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HAPPY BIRTHDAY RADIO 1



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HAPPY BIRTHDAY

RADIO 1

TEN YEARS 1967-77

Compiled by David Rider



Ten years of Radio 1 — ten years of fun — ten years of top radio entertainment, brought to you by some of the best known names in the country: David Hamilton, Noel Edmonds, Paul Burnett, Tony Blackburn, Dave Lee Travis, Kid Jensen, Ed Stewart, Simon Bates, Alan Freeman, Paul Gambaccini, Jimmy Savile, Anne Nightingale and John Peel. These and many more parade through the pages of this anniversary book with quizzes, games, photographs and personal accounts of Radio 1 by the people behind the scenes and the star DJs.



The Radio 1 regulars line up on the steps of All Souls Church for a tenth anniversary shot. Standing on the left, Kid Jensen. Back, leaning against pillar, Radio 1 boss Derek Chinnery. Back row, from the left: Paul Gambaccini, Ed Stewart. Middle row: John Peel, Simon Bates, Paul Burnett, Jimmy Savile, Tom Browne, Alan Freeman. Front row: Dave Lee Travis, Noel Edmonds, Anne Nightingale, David Hamilton, Tony Blackburn.

◀ This modest building, next door to Broadcasting House, is Egton House on the third and fourth floors of which are situated the Radio 1 production offices. The ground and first floors house the BBC record library — the largest in the world.

'Go forth,' said this man from the BBC, 'and tell the waiting world the truth about Radio 1: the excitement, the stark drama, the lukewarm coffee, the real reason why David Hamilton is called Diddy. Reveal everything, conceal nothing and here's £1.75 for your trouble.' Never one to decline financial inducement, even in the form of a post-dated cheque, I went forth and fell over his secretary who had been listening at the keyhole. Cap in hand, I grovelled with practised ease at the feet of several prominent producers and exquisite executives and asked them to pen a few words, preferably correctly spelt, for inclusion in this stirring saga, offering them a more than adequate reward: I would keep out of their offices for a year. Radio 1 DJs were also approached and, in every case, they agreed to do what I asked; they also said that they would write articles.

It's not easy to cover ten years of broadcasting adequately in one book, but all the major developments on Radio 1 have been described along with many minor ones. So much has happened, both on and off the air, in the last decade that the average listener will inevitably find, as the story unfolds, that there are names that have now been forgotten and programmes that were quietly laid to rest when many of Radio 1's current audience were still in their prams. Those of us, myself included, who were in at the start of the network have been, on the whole, pleased with the way in which the service has developed over the years. Although Radio 1 has its detractors, the audience ratings and the unceasing avalanche of mail which pours into producers' offices prove that a national popular music station is able to compete more than adequately with the network of independent stations that has been established since 1973. And the next ten years? Well, all I can say at this stage is that the BBC has ordered Tony Blackburn's pension book.

David Rider
Sheffield Park
East Sussex
May 1977



IN THE BEGINNING



The man chosen to organise Radio 1 (and Radio 2) was ROBIN SCOTT who looks back to the reasons behind the formation of the network and relates a few of the backstage stories. This is happy birthday time and ten is almost a ripe old age for a radio network. As I salute it and greet old friends who shared the excitement of the birth of Radio 1, I hope I may be forgiven some unashamedly personal memories. The scrap-books in which my secretary, Shirley Jones (once with Radio Caroline), kept the press stories in the weeks before the launch on September 30th, 1967 (and the splash coverage on the opening and following days) reveal an astonishing interest in the new BBC radio service. David Rider, who has compiled this anniversary book, found those old cuttings as evocative as I and will reflect something of them in the pages that follow. Those were unbelievably exciting and challenging times for the devoted team – producers, engineers,

secretaries and executives – who helped to transform the range, style and pace of BBC Radio.

A fair percentage of the public had come to enjoy the swinging, youthful mixture of pop and popular music served up by the offshore pirate radio stations. Caroline had been the first – opening at Easter in 1964 – and it was the only one to stay the course and defy the law when the Marine Offences Act became effective on August 15th, 1967. It was the pirates who created – or revealed – a demand for continuous music linked by wise-cracking or smooth-voiced DJs using formats based largely on proven American systems. The best of the pirate ships adapted these formats to suit UK audiences, exploiting and promoting the brilliant new wave of British pop music on which the Beatles rode high from 1963 until the end of the decade.

Given the job of replacing a wide variety of pirate stations – and without the glamour of forbidden fruit – the BBC knew it could not completely fill the gap left by their demise. I soon lost any illusions I might have entertained to the contrary when faced with the daunting task of carving two new radio networks out of the old Light Programme with a mere £200,000 a year extra added to the programme budget and about seven hours a day of existing ‘needletime’ (the amount of commercial records we could play to serve *both* networks). Total separation of Radios 1 and 2 (the ultimate and still unrealised dream) for 20½ hours per day was clearly out of the question; yet I had to give a new identity to Radio 1 – at least during the daytime peak listening hours. Eventually we added 53 hours a week to

the radio output. From Easter 1967 until early summer I spent days – and half the nights! – listening, planning, playing back audition tapes, drafting and redrafting schedules, taping the pirate stations' output, calculating and recalculating the allocation of the sparse needletime to the DJ shows which the new network would feature. My final draft schedule meant, at last, that the Gramophone Programme producers under Mark White and the Popular Music team under Donald Maclean could start planning the new programmes together. Much of the responsibility for the pop music content would lie with the producers of the live music sessions with bands and groups.

