive a Caroline car sticker. Don't forget the foolscap sae please.

The CIB's contribution to this article is the political side of the future of broadcasting, outlining what is happening with the various potential operators etc. Whilst the FRC will be dealing mainly with the off-shore radio news. What can we expect for the future? The Government have passed the Sound Broadcasting Act, which allows the setting up of commercial radio contractors under the Independent Broadcasting Authority (formerly Independent Television Authority).

We admit that this is not the ideal system but as it is



Andy Archer aboard the Mi Amigo  
(photo: courtesy FRC, London)

the major part of the Government's plans, they are unlikely to change it, but may modify it. Therefore we will strive to try and make the system as independent as possible.

The stations will not be like RNI, Veronica, Caroline. The Ministry have said that "continuous pop music" will not be permitted. However, we are pleased to note that the stations have been given a "needle time" allocation of 50 per cent of a day's broadcasting, up to a maximum of 9 hours in any one day. This starting point will allow commercial radio to evolve generous employment opportunities as well as "needle time" facilities.

In 1971 the Government's White Paper, "An Alternative Service of Radio Broadcasting", stated that the stations would have to compete with Radios 1 and 2 as well as being local in character. Truly a formidable task!

The IBA have now asked for tenders for the first stations; two in London, one in Manchester, Glasgow and Birmingham. The two London stations will specialise. One station will broadcast mainly news and will supply it to most if not all of the other stations, and the other will be an entertainment station. The stations will broadcast on 261m (1151 kHz), except the London entertainment



station which will be on 194m (1546 kHz). The stations will also broadcast on high-quality FM (VHF) between 94.8 mHz and 97.3 mHz. Unfortunately the power on FM has been restricted to a mere 2 kW (excepting Glasgow, 5 kW), which gives us strong reservations as to whether the maximum number of people will receive this good quality transmissions, particularly at night when medium wave broadcasts are often subject to foreign interference.

The I.B.A. have estimated that the commercial stations in London should reach an audience of approximately nine million. However, this figure is based upon monophonic reception. As you probably know there has been an upsurge in interest of hi-fidelity equipment. The B.B.C. have finally go around to stereo transmissions on Radio 2, and many manufacturers have been advertising extensively in the press. Those listeners that have bought this equipment will be disappointed as far as the commercial radio stations go. In London, we would be surprised if stereo reception is received even to the boundaries of the London boroughs without the use of high gain external aerials. Therefore the nine million audience would be considerably reduced.

We have been campaigning for some time now for the removal of the Home Office mobiles from the upper end of the FM Band II (i.e. Fire and Police). It has been clear that the exposure for a number of years of police broadcasts to a public broadcasting band has been a source of embarrassment, as it is subject to widespread infringement of the Wireless Telegraphy Act by members of the public eavesdropping on domestic receivers. So much so, that scrambling devices are being manufactured at taxpayers' expense. Until these services are moved it will inhibit the I.B.A. from providing optimum signal strengths for any future stations.

We have put these points to both the Minister of Posts and Telecommunications and the Head of Radio at the I.B.A. We understand from senior sources outside of MINPOSTEL that we have

understood the problem that is being faced.

An interesting footnote about the power ratios for the commercial stations, was broadcast to listeners of "Nordsee goes D-X" on Sunday November 5. Pierre Deseyn answering a listener's question said that he could pick up in Belgium the FM transmissions of B.B.C.

Radios London, Medway and Solent! . . . who said local radio? Also one of our members was recently in Warsaw and was able to pick up his local radio station on medium wave . . . B.B.C. Radio London!

Unfortunately he was not there long enough to send for a QSL card.

The names of the successful applicants are expected to be announced early in the new year. The C.I.B. over the past years has been compiling records of potential operators and when the companies are announced, we will know exactly who to speak to to discuss programming and listeners' views with.

Advertising will be subject to a "Code of Practice" as used on television, but adapted for radio. The amount of advertising will be initially 9 minutes per hour, but any adjustments will be achieved by trial and error, if necessary. We are pleased the Government have ruled out all forms of sponsorship and patronage which could only have a detrimental effect on programmes.

We expect the first stations to be on the air by the end of 1973, the main delay being the acquiring of sites for the transmitters. It is likely that many potential operators will have different ideas to what we have known from commercial radio, but let us reserve judgement on this new era, which will undoubtedly cause many changes within the BBC.

That briefly is an outline of the official commercial radio stations for the future, but let us look now at the off-shore radio news.

Radio North Sea International (R.N.I.) is still going strong on 220 metres, in fact they have been using the full power of their transmitter lately, approximately 100 kW. Listeners, however, had a shock a couple of months back when the English service was stopped, but thanks to the personal intervention of



Mr. Bollier, one of the station's owners, this was soon re-instated. When they returned there were a few DJ changes, Brian McKenzie and Mike Ross stayed and were joined by three new DJs; the station soon settled down to its new programme schedule with English service programmes beginning at 7 p.m. GMT daily. On Sundays the World Service operates from 9 a.m. on Short-Wave 6205 kHz (49 m.b.), with programmes all in English.

Brian McKenzie has been with the station for many months now and as well as his regular nightly show, Brian hosts a 'Rock and Roll Special' show every Friday night. The show is devoted entirely to records from the 'Rock era' and has built up quite a dedicated audience. In fact it is one of the very few shows of this type that can be heard on the radio today. Brian is very keen for Rock 'n Roll fans to publicise this show and to write in to him about it.

One of the newcomers to the station is "Daffy" Don Allen; however, Don is hardly new to off-shore radio as fans of Radio Caroline North will remember. He featured a Country and Western Jamboree on this station, and then when it closed down he joined Manx Radio, where once again he featured a C & W show. Now on RNI, as well as his regular nightly show, the C & W Jamboree can be heard every Saturday night. Don should be able to build up quite a big audience for this show, we understand that when the other off-shore station Radio Veronica ran a C & W show it received more mail from England than any other of their shows.

Mike Ross DJ/Engineer on board Mebo II  
(Photo: courtesy FRC, Belgium)

Talking of Radio Veronica, their change to 538 metres seems to have gone quite smoothly, reception has improved in parts of Holland and over here daytime reception is very good, although it is difficult to get them after about 8 p.m.

Although the DJs speak only in Dutch 95 per cent of the records played are in English. So if you want an alternative to Tony Blackburn one morning, why not try Veronica? DJ Hans Mondt does a very good oldies show at 8 a.m. for instance.

How about Radio Caroline? Well, at the time of writing, test transmissions have been suspended due to the rough weather causing damage to their aerial mast. Previous test transmissions have been mainly continuous records. DJs at present on the boat are Andy Archer, Spangles Maldoon, Crispian St. John and engineer Chicago Pete.

We are told by our Dutch office that the next F.R.C. boat trip to see the stations (see report D.J. & R.M. No. 1) will take place in late July 1973, and anyone interested in going should contact F.R.C. Holland, fairly soon. So if you want details write to us and we will forward your letter. Please enclose an International Reply Coupon.

Well, that ends our first contribution. It just remains for us to say that we hope you had a pleasant Christmas listening to the radio, and hope by next Christmas there will be at least another station in your area to listen to. Have a happy new year, and we will see you next month with lots more factual news.

# Getting It Taped

## Karl Dallas this month looks at some of the latest tape equipment – and its disco/DJ applications

There was a time, I remember, when a lot of people believed that tape would completely oust gramophone discs as a way of reproducing music. On the face of it, there was a lot to be said for the idea: tape is well-nigh indestructible, and there's no needle-hiss or anything like that to get between you and the music.

But though tape sales go up and up, so do disc sales, and it seems there just isn't any substitute – yet – for those little black discs that go round and round on a turntable when it comes to convenience and cheapness.