Meanwhile, throughout the summer, and as a number of the best pirate DJs left the ships and forts to compete for a place in the Radio 1 crew, we were gradually casting the important peak-time roles – breakfast, mid-morning, lunchtime, afternoon and early evening. I also wanted a new late show mixing music, current affairs and personalities – and LATE NIGHT EXTRA it was to be, with NIGHT RIDE following it. There were also new special interest programmes to be launched, featuring country and western, folk, jazz, rhythm and blues, and soul. David Allan, Wally Whyton and Mike Raven were to be the presenters and John Peel was soon to emerge not only as the most interesting NIGHT RIDE presenter (harking back to his PERFUMED GARDEN show on Radio London) but also as the permanent incumbent in the TOP GEAR driving seat on Sunday afternoons.

I wanted to feature as many of the best off-shore DJs as I could. Not only would

they bring their audience with them, but they would also bring ideas and experience. The top breakfast assignment had to go to Tony Blackburn, the bright twenty-two-year-old from Radio London. The lunchtime MIDDAY SPIN slot was the proving ground for new talent – anticipating Derek Chinnery's RADIO 1 CLUB. (I am the proud possessor of membership card number one.) Among the existing Light Programme presenters David Symonds of EASY BEAT was one of the few to be promoted: he became the early evening commuter show host – and Alan Freeman's PICK OF THE POPS (expanded to two hours) was to be one of the top audience successes. Jimmy Savile would join the team later. Every draft of the schedule for Radios 1 and 2, after taking into account the nature of the mid-morning audience (consisting largely of house-bound housewives), called for a 10.00 a.m. – 12 noon show shared almost throughout by both networks. It was without doubt the most difficult programme to produce and to cast but Audience Research confirmed our intuition: on his previous record and by common consent only one man could fill the role – Jimmy Young. With Doreen Davies as his producer, his show was to establish itself as an outstanding success: within a month we had to set up a special office to deal with the fan mail.

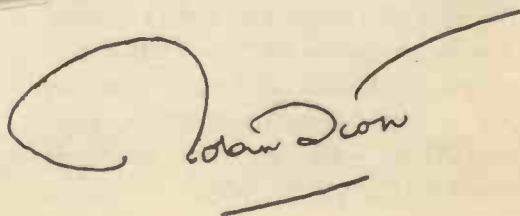
To launch and popularise Radio 1 we resorted to every promotion trick in the book – from lapel badges to competitions. The station's jingles, name and programme checks were set to variations on the tune of LONDON BRIDGE. The slogans and catchphrases owed much to promotions man Jim Fisher and to Kenny Everett. Kenny

brought inventive brilliance and a disarming flavour of disrespect to all his programmes. I was determined to avoid a mid-Atlantic accent on Radio 1 but one American DJ (himself much influenced by fast-talking negro DJs in the USA) had caught my attention on Radio Caroline – Emperor Rosko, whom I was to get to know as Mike Pasternak. On the opening day of Radio 1, halfway through Rosko's first show, it came to the news break and John Dunn was prompted to ask me whether he might dare say: 'Here is the news – in English!' And that made the headlines too!

I cherish all those crazy memories and the close contact with the daily shows from the Radio 1 'self-operated' studios sited on the floor below my office. (My frequent incursions into them earned me the nickname of the White Tornado!) The engineers, from boss man Don Cummings to the control-room technicians were in every respect full members of the Radio 1 team – though it was one of them who shook me rigid during the final rehearsal two days before the opening. I was deter-

mined that every switch from studio to studio or hand-over from DJ to DJ should be smooth and slick, without any of the dreadful pauses which seemed to characterise BBC Radio at that time. Yet on rehearsal I kept hearing those sagging silences. In response to my enraged complaint I was politely informed that it was an Engineering Department rule that the standard switching time from source to source was two seconds. That standard was changed overnight and Radio 1 got off to a thankfully trouble-free start. We couldn't afford to have it otherwise – but it was still not, nor is it yet, the really world-beating station that I would like it to have been. September 30th, 1967, changed the face of BBC Radio – and it even made a few faces red in Broadcasting House. Perhaps some people took Chris Denning's T-shirt too seriously: on it in bold red letters was the legend DOWN WITH RADIO 4! The first record Radio 1 played was FLOWERS IN THE RAIN; I sometimes wish it had been Bob Dylan's THE TIMES THEY ARE A-CHANGIN'.

HAPPY BIRTHDAY
RADIO 1

A handwritten signature in black ink, appearing to read "Don Dun", with a horizontal line underneath.

A newspaper report in October 1966 heralded the arrival of Radio 1. The statement said that the BBC was ready to provide a continuous programme of popular music on 247 metres, medium wave. This was planned as a replacement for the pirate radio stations at which a broadside was to be aimed by the Labour government's big guns in the shape of the controversial Marine Offences Bill. An element of doubt crept into the plan in November 1966 when Radio Albania began broadcasting on 247 metres, but this proved to be only a temporary setback as, just before Christmas, the Postmaster-General confirmed the proposal for an all-day music station. 'It won't be all pop,' he said, 'but on the other hand it won't be all WE'LL GATHER LILACS.'

In February 1967 the newspapers announced **BIG-HIT MAN WILL BE POP CHIEF** and **SOFTLY SOFTLY FIGHT THE PIRATES**, to greet Robin Scott as the head of the new service which had not, at that point, been named. The headlines referred to the fact that Robin Scott had helped to write a hit song for Ruby Murray, **SOFTLY SOFTLY**, and noted that, in his role as a BBC television executive, he had screened many beat concerts.

He told the *Daily Sketch*: 'I'm going to try to make it a swinging network; it will be youthful, challenging and very cheerful - with the accent firmly on pop.' By the end of June 1967 the opening date had been set - Saturday, September 30th; a Saturday simply because the BBC's week begins on a Saturday. In July, the decision to number the networks had been taken: Home, Light and Third would vanish in favour of Radios 1, 2, 3 and 4. After the pirates,

except the rebellious Radio Caroline, were silenced in August the nation waited with ears akimbo to see if Radio 1 really would be able to replace the ships and forts. 'Radio 1 will not go frantic,' Robin Scott assured nervous listeners, 'but it will all be fast-moving stuff. It will appeal to the kids who listened to the pirates and we hope that even a few mums and dads will like some of it.' The *Daily Mail* expressed the novel view that the creation of Radio 1 meant that 'pop music gets its official recognition as a national service like gas, water and electricity, which the citizen has a right to expect the authorities to provide'.

When it began, Radio 1 was, as Robin Scott explains on page 7, something of a compromise between what the new service should ideally have been and what various policy agreements dictated. It was the restricted amount of time that could be given over to records that had the greatest effect on Radio 1 scheduling.

The programming between 7.00 a.m. and 7.00 p.m., Monday to Friday, was almost unbelievably complicated. The day began with Tony Blackburn, who broadcast for 1½ hours between 7.00 and 8.30 a.m. and was also heard on Saturdays for a few months. Then Radio 1 united with Radio 2 for **FAMILY CHOICE**, successor to the immortal **HOUSEWIVES CHOICE** which had begun in 1946 and was re-named for the new-style radio service. It had a different compere each week and mingling with established favourites like Rolf Harris, David Jacobs and Val Doonican were a sprinkling of the BBC's latest signings - Stuart Henry, Simon Dee and Keith Skues.

After the competition **CRACK THE CLUE** at 9.55 came Jimmy Young who was also

heard on Radio 2. In the early days, *Radio Times* billed the show in this way: 'A good morning mixture in which he plays discs, greets guests, sings songs and phones people.' Jimmy was a mainstay of the station until he transferred to the rarified atmosphere of Radio 2 in 1973. Like all popular broadcasters, he soon became the butt of comedians everywhere with distinctive catchphrases like 'TTT - through 'til twelve' and 'Orft we jolly well go.' The fortunate housewives who found his Gloucestershire burr emanating from the earpiece of their GPO speaking instruments were told that it was 'lovely to talk to you on the show'. And as well as filling the nation's ears with cheery chat and merry music, he also filled the stomachs of his MMMMFs (decoded as 'many millions of mid-morning friends') with an avalanche of recipes which have spawned four JY cookery books.

Off to a cracking start, Jimmy Young tries out a radio recipe in his Chelsea flat. If his aim is bad, then the yolk's on him!



Jimmy was born in Cinderford although it is almost impossible to discover in which year. Originally, he was a singer with a number of hit records to his credit, including *TOO YOUNG*, *UNCHAINED MELODY* and *THE MAN FROM LARAMIE*. Then he went through a difficult period in which the only work he was booked for was a two-week stint on *HOUSEWIVES CHOICE*, but this proved to be a turning point in his career and he began to develop as a DJ. He says that his hobby is worrying and he relaxes by listening to some of his favourite artists who include Ella Fitzgerald, Oscar Peterson, Frank Sinatra and Peggy Lee.

Jimmy's show was followed by *MIDDAY SPIN*, shared by Radio 2, which had a different DJ each day - the original five being: Monday - Simon Dee; Tuesday - Duncan Johnson; Wednesday - Kenny Everett; Thursday - David Rider, and Friday - Stuart Henry. Of these Simon Dee (christened Carl Henty Dodd) had already been broadcasting for the Corporation for some time following his departure from Radio Caroline; Duncan Johnson (who also presented the first Radio 1 competition, *CRACK THE CLUE*) was a recruit from Radio London; Kenny Everett (actually Maurice Cole) was another ex-London DJ; David Rider was a BBC Studio Manager who had previously broadcast in the European Service, and Stuart Henry was, at that time, the sole representative from the Radio Scotland ship.

Then, at 1.00 p.m., the network continued the old Light Programme pattern with four programmes featuring big bands and one other live programme. On Monday, Dave Cash introduced *MONDAY*

MONDAY with the Ray McVay Sound; on Tuesday, Keith Fordyce welcomed listeners to POP INN in which stars with current hits and new releases were interviewed; Wednesday brought PARADE OF THE POPS, the long-running show with Bob Miller and his Millermen introduced by Denny Piercy; Thursday saw Radio 1 switching to Manchester for the BBC Northern Dance Orchestra's show POP NORTH, presented originally by Ray Moore and later by Dave Lee Travis; and it was back to London on Friday for THE JOE LOSS SHOW which was linked in turn by Tony Hall, David Hamilton and staff announcer Roger Moffat.