One reason is undoubtedly because with a record, particularly an LP album, you can pick up the arm and play any item – or part of an item – straight off, but with all tape systems you've got to do a certain amount of winding forwards or backwards to find what you want, and there's still quite a lot of hit-or-miss about it.

On the other hand, tape is far better in those situations where you want long stretches of uninterrupted music. Hence the growth of Muzak backgrounds in hotels and restaurants, and the incredible upsurge in sales of 8-track cartridge tapes for "in car" use.

Nevertheless, lately I've noticed more and more DJs are using tape in their acts. Not as a substitute for recordings, but more as a kind of colour supplement, allowing them to include things like jingles, recordings of good local groups, sound effects and so on.

But what they are using is not the familiar reel-to-reel tape, which requires fairly tricky threading from one reel to another, but the much simpler cassettes or cartridges which are almost as handy to use as discs. In fact, in some ways they are more convenient, which is one reason why they've been so successful in cars.



*The sort of cassette player with which most people are familiar – this is the latest version of the mono portable from Philips, who invented the entire system in the first place. This one has automatic recording level, protecting you from the possibility of distortion because of an overloaded recording, and can be connected to any sound system. Recommended retail price is £24.*

Where they've fallen down in the past has been in quality, and with the increasing sophistication of disco equipment, the growth of stereo discs and the impending arrival of quadrophonic four-channel sound, maybe you've wondered if those little packs of tape would be good enough to compare.

In my opinion, not only are they good enough, but so far the only quadraphonic system which is worth a light is one employing your humble

8-track cartridge – but more of that in a moment.

The reason why cartridges and cassettes tended to be written off, quality-wise, was because in order to play for any reasonable length of time, the tape has to run at a very slow speed –  $3\frac{3}{4}$  inches per second in the case of cartridges and even slower,  $1\frac{7}{8}$  inches per second or half the speed in the case of cassettes.

It's long been a principle of tape recording that the faster the tape moves the higher the quality. For instance, most commercial recordings are made at a speed of 15 ips or four times the speed of the cassette. On most domestic reel-to-reel tape recorders the handbook advises you not to use the  $1\frac{7}{8}$  ips speed for music – at least not if you hope to get anything like a high fidelity result from it. And yet here we have the little cassette running at exactly that speed.

The reason why it is possible to produce good music at this low speed is something of a miracle – on the part of the manufacturers of tape and the cassettes that contain them (usually the same people) and the manufacturers of the actual tape recorders and players.

In the business, tapes (and discs, for that matter) are generally known as software, while the playing equipment is known as hardware – a distinction that the sound system business has borrowed from computer terminology.

But before we consider the sorts of hardware and software available, perhaps I should

explain once again something that still confuses a lot of people, namely the difference between a cassette and a cartridge.

As I've explained already, the cartridge runs at twice the speed of a cassette, and it is roughly four times as large as a consequence. The tape is also twice the width, which is why it is able to contain four stereo (two-channel) bands of music – hence the common but slightly misleading name, eight-track. Since cartridges carry stereo music, there are not eight bands, as we have seen, but four, and in quadraphonic sound, there are only two.

However, since it runs at twice the speed of cassettes, you might expect the cartridge to have twice the quality, but the reverse is really true, because less work has been put into the technology. Partly, I think, this is probably because they have been boosted mainly for use in cars, where the level of background noise is so high that you're not so critical. Unless, of course, you've got a Rolls Royce with one of those damn noisy clocks!

There are also a number of facilities that cassette and other tape users take for granted that just aren't available on cartridges – the ability to wind the tape on quickly until you come to the bit of music you want, for instance, or to rewind. All you can do is to let the thing play on to get to the place you want.

On the other hand, since the tape on a cartridge is a continuous loop, it goes on



*Probably the best cartridge player for connection to a disco sound system is the BSR TD8, available with natural wood as here, retail £27.99, or in simulated matt ebony/leather grain in high impact polystyrene, retail £23.58. To change bands, you just press the selector button.*

playing and playing for ever and ever. And since the tape is divided up into four different programmes, the player will switch automatically from one band to another when the programme is over. You can also switch from one band to another instantaneously by pressing a button so in a way it's rather like playing a disc with four sides.

Most cartridge hardware consists of players only. There are comparatively few machines that will record on cartridges.

And so far, nothing much has been done in cartridge technology to cut down tape hiss, one of the most annoying aspects of tape, particularly in quiet music. Cassette machines are beginning to come on to the market with various kinds of "noise reduction" arrangements, headed by Dolby, but I am informed by the backroom boys that they have just started working on Dolbyized cartridges and players.

So cartridges are most useful for long sequences of continuous background music, especially if there is a high level of background noise, as for instance in the earlier part of the evening when things haven't quite got going. You can set up your equipment, slap in a cartridge with some groovy music on it, and then set about sorting out your discs for the evening – that's if you haven't done it already.

Though they are smaller, cassettes are available for playing up to an hour at a time. Then you turn them over and play the other side,

giving you a total of 120 minutes per tape – hence their description: C120. A C60 tape plays for 30 minutes a side and a C90 plays for 45 minutes a side. There are also shorter tapes which may be useful for things like jingles.

There are some machines which will turn your tapes over and play the other side automatically when one side is finished but frankly I am always a little wary of mechanical gadgetry like this. It's really just one more thing to go wrong. On the other hand, one or two are beginning to come on to the market which allow you to switch from one side to the other without taking the cassette out of the machine, which is very handy.

The best of these is what I regard as the Rolls of cassette machines, the Uher Compact Report Stereo 124. Anyone who knows anyone who works for the BBC will know that virtually all their on-the-spot recording is done with reel-to-reel models manufactured by the Uher company of Germany, and it was only a matter of time before they produced something for cassettes good enough to come up to their discriminating standards.



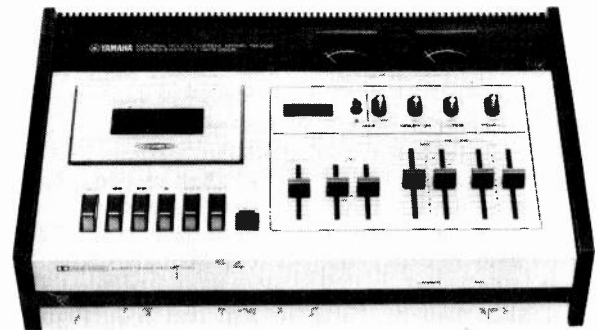
The Stereo 124 is not cheap – with accessories, it'll take more than £200 out of your bank account – but it is a stereo machine, and it is of a quality equal to the very best hi-fi equipment you can get. If anything, it will make you look a bit more critically at such items as your record-playing deck.

It has a built-in speaker, it can be played through a pair of medium-size speakers on its own at home, it has a power socket which can be connected to a 12v car battery, it has a built-in mono microphone – though you will probably prefer to get a proper stereo mike with on-off switch.

And it is really miniaturised. It is not much larger than cheap cassette recorders you

can buy for as little as £10, though for this you get what you pay for, of course.

The same goes for tape. There are an awful lot of cheap cassettes on the market – and that is the right word for them, awful. Not only is the actual tape cheap and nasty, with an uneven deposit of the oxide which takes the recording, producing all sorts of horrible sounds which are really noticeable at 100 watts and more. But they tend to jam, especially the C120s. To make matters worse, a lot of these cheap tapes come in welded cases so it's impossible to get into them without smashing the case if they do jam. Always make sure that your cassettes are put together with little screws at the corners.