Between 1.55 and 2.00 p.m. there was a repeat of CRACK THE CLUE and in hot pursuit came Pete Brady, another converted pirate. Pete, born in Montreal in 1942, had first tried his hand at DJ work with Radio Jamaica before coming to Britain and joining Radio London, becoming a regular on the breakfast show. He left London quite early on, in 1965, and worked for EMI, presenting their 'plug' programmes on Luxembourg, plus undertaking various jobs for the BBC until landing the afternoon slot on Radio 1. Later he went to Thames Television as one of the original MAGPIE team, along with Susan Stranks and Tony Bastable.

After Pete's 2½-hour slog was finished, WHAT'S NEW took the air. A rota of DJs reviewed current albums and singles for at least one very good reason: record reviews were not counted as part of the BBC's needletime allocation. After the 5.30 p.m. news bulletin, David Symonds wrapped up the afternoon and opened up the evening for two hours. David was another

'inside' man who had been a staff announcer and had also hosted a souped-up EASY BEAT on Sunday mornings.

Although not perhaps quite what people thought Radio 1 would broadcast, certain other types of programme have come under the network's umbrella. Jazz, folk, country and soul programmes, although perhaps having a narrower appeal than the daytime pop programming have, nonetheless, proved to be exceptionally durable down the years. Gradually, most of these specialist shows have been transferred to Radio 2 - Radio 1's role becoming more clearly defined. Another programme which later moved over to Radio 2 was LATE NIGHT EXTRA. Heard between 10.00 p.m. and midnight, it consisted of music both from records and the BBC's studios, competitions, topical news items and interviews with celebrities. The original quintet of comperes included Mike Lennox, another Radio London personality. The Monday to Friday schedule was completed by NIGHT RIDE, from five past midnight to 2.00 a.m., which was looked after by various staff announcers.

In the first three months, there was little change in this pattern. CRACK THE CLUE was succeeded by STARWORDS (and a game based on this quiz is on page 19); Duncan Johnson (who had come to Britain from Canada) lost MIDDAY SPIN after eight weeks (DISC JOCKEY DUNCAN 'TOO OLD' AT 29 said the *Daily Mail*) and was replaced by Tony Brandon. A native of Dorset, Tony was a hopeless scholar and claims that he was granted his School Certificate only because they wanted his desk. After a spell as a journalist Tony turned to the variety stage as a comedy impressionist, joining

Rogues gallery, 1967 style. The Radio DJs line up outside All Souls Church, opposite Broadcasting House, a few days before the station opened. Back row, left to right: Tony Blackburn, Jimmy Young, Kenny Everett, Duncan Johnson, Robin Scott (Radio 1 boss), David Rider, Dave Cash, Pete Brady, David Symonds. Middle row: Bob Holness, Terry Wogan, Barry Alldis, Mike Lennox, Keith Skues, Chris Denning, Johnny Moran, Pete Myers. Front row: Pete Murray, Ed Stewart, Pete Drummond, Mike Raven, Mike Ahern, John Peel.



Luxembourg in 1966. After a year on the continent he took the plunge and was pressed into service by Radio London where he was happier because he had greater control over his own programmes. Other 1967 weekday changes on Radio 1 were Chris Denning replacing Kenny Everett on Wednesday's MIDDAY SPIN just before Christmas and, to satisfy the needs of those unable to listen during the day, a second repeat of the competition was added at 5.25 p.m.

The pattern of weekend programming was, and has remained, different from the weekday schedule. As noted already, Saturdays on Radio 1 originally began with 1½ hours of Tony Blackburn after which came JUNIOR CHOICE (which had been called CHILDREN'S FAVOURITES until then) and this was initially presented by

Leslie Crowther. After the answers to the daily competition at 9.55, there were two hours of SATURDAY CLUB with Keith Skues. This venerable programme had begun in 1958 and was the province, until the advent of Radio 1, of Brian Matthew. The show was developed from an earlier venture, SATURDAY SKIFFLE CLUB, which was begun at a time when washboard rhythms ruled. For many years SATURDAY CLUB was regarded as a prime showcase for new and established artists but when Radio 1 started there were so many shows of a similar nature that its special aura was devalued and, inevitably perhaps, its days were numbered.

Noon on Saturdays saw the start of what was undoubtedly the most earth-shattering programme of the week. Never before had the BBC had the temerity to transmit

anything quite so extraordinary as the show recorded in Paris by Emperor Rosko. Although he appeared to be speaking English, there were moments when one wondered as he battered his way into the fans' minds with his unique rhyming style and apparent total unity with the music he was playing.

In contrast, he was followed at 1 o'clock by another established favourite from the Light Programme – Jack Jackson. With his skilfully edited clips from comedy albums which were used and re-used to suit all manner of strange situations, Jackson had developed a distinctive and very popular programme although the music content leaned towards what is now called 'easy listening'. Chris Denning was in charge of *WHERE IT'S AT* for the next hour and at 3.00 p.m. there was a further needletime saving exercise with *PICK OF WHAT'S NEW*, presented at various times by Pete Murray, Dave Cash, Ed Stewart, Chris Denning, Don Moss, Johnny Moran, Keith Skues, Rick Dane, Jonathan King, Dave Lee Travis and David Symonds. Pete Brady then assaulted the airwaves for 1½ hours, calling his listeners 'cousins', presumably in case any of them actually were. An hour of more specialised entertainment came next, *COUNTRY MEETS FOLK* with Wally Whyton at the microphone, and this was in turn succeeded by *SCENE AND HEARD*, a weekly magazine programme, introduced by Johnny Moran.