*The Yamaha TB 700 is the only stereo cassette deck in the world which, in addition to Dolby noise reduction control also allows you to adjust the musical pitch of what is playing up or down a semi-tone. The price is £156.93.*

*The Rolls Royce of cassette recorders, Uher's Compact Report Stereo 124, retailing at £193.30. Not cheap, but then it is a true stereo hi-fi model, with instant tape reverse, built-in mike, its own loudspeaker, and all the technical expertise of one of the world's leading tape recorder manufacturers.*

Better still, stick to a well-known brand, someone like either Scotch or BASF. The latter company has put a lot of thought into the mechanics of long-play tapes, and their C120s are virtually jam-proof. Another good, but lesser-known company, is TDK, whose tapes aren't so well distributed in this country as they might be, but they are well worth looking for.

You can, of course, get pre-recorded cassettes, which have much the same function as cartridges, except that they don't run continuously. In general, they are also slightly dearer than the LPs they are based on, which to me rather diminishes their value. But since you can get a whole double-album on one C120 tape, they are more convenient.

And the way cassette technology is going, they will soon be giving you higher fidelity than ordinary discs. Perhaps then, that dream of tape supremacy will come true!

# HOSPITAL RADIO NOTEBOOK

edited by **ROY MACK**

The preparation and presentation of programmes means long, arduous work for the scores of volunteers, up and down the country, whose sole aim is to provide entertainment and pleasure to hospital patients.

More often than not, it's a once and for all effort; the hours of labour culminating in a half-hour's broadcasting. Then, the tape is wiped; the scripts filed away . . .

But, need this be so?

There must be many a programme produced that would be of interest to other hospitals. Why not exchange programme material? Why not widen your audiences?

We are still a long way from the establishment of a nationwide hospital radio network (Is it too big a concept to consider?) but there seems to be no real reason why hospital broadcasting groups should not get together and swap programmes, is there?

To help launch such a move, "Deejay and Radio Monthly" have decided to establish a clearing house and library of programme material. You have the programme material, and if you think it's something other stations would appreciate and benefit from let us know - or, better still, send us the tape.

If you're a station that feels it would benefit from such a scheme, let us know and we'll see what we can do to help.

Anyway . . . whether you are likely to use such an exchange scheme or not, let us know what you think of it as an idea.

Whatever happens, it would **YOUR** scheme. "Deejay and Radio Monthly" would help you to operate it.

Your views, please to: Roy Mack (Hospital Radio) "Deejay and Radio Monthly" Willmott House, 43 Queen Street, Hitchin, Herts.

Readers reactions to the idea of a special monthly feature for hospital radio broadcasters has been encouraging from the start. It's success in the future will depend on you all. So, let's hear from you all.

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We've had a warm welcome from Ken Fulstow, chairman of the National Association of Hospital Broadcasting Organisations.

Offering all the co-operation possible from his governing body, Ken writes, "H.B.O.'s vary from one-man outfits to those of over 100 active members, from single hospital services to those transmitting to 35 hospitals, and from one-hour-per-week schedules to very comprehensive 40-hours-a-week plans warranting their own Radio Times. There's an interesting story in every one of them,

and many many personalities.

"Many nationally known DJ's and general broadcasters arrived via hospital radio broadcasting and are still doing so."

The National Organisation is affiliated, also, to a similar association in Holland, where there are 105 HBO's, as well as with organisations in Sweden, Belgium, Germany and India.

("Deejay and Radio Monthly" intend to learn more about these overseas organisations. We'll feature them all in due course.)

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*Radio St Nicks DJ Cliff Oakes conducts an interview in the studio*

This year is special in the life of Birmingham Hospital Broadcasting Network. They'll be celebrating their 21st year of broadcasting.

Patrick Russell, the group's publicity organiser, tells us that many special programmes are being prepared to mark the occasion.

Congratulations, Birmingham. We look forward to hearing more about your activities during this coming-of-age year.

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The short life of Radio St Nicks – that's the group that serve the 300 patients in St Nicholas Hospital, Plumstead, London – has been eventful!

In June 1972, the station went on the air for the first time, with seven DJs. By the end of the year, the number of broadcasters had grown to 28. Now, little more than six months from inception, the station is on the air every night of the week, bringing 42 hours of broadcasting to the patients. There's plenty of music, but the more serious side of life and broadcasting is well catered for as well – there are plays, news reports (with the help of the local newspaper) and sport.

Another regular highlight is the visit to the station, for interview, of some personality.

Latest was stage, screen and television star Glenda Jackson (she lives little more than two miles from the hospital and was delighted to talk to the patients, says Cliff Oakes).

The station, already well known for its fund-raising and publicity schemes – pulled off another first at the same time. Glenda Jackson's hospital studio visit and chat was filmed on the new, experimental cable television service that provides the only local reproduced programmes for people in Greenwich.

Cliff Oakes voices a problem that must face radio groups all over the country . . . how should they, with little money to spare, set about getting hold of records? There have been plenty of gifts, but not sufficient.

Anyone prepared to share their ideas?

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When the hospital relay group was established to service the Northampton and district hospitals, in autumn

1971, it took to the air as "Radio Titania".

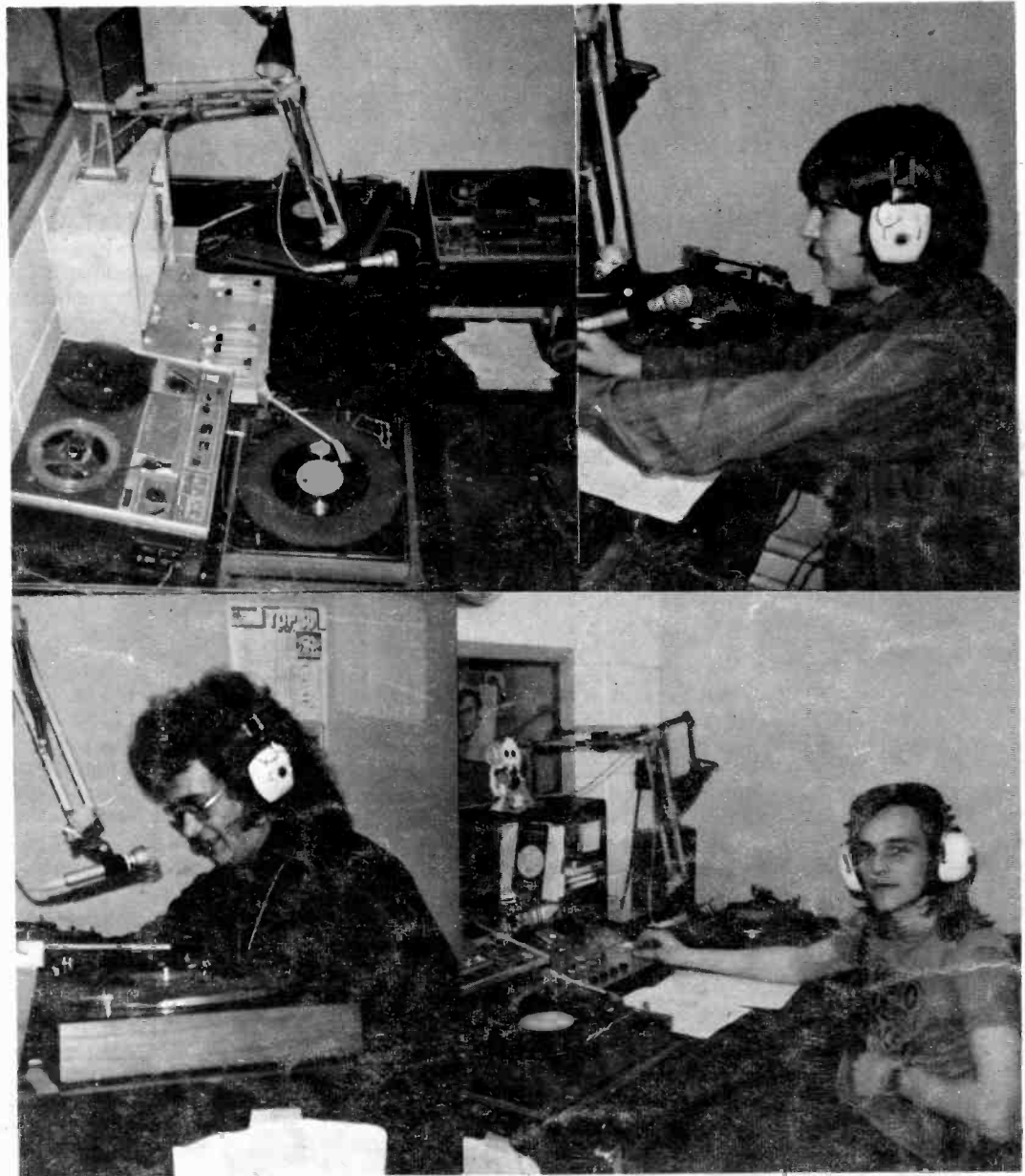
But, in February, the following year, they changed the name to Radio Nene Valley. Comments Mick Hanzlik, one of the station's principal broadcasters, "We had to – because Radio Titania tended to get abbreviated!"

Radio Nene Valley, still growing, and broadcasting now on Friday, Saturday and Sunday evenings, is piped, not only to the patients' bedsides,

but also to individual speakers in the nurses' home bedrooms.

Guided by the NAHBO, the programme organisers stick to a formula of – 30 per cent features, 30 per cent pops, 30 per cent light music and 10 per cent news. They've had their fair share of personality visits, too – including Cliff Richard, Morecambe and Wise, Larry Grayson and top-line DJs Alan Freeman, Noel Edmunds, Johnny Walker, Rosko, DLT and Ray Moore.

# round the studios



(Top left) The studio equipment at Radio Nene Valley; (Top right) DJ Bob Charles; (Bottom left) DJ Mark Peters (Bottom right) DJ Mick Hanzlik.

REMEMBER

deejay IS READ BY THE DJ'S  
WHO MATTER

# sounds on stage

philip milner

B. B. KING  
THE SUNDOWN

By golly gumboots, that band is really cooking! I exclaimed with a capital "X" certificate. Intrepidly plunging deeper and deeper into the darkened oblivion of the auditorium, I had now passed the point of no return. My fate was in the hands of these primitive savages (known to anthropologists as "Homo Sapien Musicalis"), they are more commonly known as Hippies and are distinguished by their numerous tufts of hair, mainly around the ears. They speak in simple phrases, "Hey man" "Wanna score" "Too much", and "Right on". They have an extremely unusual custom "make love not war", but show antagonism towards all other Homo Sapiens, otherwise known as "straights". The civilised sanity of the plushly carpeted foyer belonged to an altogether different era, reminiscent of Glenn Miller,

Vera Lynn, 1066 and all that, Having dragged you irreverently through the audience, you are now standing face to face with Birtha. They play funky, raunchy, lewd, common old garden rock and roll just as well as a thousand other bands, and they're all chicks. Their fans are mostly boys, who are quite content to shout obscenities and look vaguely embarrassed, while the girls, being more experienced and adaptable, just bop.

On the rare occasions when my concentration actually slips and I can draw my eyes away from the lissom bass guitarist, I noticed that they do a good line in white gospel vocals. They are all competent musicians and, perhaps more important – they enjoy every single minute of it.

B. B. King has come to be the acknowledged master of urban blues guitar. He's been astounding audiences

with his 12 bars for longer than anyone would admit to remembering. At a time when most blues players are wearing their guitars a bit thin, B. B. is working harder than ever. Every year he criss-crosses the globe, each time taking in several countries that he hasn't visited before.

It was the first time I had seen him in the flesh, and I must say, I was impressed. He lived up to every recorded note and every word said about him.

On tour he has an eight piece backing band, led by his old friend and right hand, Sonny Freeman. Smartly uniformed in Father Christmas red, they look and sound a bit clockwork but they do provide the best kind of springboard for B.B.'s guitar style. His guitar range is somewhat limited – he plays a selection of standard blues licks, mostly at the top end of the guitar. His singing is

not exactly subtle – he shouts, and his lyrics are rather less than the message that they carry. But whatever your musical denomination, you can't fail to notice that he has got something unique. He plays with a "feel" that transcends any earthly limitations. The emotional release of his playing brooks no argument, and several times I found myself upon my feet. "Nobody loves me like my mother", and "I got some help I don't need", masterfully illustrate the art of self mockery, so common to the best blues.

The audience was also in good form – they naturally emulated the behaviour of a black blues audience, shouting encouragement at strategic points. At the end he won a standing ovation, and responded by shaking hands with scores of fans at the front of the stage. B.B. King just does one thing, but he does it better than anyone else.

## DX CORNER

This is the first of a regular series which will cover the international radio scene, and by doing so I hope you will be encouraged to make better use of your radio listening.

Many of you will have a receiver covering the short wave bands and perhaps have wondered what on earth can be received on them. In the coming months I shall invite you to explore the world of international radio, and advise you on how to receive broadcasts from all over the world. Think how much better it is to have the pick of the world's hit parades than to have only Radio One and '208' to choose from.

For those of you who do not have a short wave set I will also feature reception of American medium wave stations and also European wave and F. M. stations.

Let me start this month with an explanation of the title of this series "DX CORNER", 'DX' is one of the many abbreviations used

in the radio world and means 'long distance'. A 'Dxer' is a short wave listener who attempts to receive stations from a long distance, especially those on a low power, and which may not even be beamed in his direction.

The short waves are used for three main purposes, commercial, amateur and broadcasting. We will be mainly interested in the latter but I will give a mention to the others for as you turn your radio dial you will come across all types of broadcasts.

The commercial use include 'Point to Point' transmissions of various types, for instance, aircraft weather reports, test transmissions for international telephone circuits and of course maritime communication. However, it should be remembered that in Britain, as in most countries, your radio licence does not allow reception of these broadcasts, and any that you do hear must be kept to yourself! The

amateur use of the short waves is the one most people think of when I mention short wave radio. The actual frequencies used by these 'Hams' as they are universally known, varies from country to country, and also depends on the type of transmission made, i.e. voice, morse or other modes of operation. As well as making contact with other amateurs worldwide, many are members of the Radio Amateur Emergency Network which provides a radio network in times of disaster. Listening to the short wave bands provide useful training for many who later take the examination and morse test to become themselves licensed amateurs.

Now let us take a look at the international broadcasters, Australia is a good example for we note that it not only has an international radio station, Radio Australia but many domestic short wave stations to cover its vast territory, thus you can see

## clive jenkins

short wave radio has two main uses for the broadcaster, domestic and external.

Later on in the series I will feature some of these stations in more details, in particular those broadcasting in English and will mention their programmes including of course their music output.

If you have any suggestions about what you would like me to cover in this feature please drop me a line.

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

On behalf of WDXC he compiles the script of their weekly DX programme which is broadcast world wide by a European short wave radio. Each month he will bring readers information on the international radio scene . . .

# disco-picks of the month

Our tame disco DJ reports: "Not quite so many goodies this month – as most of the major record companies have rather slowed up on their singles releases. However, those listed below are all tried and tested disco sounds – so don't you dare be without them."