After early radio experience in Melbourne, Australia, Johnny came to Britain in 1963, joining Radio Luxembourg as a staff announcer for two years in 1964 (where he introduced himself as 'Johnny Moran your music man'). After a lean

time, the BBC opened its door to him in 1967 and he was principally responsible for devising *SCENE AND HEARD* which embraced news items, a review of the pop press, interviews with pop people in the news and a look at a current LP. The programme suffered over the years from recurrent bouts of rescheduling when it was shunted around the network like a redundant goods train.

Saturday's programming concluded with two Radio 2 orientated products – *PETE'S PEOPLE*, with the long running Pete Murray, and a further session of *NIGHT RIDE*. There was only one important change in the Saturday order of things in the first three months of the network when Pete Brady was given a 2.00 to 4.00 p.m. slot and *PICK OF WHAT'S NEW* was retimed to fill his original 4.00 to 5.30 p.m. space, these changes being occasioned by Chris Denning's move to take over Wednesday's *MIDDAY SPIN* from Kenny Everett. (These games of musical programmes recur again and again throughout this book.)

Sunday programming on Radio 1 has always, by and large, been relatively simple. The network's second day of broadcasting fell on a Sunday and started at 9.00 a.m. with *JUNIOR CHOICE*, prior to which 247 had taken Radio 2's output and, although Radio 2 also broadcast *JUNIOR CHOICE*, it was officially classified as a Radio 1 Programme. These distinctions may seem a little mystifying to the uninitiated but they depend largely upon the organisation of BBC production departments, something which deserves a book to itself but which is unlikely to get one. The two hours from 10.00 a.m. were occupied by Ed Stewart, newly arrived from Radio London,

with a SATURDAY CLUB type mix of discs and BBC recordings entitled HAPPENING SUNDAY.

Between noon and 2.00 p.m., Radio 1 joined Radio 2 for FAMILY FAVOURITES and then went very much its own way for TOP GEAR. In 1964, in the hands of producer Bernie Andrews and DJ Brian Matthew, this had been a trendsetting show, broadcast on Thursday evenings between 10.00 p.m. and midnight. Amid vociferous protests from listeners it was dropped after six months, promptly voted Top Radio Show in a poll and was, somewhat reluctantly, reinstated as a one-hour show on Saturday afternoons for a further six months. Now the title was revived for three hours of less commercial music of the kind which became known as heavy or progressive. For the first five weeks, Pete Drummond was the principal DJ and the duties were shared in turn by John Peel, Mike Ahern, Tommy Vance, Rick Dane and John Peel again. Mike Ahern holds the unenviable record of being the DJ with

the shortest career on Radio 1: just one programme, TOP GEAR on October 8th. Brought in from Radio Caroline he later emigrated to the Antipodes and began broadcasting upside down. After these permutations had been effected, John Peel and Tommy Vance became the two regular comperes for a few weeks. Between 5.00 and 7.00 p.m. another well-established show continued - PICK OF THE POPS with Alan Freeman, who *used* to broadcast upside down but was now the right way up.

Another newcomer to the network came on at 7.00 p.m. for half-an-hour - Mike Raven, who specialised in rhythm and blues and soul music. Rejoicing in the elegant name of Churton Fairman (which he changed as being rather cumbersome for a DJ) Mike was born in London in 1924. Before becoming a DJ he had been, among other things, a flamenco dancer and an interior decorator and his first experience with off-shore radio was when he joined Radio Atlanta which shortly afterwards



It's all happening at Radio 1! A meticulously staged publicity picture to help promote the network in 1967. Clockwise from the left: Barry Alldis, David Rider, Derek Chinnery (producer), Chris Denning, Angela Bond (producer) and Kenny Everett.

merged with Caroline. He then moved to Radio King, organised from the remnants of Radio Invicta, and this in turn became Radio 390. From there, Mike was hired by Radio Luxembourg and presented soul shows for them. His appealingly diffident delivery was backed up by a comprehensive knowledge of his subject and, although he too was pushed around by the planners, he built up a faithful audience over the years. The remainder of the programmes for Sundays were, as in the case of Saturdays, somewhat inclined towards Radio 2 – JAZZ SCENE, DAVID JACOBS and NIGHT RIDE. The only significant change to the Sunday schedule during 1967 was on December 17th when Kenny Everett, moved from Wednesday's MIDDAY SPIN, replaced Ed Stewart between 10.00 a.m. and 12.00 noon.

The start of any new venture, particularly one as nationally important as Radio 1, is bound to attract a great deal of press coverage and it's on occasions of this kind that the views of the man or woman in the street are eagerly sought by reporters. Hardly had Tony Blackburn welcomed the listening public to the new sound of Radio 1 than dozens of keen young chaps were out and about, button-holing unsuspecting pedestrians and industriously noting down their reactions to the network to which they had probably been listening for all of half-an-hour. 'I was surprised it was so groovy,' declared one twenty-year-old, while another thought that it 'would have been much stuffier'. 'It's fabulously clear, while the pirates never were,' was not a view shared by fans in some parts of the country who could scarcely hear 247 metres at all. Inevitably,

not everyone was enthusiastic. 'There's no atmosphere on Radio 1; I shan't be a listener,' said one spoil-sport, clearly hoping for an accompaniment of gale-force winds and seagulls. 'I was expecting something new and exciting,' said another interviewee, 'but I found I was listening to many of the same old Light Programme disc shows.' This was, to some extent, a justifiable criticism but one which was to lose its validity as the station developed its own character and was able to escape from the occasional clutches of Radio 2. 'The BBC,' pronounced a thirteen-year-old expert who was clearly destined to become a critic, 'have done well considering their lack of experience.'