As always his selection is not in any particular order of merit – but rather listed as received:

PETE DRUMMOND & THE VHF BAND  
SHEPHERD'S BUSH COMETS  
JACKSON 5  
DAVID BOWIE  
ELEPHANT'S MEMORY  
JERMAINE JACKSON  
THE ACES  
GRAND FUNK RAILROAD  
NAZARETH  
VANITY FARE  
DELROY WILLIAMS  
THE SWEET  
JAMES BROWN  
THE WHO  
FLAMIN' GROOVIES

Rocking at the BBC  
Amazin' Grace  
Santa Claus Is Coming To Town  
Jean Genie  
Power Boogie  
That's How Love Goes  
Be My Baby  
Rock 'n Roll Soul  
Dear John  
Rock and Roll is Back  
Deumbanda  
Blockbuster  
I Got A Bag Of My Own  
Relay  
Married Woman

Warner K16232  
Sonet SON 2031  
Tamla TMG 837  
RCA 2302  
Apple 45  
Tamoia TMG 838  
Rhino RNO 110  
Capitol CL 15738  
Pegasus PGS 2  
Philips 6006 261  
Bell 1274  
RCA 2305  
Polydor 2066 285  
Track 2094 106  
UA UP 35464

# sounds of the month

## album of the month

**CARLY SIMON**  
*No Secrets*  
*Elektra K 42127*

This is absolutely outstanding – a very beautiful album. For me "You're So Vain" which is included on this album, has got to be the greatest single ever, and I'm sure it will get to Number One.

## this month's selection by DJ Alan Freeman

## next best

**TOMMY**  
*Ode 99001*

Brilliant. You know there has always been talk of the two musical worlds of pop and classics meeting, and I feel it has never really come off before. The Royal Philharmonic/Deep Purple album came near – but here it really happens. A very sensitive production.

**MAC DAVIS**  
*Baby Don't Get Hooked On Me*  
*CBS 65231*

This guy has enormous singing vocal talent – and will really break through in '73. I have been a little disappointed that the critics and buyers have not really latched on to him. But mark my words during this year he will come through in a big way.

Alan also picked the following albums as being worthy of a special mention:

**ALL TIME GREATEST HITS OF ROY ORBISON**  
*Monument MNT 67290*

What can you say about this one – always a knockout is Roy, with a legion of fans. What better than a collection of all his goodies on one LP.

## rest of the best

**MELANIE** – *Stoneground Words* – *Neighbourhood NHTC 251*

**JONI MITCHELL** – *For The Roses* – *Asylum SYLA 8753*

**FOCUS** – *Focus 3* – *Polydor 2659 016+*

**BLOOD SWEAT AND TEARS** – *New Blood* – *CBS 65252*

**GALLAGHER AND LYLE** – *A & M AMLS 68125*

**JOHN McLAUGHLIN** – *Extrapolation* – *Polydor 2310 018*

**TRACTOR** – *Dandelion 2310 217*

Finally his current favourite single which has actually been out some time now is "Hocus Pocus" by Focus (Polydor).

**next month another top DJ makes his choice**



# musing with moffat



To The Prime Minister,  
The Rt. Hon. Edward Heath,  
PC, MBE, MP  
Dear Sir,

On the face of it, it was a very kind gesture indeed. One that no Government has ever made before, well not to my knowledge anyway. I'm referring to your handsome Christmas bonus of £10 to the Old Age Pensioners. I say "on the face of it" because you weren't in my local, were you, when the celebrations began. Do you remember the scenes of merriment, Sir, when the last War ended? It happened all over again that first Monday in December. Trouble is that "Knees Up Mother Brown" isn't so easy to perform 27 years later. I know, Prime Minister, because I was there.

You don't know Charlie do you, Mr Heath? He drinks mild beer, a couple of pints a day at the most. Well, he DID . . . until THAT Monday. Now, thanks to you, he's hooked on SCOTCH. He'll be in the "drink-a-pint-a-day" class any time now - and I don't mean milk. Doesn't even wait for a glass

now. Straight out of the bottle. You've seen those scenes from Western films, haven't you, Mr Heath? Where the barman just slides the whole bottle along the counter? They do that for Charlie now, but, unlike the cowboys, Charlie isn't all that agile. Charlie's 85. Put on his best and only suit, he did, specially to draw his £10. Mind you, the suit wasn't easily recognisable as such after he'd been crawling about the floor for a couple of hours.

Spent your ten quid, Charlie did, and five of his own. Bought drinks for everyone - friends and enemies alike. (You missed out there, Mr Heath.) Got rid of his wife's bonus too. They're not talking now. And that's not good, is it, Prime Minister, when you've been married 60 years.

If it comes to divorce, you are going to have to face the bill for free legal aid, not to mention re-housing Charlie and his wife. . . . And there's also the cost of treating an alcoholic, isn't there?

You'd better face up to it,

Mr Heath. As I said, "on the face of it", it was a good idea, but your bill is going to be far, far more than £10 a head. OUR Bill, I mean.

It really was a lovely thought Mr Heath.

Happy New Year.

**ROGER MOFFAT**

P.S.—I forgot to tell you, Sir, that Charlie was feeling far from well at about 2.45 that Monday afternoon, and I regret to say that he flushed his National Health teeth down the lavatory. You can imagine how he feels without teeth, can't you? Well, I mean, where would you be without YOURS!

When it comes to awarding marks for being "quick off the mark" I regret that this column can only give five out of ten to that charming, British housewife from Kidderminster whose jolly, happy face regularly smiles at us from the pages of most national newspapers and magazines, suggesting that she wouldn't, even now, say "NO" to a romp in her own Worcestershire hay. I refer, of

course, to Mrs Mary Whitehouse, self-appointed Guardian of the Nation's Eyes and Ears. Where were you, dear, happy, smiling, Mrs Whitehouse, between September 15, when "My Ding-a-Ling" was released, and the beginning of December when you decided to act? In those two and a half months the disc received more than 50 plays on BBC Radio, during which time it moved up to Number 6, to Number 2 and then to the top of the charts. It obviously didn't "Ding-a-Ling" very loudly, or even corruptly, in your household, did it?

Come on, own up, you were sleeping on the job, weren't you, Mrs DORMOUSE! Or were you waiting for maximum publicity? Never mind, Mrs Mouse, the record company must love you, the Press must love you, and you gave the rest of us a jolly good laugh. Keep it up in 1973 . . . and the more ridiculous your cause, the better.

**roger moffat**

coming next month in **deejay**

THE FIRST OF

**THE BIG THREE**

**WHO ARE THEY ??? DON'T MISS NEXT MONTH'S ISSUE — ON SALE JANUARY 31st**



# dee jay album sounds



**PHIL SPECTOR'S CHRISTMAS ALBUM**  
*Apple APCOR 24*

I make no apologies for reviewing this album in our January issue – it unfortunately arrived a few days too late for inclusion last month.

That aside, however, this LP has become something of a legend since it was first issued in 1963 – and copies have reputedly changed hands for vast sums of money.

Featuring such artists as The Ronettes, The Crystals, Bob B. Soxx, Darlene Love – the album is made up of their versions of most of the all-time Christmas favourites such as “White Christmas”, “Sleigh Ride”, “Frosty the Snowman”, “Rudolph the Red Nosed Reindeer” – but all given that special unmistakable Phil Spector treatment.

Just because the festive season has been and gone – don't let this one slip by.

Highly recommended.  
 (“DEE JAY”  
MICROPHONE AWARD)



**SHA NA NA**  
**Rock and Roll Is Here To Stay**  
*Kama Sutra 2319 025*

Welcome re-release of this first LP by this versatile US group. Many favourites of the 50's “rock” era are faithfully re-created by Sha-Na-Na including “Remember Then”, “Chantilly Lace”, “Little Darlin’”, “Book Of Love”, “Young Love”, “Teenager In Love”, “Silhouettes” and “Heartbreak Hotel”.

If you dig rock – then, man, don't miss this groove – as they used to say in those old Bill Haley films!

Seriously – a nice one.