Radio 1's advent allowed the press to indulge its passion for catchy headlines, and it was greeted by – POP: IT'S RADIO 1 ON THE AIR; AUNTIE BECOMES A REAL COOL CHICK; BBC POP SHIP OFF ON A SEA OF JOKES; POP CORN ON RADIO ONE and the predictable IT'S RADIO ONE-DERFUL. It soon became clear that Radio 1 DJs were going to be accorded almost as much attention by the media as the Royal Family. They had a field day, therefore, in November when Tony Blackburn was kidnapped by students as he left for the studio. It was, fortunately, nothing more serious than a rag week stunt on behalf of Surrey University and Tony was driven around London in a van until the BBC explained what had happened while announcer Paul Hollingdale held the fort at Broadcasting House. Tony could have taken some comfort from this comment in a letter to *Disc and Music Echo*: 'Tony Blackburn's breakfast show makes life worth living again.'

TOP 20

RADIO 1's FIRST CHART

30th September, 1967

- | | | |
|----|--------------------------------|-----------------------------|
| 1 | THE LAST WALTZ | Engelbert Humperdinck |
| 2 | EXCERPT FROM 'A TEENAGE OPERA' | Keith West |
| 3 | FLOWERS IN THE RAIN | The Move |
| 4 | REFLECTIONS | Diana Ross and the Supremes |
| 5 | ITCHYCOO PARK | Small Faces |
| 6 | LET'S GO TO SAN FRANCISCO | The Flowerpot Men |
| 7 | HOLE IN MY SHOE | Traffic |
| 8 | I'LL NEVER FALL IN LOVE AGAIN | Tom Jones |
| 9 | THERE MUST BE A WAY | Frankie Vaughan |
| 10 | SAN FRANCISCO | Scott McKenzie |
| 11 | THE DAY I MET MARIE | Cliff Richard |
| 12 | EVEN THE BAD TIMES ARE GOOD | The Tremeloes |
| 13 | THE LETTER | The Box Tops |
| 14 | JUST LOVING YOU | Anita Harris |
| 15 | MASSACHUSETTS | The Bee Gees |
| 16 | BLACK VELVET BAND | The Dubliners |
| 17 | HEROES AND VILLAINS | The Beach Boys |
| 18 | WE LOVE YOU/DANDELION | The Rolling Stones |
| 19 | I WAS MADE TO LOVE HER | Stevie Wonder |
| 20 | GOOD TIMES | Eric Burdon |



Is this soccer or three-way wrestling? Tony Blackburn, Dave Cash (in the chic hat) and one other unfortunate break a few FA rules.

As Radio 1 went on the air, flower power was at its height in America and this trend was reflected by the No. 6 and No. 10 records in the very first Radio 1 Top 20. If you count the Dubliners as being foreign, then 14 of the records were by British artists. Stalwarts of the native pop scene like Frankie Vaughan and Cliff Richard blended with newcomers like Engelbert Humperdinck and Keith West. Keith's record was supposed to be part of a complete pop opera but, apart from a follow-up called SAM, nothing more was heard of this project. The Beach Boys were finding it difficult, with HEROES AND VILLAINS, to repeat the success of its magical predecessor, GOOD VIBRATIONS in much the same way as Eric Burdon was having trouble in

building a solo career after his departure from the Animals but Anita Harris' hit proved to be extremely durable and went on to sell two million copies. Groups were still very much part of the British scene, with four in the Top 10 alone, and although these acts have now disbanded their constituents are, in some cases, still around. Roy Wood, guiding light of the Move, has continued to make hits both under his own name and that of Wizzard. Some of the Small Faces became just plain Faces and were joined by Rod Stewart to enjoy remarkable success all over the world. The Rolling Stones are still going strong, of course, and after a period in the doldrums, the Bee Gees have re-emerged as a hit-making group.

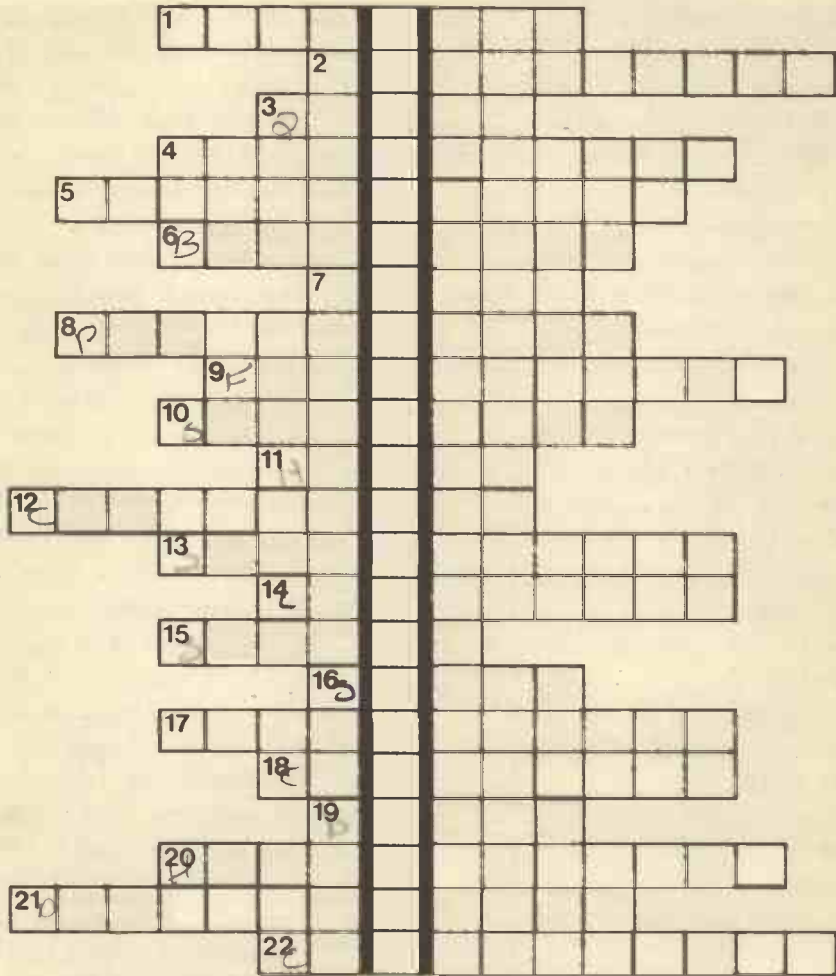
DO YOU REMEMBER



Check your knowledge of 1967's record scene by answering these questions; turn to the last page to see how right (or wrong) you were.

1. Which popular American group included John Phillips and Denny Doherty?
2. The Beach Boys had a hit with THEN I KISSED HER in May: who originally recorded this song?
3. Who heard DISTANT DRUMS in January?
4. Paul Jones was in the charts with I'VE BEEN A BAD BAD BOY in February: which group did he once sing with?
5. The Beatles had a double-sided hit in March: PENNY LANE was on one side - what was on the other?
6. OKAY they said in June: who were they?
7. The Herd had a hit in October with FROM THE UNDERWORLD: who was their lead singer?
8. Who sang about the DEATH OF A CLOWN in August?
9. Which father and daughter team were at No. 1 in April with SOMETHIN' STUPID?
10. The Monkees were in the Top 20 in December with DAYDREAM BELIEVER: who was the British member of this group?

STARWORDS



The answer to each of the clues is the name of a singer or group and when all the lines have been filled in the letters in the boldly outlined central column can be re-arranged to reveal another hit-making band.

- 1 When he needs you, will you join his one-man band? (3, 5)
- 2 Seven thousand dollars and them (10)
- 3 Regal band (5)
- 4 A romantic physician for her (4, 7)
- 5 He'll lead you up those three steps to heaven (5, 7)
- 6 Is Barbara Ann one of their California girls? (5, 4)
- 7 Where Paul McCartney flew to (5)
- 8 You'll find her Down Town (6, 5)
- 9 Spring, summer, autumn, winter (4, 7)
- 10 They once gave you needles and pins (9)
- 11 A greeting from the group (5)

- 12 Richard and Karen (10)
- 13 Very inviting Tamla quintet (11)
- 14 Little Miss Dynamite (6, 3)
- 15 Alice is their neighbour (6)
- 16 Sounds as if you'll be slayed by them (5)
- 17 It might take all night long to identify him (4, 7)
- 18 Did Kiki Dee break his heart? (5, 4)
- 19 Sliced group? (5)
- 20 A musical beverage (3, 9)
- 21 Once a Partridge (5, 7)
- 22 Kung Fu singer (4, 7)

As 1968 arrived, dead on time too, the new pattern of BBC Radio seemed to have been there for ever. People rarely talked about the Home, Light and Third – they had quickly adapted to Radios 1, 2, 3, and 4. Upon reflection, the choice of numbers for the re-organised system was symptomatic of the contemporary movement towards life by numbers. People found that computers were identifying them on bills by a series of numbers, some of which were so long that one began to suspect that they might be a licentious novel in code. Fortunately, Radio 1, apart from referring to hit records by the number they had reached (or fallen to) in the Top 20 stuck to names for its programmes and DJs. We were spared the 487239180635 SHOW with everyone's favourite funster, 8813 67459923½.

The network began the New Year with a hangover and a couple of changes in the Monday to Friday schedule. Simon Dee left Monday's MIDDAY SPIN to be replaced by Tom Edwards who, just for a change, came from a pirate fort in the Thames Estuary, Radio City. A native of Norwich and former journalist he had, perhaps inadvisedly, adopted the soubriquet 'Tatty Tom Edwards' which was asking for trouble. This unfortunate adjective has now been left behind and Tom, after a spell as a freelance DJ, is now a posh BBC announcer and newsreader whose dulcet tones may even be heard decorating the austere phraseology of the shipping forecast.