**THE PLATTERS**  
**The Platters Greatest Hits**  
*Golden Hour GH808*

Twenty-one hits on this one. They may not have all hit the top half of the charts, but they were “busters” all the same. Nine of these certainly do rank for the golden award . . . they were all million sellers.

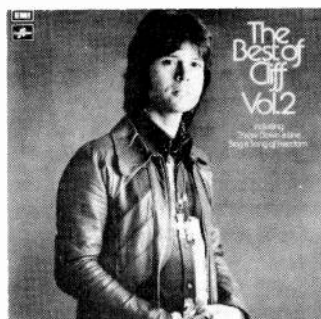
There's talent everywhere, as this album shows. Buck Ram, who wrote “Only You”, the first of the goldens that was to set the pace for the middle and late fifties, found his four male singers on a Los Angeles parking lot.

The hits are as good to the ears today as they were in those far-off fifties. It was a different beat then, but this almost-olde (dare I say it? So much like the Inkspots and Mills Brothers . . .) style has a place today as it had then.

There's “My Prayer”,

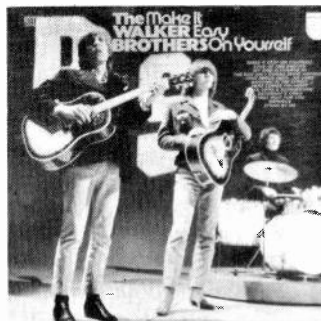
“Harbour Lights”, “Unchained Melody” and, closer to today, “The Great Pretender”.

RM



**CLIFF RICHARD**  
**Best of Cliff - Volume 2**  
*Columbia SCX 6519*

Yet another collection of hits from the ever popular Mr Richard. Included are recent chart sounds like “Jesus”, “Throw Down A Line”, “Sunny Honey Girl”, “I Ain't Got Time Anymore”, “Silvery Rain” and “Sing A Song Of Freedom”. Usual immaculate performance from Cliff – and if you don't have these tracks already, or to bring your Cliff collection up-to-date – then don't miss this one.



**MAKE IT EASY ON YOURSELF**  
**The Walker Brothers**  
*Philips International 6336 214*

It's great to look back to the days before the Walker Brothers went their separate ways. Scott is proving a raging success on his own, but there's a quality that he had only when he was teamed up with “brother” John.

This album resurrects – and justifiably, I think – some of the brothers' greatest successes. Top of the bill, of course, is “Make It Easy On Yourself”.

There's nostalgia, there's the broken heart (“The Sun Ain't Gonna Shine Any More”) and there's joy – in “Dancing In The Street”.

They've split up, but this album recaptures the great days when we looked for, and found them, a tremendous group.

RM



**GREATEST FOLK SINGERS OF THE SIXTIES**  
*Vanguard VSD 17/18*

It's true to say that the 60s saw the real emergence of folk music as a force of its own on the musical scene as opposed to being merely an influence. It is also true to say that the names featured on this double album, including such folk stalwarts as Bob Dylan, Tom Paxton, July Collins, Buffy Saint-Marie, Phil Ochs and Pete Seeger, were the prime movers behind this force. The first album is made up of studio recordings by folk artists from the Vanguard Catalogue – whilst the second takes highlights from various Newport Folk Festivals. Rather unfortunately for the latter no dates are given, so unless you are a confirmed folk afficianado you are left a little in the dark as to their exact vintage.

However, this minor criticism apart, there is some

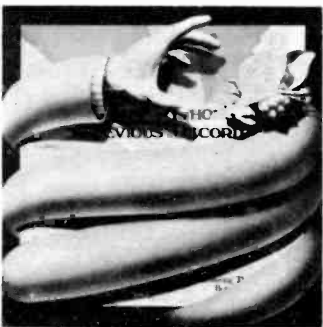
fine folk music on both LPs – including an incredible “La Bamba” from Jose Feliciano.



**CHARTBUSTERS '72**  
*Golden Hour GH 548*

Nineteen big hits from last year given the usual Chartbusters' cover-version treatments. Includes such monster hits as “Metal Guru”, “Puppy Love”, “Vincent” and the more recent “Mouldy Old Dough”.

If you don't have the originals or want a special “hits” record for your next party . . . don't miss this one. Good value.



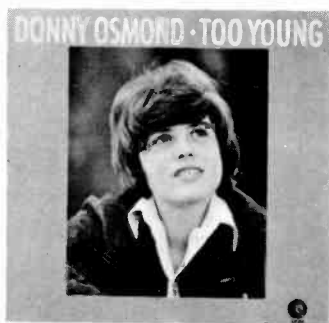
**MONTY PYTHON'S PREVIOUS RECORD**  
*Charisma CAS 1063*

Not as the title originally led me (and I suspect numerous others) a re-release of the original BBC Monty Python album – but “something completely . . . new” from the by-now-famous TV team – Cleese, Chapman, Idle, etc.

Although this album is hilariously funny in parts (and not just in the naughty parts either!! – *less of that, Ed.*) I didn't feel it was up to the standard of “Another Monty Python Record”. Certainly the sound-effects were not. I may be wrong, but do YOU get the feeling that the MP bulge (Monty Python – not Member of Parliament – oh, I don't know though!!!) is coming to an end?? Which end???

Joking apart (which we were) a nice album – be sure to give it a listen.

PS from John Cleese – “never mind listening to it – be sure to buy one!!”

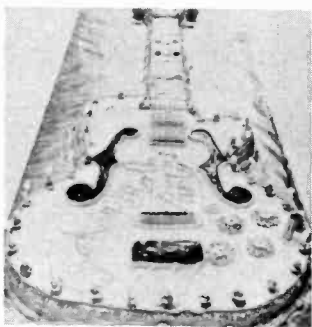


**DONNY OSMOND**  
**Too Young**  
*MGM 2315 113*

Titled after one of the recent chart successes from this very popular young American (included also), this album contains several other “teenage” songs, many dating from the 50's – notably “Donna”, “Pretty Blue Eyes”, “Teenager In Love”, “Lonely Boy”, “Run To Him” and “Take Good Care Of My Baby”.

I personally like Donny and know from the reactions of my own children that he has an immense following among the young.

This LP is well produced and well sung. A nice one.



**ROCK 'n ROLL PARTY**  
**Various Artists**  
*B & C BCM 105*

Budget priced collection of rock 'n roll of mixed quality by various artists from the B & C rock stable.

Includes some reasonable tracks by Gene Vincent and Merril More – but Britain's own Wild Angels, Shakin' Stevens and the Rock 'n Roll Allstars are really not very convincing.

Only worthwhile if you don't have the originals or want a cheap party record.



**THE HOLLIES**

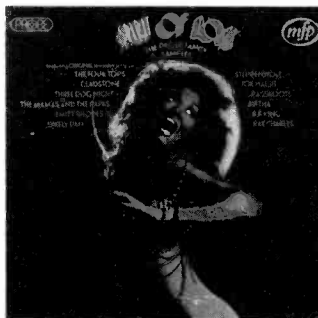
**Romany**  
*Polydor 2383 144*

First LP by the Hollies on their new label Polydor – and their first since Alan Clark's departure for solo fields – and very satisfying it all is.

To be quite honest apart from their “greatest hits” selections it has been rare for me to enjoy a Hollies album all the way through – but this one I did.

Included is their recent single “Magic Woman Touch” which I am surprised has not been an enormous hit, together with nice versions of David Ackles' “Down River” and Judee Sill's “Jesus Was A Crossmaker”. The title track is also very good and an ideal number for this group's tremendous harmonies.

A good variety of sounds and tempos help to make this an interesting album. Don't miss it.



**SPIRIT OF ROCK**  
**The Probe Family Sampler**  
*Music for Pleasure MFP 50046*

Very interesting to find this type of album coming from MFP – current material instead of the usual rather ancient re-issues.

Includes tracks from various artists on the Probe label, such as B. B. King, Three Dog Night, Steppenwolf, the Mamas and Papas, Ray Charles, plus a track from the debut Probe album by the Four Tops only just released.

Obviously great value – and not to be missed.



**THE TEMPTATIONS**  
**All Directions**

*Tamla Motown STML 11218*

“Papa Was A Rolling Stone” – an edited version of one of the tracks on this album – has recently been Top Single in America. It is also the stand-out track on this superb LP by these popular Tamla artists.

Running for no less than 11 minutes 45 seconds it is a complete sound and word picture thanks largely to some great production work by Norman Whitfield.

As the title of the album implies it is designed to show a variety of facets of the group – which range from a rousing “live” version of Edwin Starr's “Funky Music” to a very relaxed “First Time Ever (I Saw Your Face)”.

Really a very outstanding album and thoroughly recommended.

**WHO ARE THE BIG THREE**

?????

**BEGINNING IN NEXT MONTH'S**

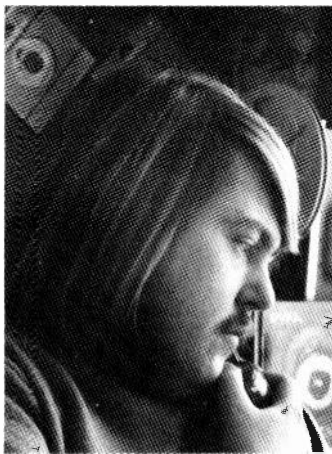
**dee jay**

**PART OF AN IN-DEPTH SERIES ON THE**

**THREE BIGGEST AUDIENCE-PULLERS IN RADIO TODAY**

**Says DJ NUMBER ONE:**

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



May I first begin by wishing all fellow DJs a happy and productive new year.

During 1973 my American Company will be expanding its operations to include not only American radio stations, but stations throughout the world. I am at the moment thinking along the lines of a monthly one hour programme, which as well as music, will also include topical information from the regions. So I shall be looking for the services of FOUR DJs in Scotland, Wales, the Midlands and the North East. If you work in those areas and would like to apply for these positions - please forward to me the fullest details of yourself, experience - as well as an up-to-date air check.

Last month we dealt with the Top 40 stations - this month we shall look very briefly at the FM stations - or as you call them over here VHF. As in Britain these are local stations with a broadcasting range of 100-150 miles, but unlike here most of them are run by individual companies for profit.

A prime example of a top American FM station is Station KFWJ Lake Havasu City, Arizona, which you may have read about last year when I was asked to supply the complete day's broadcasting for the dedication of London Bridge.

Like most of the American FM stations they rely solely on advertising revenue for the upkeep of the station, and as they have no other source of income this keeps the small FM stations very competitive.

Each city or town usually has two stations - and with the small towns it is "live" or "die" for the station depending on the amount of advertising revenue.

They generally work on a staff of about five people, and the DJs are also usually either engineers or news staff as well. It is not uncommon for the owner of such a station to sell the ads, prepare his own commercials AND broadcast them!

These small stations are where most of today's top American DJs started - it's also where I did.

Now to deal with my own programme for last month. Albums of the month are Roy Orbison's Greatest Hits on Monument Records (this is a double album of Roy's best at a very good price - and ideal for "revived 45s"), and The Temptations album on Tamla Motown which includes their smash US hit "Papa Was A Rolling Stone".

Also worth a mention is the album "Mark Radice" on Paramount - also his new single "It Is A New Day".

## the tony mercer column

Hit pick singles this month are The Intruders "She's A Winner" on Epic, The Fortunes "Secret Love" on Capitol, and Harold Melvin and The Blue Notes on CBS "If You Don't Know Me By Now" - which is one of the best soul ballads of the year - last year that is!

That's about it for this month - there's a great possibility that in the not too distant future you will be able to hear my radio programme "Tony Mercer From London" in England.

P.S. Tina and me have now got an Afghan pup called LEO - so far he has eaten his way through one car, four mats, three chairs and one kitchen - will keep you posted about his further antics - aaah . . . he's now eaten Tina's arm!!!

**tony mercer**

## classifieds

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### INSURANCE

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### RECORDS FOR SALE

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

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

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

## PERSONAL

**ARE YOU ADVENTUROUS?** If so, you must not miss the chance to make exciting new friends of the opposite sex. Write - S.I.M. (DJ), Braemar House, Queens Road, Reading.

**FRENCH penfriends**, all aged from 12 to 21. Send sae for free details - Anglo-French Correspondence Club, Burnley.

**UNUSUAL PENFRIENDS. EXCITINGLY DIFFERENT.** Stamped envelope for reply: Dept DJ1, Bureau des Amies, PO Box 54, Rugby.

### FREE RADIO

**FREE RADIO CAMPAIGN** NEFRC ANNUAL REPORT with over 30 sides of free radio information. 20p each plus 5p p & p from - NEFRC (DJ), 12 Queens Road, Newcastle on Tyne 2. (Send sae for full details and free RNI sticker.)

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### LIGHTING EQUIPMENT

next month in DEE JAY AND RADIO MONTHLY Alan Freeman Dave Christian John Dunn DON'T MISS IT

# U.S. charts top 30 singles



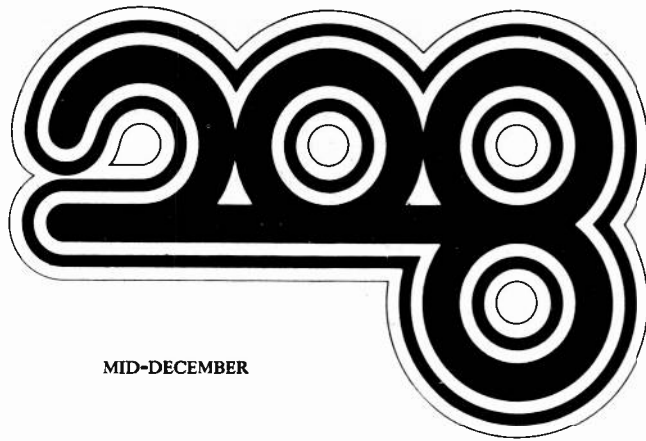
MID-DECEMBER

# U.S. charts top 30 albums

|    |  |                                   |            |
|----|--|-----------------------------------|------------|
| 1  | I Am Woman   | Helen Reddy                       | Capitol    |
| 2  | Me & Mrs. Jones  | Billy Paul                        | Phil. Int. |
| 3  | You Ought To Be With Me                                      | Al Green                          | Hi         |
| 4  | Papa Was A Rolling Stone                                     | Temptations                       | Gordy      |
| 5  | Clair  | Gilbert O'Sullivan                | MAM        |
| 6  | If You Don't Know Me<br>By Now                               | Harold Melvin &<br>The Blue Notes | Phil. Int. |
| 7  | Ventura Highway  | America                           | Warner     |
| 8  | It Never Rains In Southern<br>California                     | Albert Hammond                    | Mums       |
| 9  | Rockin' Pneumonia & The<br>Boogie Woogie Flu                 | Johnny Rivers                     | UA         |
| 10 | I'm Stone In Love With<br>You                                | The Stylistics                    | Avco       |
| 11 | Something's Wrong With<br>Me                                 | Austin Roberts                    | Chelsea    |
| 12 | I Wanna Be With You  | Raspberries                       | Capitol    |
| 13 | Sweet Surrender  | Bread                             | Elektra    |
| 14 | Walk On Water  | Neil Diamond                      | Uni        |
| 15 | Funny Face   | Donna Fargo                       | Dot        |
| 16 | I'd Love You To Want Me                                      | Lobo                              | Big Tree   |
| 17 | Operator   | Jim Croce                         | Dunhill    |
| 18 | Sitting  | Cat Stevens                       | A & M      |
| 19 | Corner Of The Sky  | Jackson 5                         | Motown     |
| 20 | Super Fly  | Curtis Mayfield                   | Curton     |
| 21 | Living In The Past   | Jethro Tull                       | Chrysalis  |
| 22 | Summer Breeze  | Seals & Crofts                    | Warner     |
| 23 | Keeper Of The Castle   | The Four Tops                     | Dunhill    |
| 24 | Your Mama Don't Dance  | Loggins & Messina                 | Columbia   |
| 25 | Pieces Of April  | Three Dog Night                   | Dunhill    |
| 26 | You're So Vain   | Carly Simon                       | Elektra    |
| 27 | Long Dark Road   | The Hollies                       | Epic       |
| 28 | I Didn't Know I Loved<br>You (Till I Saw You<br>Rock & Roll) | Garry Glitter                     | Bell       |
| 29 | Sunny Days   | Lighthouse                        | Evolution  |
| 30 | What Am I Crying For   | Dennis Yost &<br>The Classics IV  | MGM        |

|    |  |                                   |            |
|----|--|-----------------------------------|------------|
| 1  | Rhymes and Reasons                                   | Carole King                       | A & M      |
| 2  | Seventh Sojourn                                      | Moody Blues                       | Threshold  |
| 3  | All Directions                                       | The Temptations                   | Gordy      |
| 4  | Catch Bull At Four                                   | Cat Stevens                       | A & M      |
| 5  | I'm Still In Love With You                           | Al Green                          | London     |
| 6  | Pheonix  | Grand Funk<br>Railroad            | Capitol    |
| 7  | Close To The Edge                                    | Yes                               | Atlantic   |
| 8  | Caravanserai   | Santana                           | Columbia   |
| 9  | Black Sabbath Vol. 4                                 |                                   | Warner     |
| 10 | Summer Breeze  | Seals & Crofts                    | Warner     |
| 11 | Living In The Past                                   | Jethro Tull                       | Chrysalis  |
| 12 | Super Fly  | Curtis Mayfield                   | Curton     |
| 13 | Loggins & Messina                                    |                                   | Columbia   |
| 14 | Baby Don't Get Hooked<br>On Me                       | Mac Davis                         | Columbia   |
| 15 | Ben  | Michael Jackson                   | Motown     |
| 16 | Crazy Horses   | The Osmonds                       | MGM        |
| 17 | Liza With A "Z"                                      | Liza Minelli                      | Columbia   |
| 18 | Days Of Future Passed                                | Moody Blues                       | Deram      |
| 19 | Rocky Mountain High                                  | John Denver                       | RCA        |
| 20 | Rock Of Ages   | The Band                          | Capitol    |
| 21 | Toulouse Street                                      | Doobie Brothers                   | Warner     |
| 22 | I Can See Clearly Now                                | Johnny Nash                       | Epic       |
| 23 | I Miss You   | Harold Melvin &<br>The Blue Notes | Phil. Int. |
| 24 | Rock & Roll Music To<br>The World                    | Ten Years After                   | Columbia   |
| 25 | Guitar Man   | Bread                             | Elektra    |
| 26 | Never A Dull Moment                                  | Rod Stewart                       | Mercury    |
| 27 | New Blood  | Blood, Sweat &<br>Tears           | Columbia   |
| 28 | Burning Love   | Elvis Presley                     | RCA        |
| 29 | Round 2  | The Stylistics                    | Avco       |
| 30 | (If Loving You Is Wrong)<br>I Don't Want To Be Right | Luther Ingram                     | Koko       |

# charts singles



# charts albums

MID-DECEMBER

## top 30

|    |                                  |                          |          |
|----|----------------------------------|--------------------------|----------|
| 1  | Gudbuy T' Jane                   | Slade                    | Poly     |
| 2  | Solid Gold Easy Action           | T. Rex                   | T. Rex   |
| 3  | Long Haired Lover From Liverpool | Little Jimmy Osmond      | MGM      |
| 4  | Stay With Me                     | Blue Mink                | R.Z.     |
| 5  | Crazy Horses                     | The Osmonds              | MGM      |
| 6  | Shotgun Wedding                  | Roy C.                   | U.K.     |
| 7  | Lay Down                         | The Strawbs              | A & M    |
| 8  | My Ding-A-Ling                   | Chuck Berry              | Chess    |
| 9  | Happy Christmas (War is Over)    | John Lennon              | Apple    |
| 10 | What Made Milwaukee Famous/Angel | Rod Stewart              | Merc     |
| 11 | Little Drummer Boy               | Royal Scots Dragoons     | RCA      |
| 12 | Nights in White Satin            | Moody Blues              | Deram    |
| 13 | Ben                              | Michael Jackson          | Tamla    |
| 14 | Keeper of the Castle             | Four Tops                | Probe    |
| 15 | Hi Hi Hi                         | Wings                    | Wings    |
| 16 | Help Me Make It Thru The Night   | Gladys Knight & The Pips | Tamla    |
| 17 | Crocodile Rock                   | Elton John               | DJM      |
| 18 | Why                              | Donny Osmond             | MGM      |
| 19 | Don't Do That                    | Geordie                  | R.Z.     |
| 20 | Looking Thru The Window          | Jackson Five             | Tamla    |
| 21 | Hi Ho Silver Lining              | Jeff Beck                | Rak      |
| 22 | Rock Me Baby                     | David Cassidy            | Bell     |
| 23 | Getting A Drag                   | Lynsey De Paul           | MAM      |
| 24 | The Jean Genie                   | David Bowie              | RCA      |
| 25 | Come Softly To Me                | New Seekers              | Poly     |
| 26 | Ball Park Incident               | Wizard                   | Harvest  |
| 27 | Only You                         | Jeff Collins             | Poly     |
| 28 | Can't Keep It In                 | Cat Stevens              | Island   |
| 29 | Always On My Mind                | Elvis Presley            | RCA      |
| 30 | I'm On My Way To A Better Place  | Chairman Of The Board    | Invictus |

## hot heavy 20

|    |                          |                       |          |
|----|--------------------------|-----------------------|----------|
| 1  | Tommy                    | Various Artists       | A & M    |
| 2  | Focus Three              | Focus                 | Polydor  |
| 3  | Magician's Birthday      | Uriah Heep            | Bronze   |
| 4  | Stealers Wheel           | Stealers Wheel        | A & M    |
| 5  | Home Coming              | America               | W.B.     |
| 6  | Rhymes & Reasons         | Carole King           | A & M    |
| 7  | One Man Dog              | James Taylor          | W.B.     |
| 8  | Caravaneria              | Santana               | CBS      |
| 9  | Full House               | J. Geils Band         | Atlantic |
| 10 | For The Roses            | Joni Mitchell         | Asylum   |
| 11 | Freeway Madness          | Pretty Things         | W.B.     |
| 12 | Lark                     | Linda Lewis           | Reprise  |
| 13 | Journey Through The Past | Neil Young            | Reprise  |
| 14 | Do Ra Me Fa So La Te Do  | Hawkwind              | U.A.     |
| 15 | Baby James Harvest       | Barclay James Harvest | Harvest  |
| 16 | String Driven Thing      | String Driven Thing   | Charisma |
| 17 | Ennismore                | Colin Blunstone       | Epic     |
| 18 | Pile Driver              | Status Quo            | Mercury  |
| 19 | Transformer              | Lou Reed              | RCA      |
| 20 | Made In Japan            | Deep Purple           | Purple   |

### NOTE

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



**2008 DJ**

**Dave Christian**

**a b.c. enterprises publication**