The 1.00 p.m. slot on Mondays also saw a change when MONDAY MONDAY was replaced by RADIO ONE O'CLOCK with the Johnny Howard Band. The compere was

Tom Lodge from Radio Caroline although producer Don George had originally tried to secure the services of Jimmy Savile for this programme. Tom, although born in England, went to live in America when he was four and later became a cowboy and also embarked on an Arctic expedition (which must have been tough on his horse). He worked for the Canadian Broadcasting Company as a DJ before returning to Britain and joining Caroline in 1964. Incidentally, his grandfather Sir Oliver Lodge played an important part in the development of wireless telegraphy.

Later in January Dave Cash, formerly with Radio London, took over Thursday's MIDDAY SPIN from David Rider. Dave Cash, who has since joined Capital Radio, is a Londoner but acquired his accent upon emigrating to Canada when he was sixteen. While in the Dominion he participated in rodeos, indulged in motor racing and studied acting – though not all at the same time. Soon after this he took to the microphone and visited Los Angeles and New York before coming to England where Radio London took him on. He was only there for six months but during that time his shows with Kenny Everett became a radio legend and were sensibly resuscitated by Radio 1 for whom he first broadcast on October 2nd, 1967.

In February, Tony Blackburn's Saturday show was dropped and his Monday to Friday slot extended by 30 minutes to make a two-hour show while FAMILY CHOICE, still being shared with Radio 2, was reduced by the same amount. Another minor change was made when David Symonds' show was brought forward by an hour and WHAT'S NEW moved to 6.32

p.m., which made for a better sequence of afternoon programmes. On February 26th a new competition was introduced in which listeners had to identify brief extracts from records – it was aptly named **BITS AND PIECES**.

It is inevitable that, with so many DJs on the air for five days a week (in what the BBC rather saucily refers to as 'strip shows'), they will need a holiday from time to time. When this occurs, someone else on the station's strength (usually with a weekend show) takes over for the duration. The first of these deputies appeared in March when Chris Denning sat in Tony Blackburn's chair for a week. It's not possible or even necessary to note every such temporary replacement but there have been occasions where a substitute DJ has later occupied a particular time slot on a permanent basis. An interesting change in the **MIDDAY SPIN** line-up occurred in April when Tom Edwards stepped down in favour of songwriter Barry Mason. In June, **POP INN** was replaced by its regular summertime alternative of **DISC JOCKEY DERBY**, in which Don Moss was the starter, but **POP INN** never returned. There was a hint of things to come in July when David Hamilton stepped in while Jimmy Young took a holiday and, also in July, Dave Cash's Thursday **MIDDAY SPIN** went to Alan Black as Dave began a lengthy residency in the 2.00 to 4.30 p.m. slot vacated by Pete Brady. Alan, the second recruit from Radio Scotland, was born in Rosyth in 1943. He started his working life as a commercial artist and became a pirate DJ in 1966. After pirate radio sank almost without trace he turned to animation and worked on **YELLOW SUBMARINE**.

Mindful of his responsibilities as a broadcaster, Kenny Everett becomes closely acquainted with the Latin inscription in the foyer of Broadcasting House.



Then, towards the end of July, there was a further re-arrangement of the afternoon and evening programmes following the introduction of **FOREVERETT** with Kenny Everett from 6.45 to 7.30 p.m. This was fitted in by cutting 15 minutes off Dave Cash's show and 30 minutes off David Symonds' programme. This was hard cheddar for Symonds' supporters but good news for Everett freaks who could look forward to a daily dose of cuddly Ken. His highly creative and individual style was widely acclaimed although some of his remarks did land him in hot water with the hierarchy. Born in Liverpool on Christmas Day 1944 – a fine present for his mum – he declares that his earliest ambition was to grow. He did grow a bit and developed a fondness for tape recording, spending his

evenings compiling tapes in the style of Jack Jackson. A friend suggested that he should bombard the unsuspecting BBC with his mad tapes. Eventually, perhaps in a desperate attempt to stem the flow, he was rewarded when one of his lo-fi compilations was gingerly transmitted by the BBC Home Service which later defended itself from further onslaughts by turning into Radio 4 and pretending that Kenny wasn't there.

Next, Kenny inflicted a tape on Radio London and they took him on board. He quickly polished his technique but was later fired for criticising the station's syndicated evangelist programme, *THE WORLD TOMORROW*. After a spell playing CBS records on Luxembourg he returned to life

on the ocean wave for a short voyage and finally came away early in 1967 with his sights set on the BBC. The Corporation found itself unable to take evasive action and Everett popped up on the Light Programme on May 20th, previewing *SGT. PEPPER'S LONELY HEARTS CLUB BAND*. In August 1968, Tom Edwards reappeared on *MIDDAY SPIN*, taking over the Wednesday show from Chris Denning and Pete Drummond did likewise on Fridays, replacing Stuart Henry who had taken over Kenny's former Sunday slot.

Shortly after Radio 1's first birthday a major change was made in the Monday to Friday schedule, one which also had an extremely beneficial effect on Radio 1's contact with its audience. On October

Kenny Everett has a sympathetic audience in the shape of his wife Audrey following the termination of his Radio 1 contract in 1970.



21st, MIDDAY SPIN and the 1.00 p.m. live shows disappeared to be replaced by RADIO 1 CLUB. Johnny Beerling covers the introduction of this series in his article PUTTING IT ABOUT (page 39) so here it will suffice to note that the Club, for which membership cards were available, rapidly extended its influence to all parts of the United Kingdom, anticipating the eventual introduction of the totally mobile RADIO 1 ROADSHOW. Kenny Everett's daily appearances proved shortlived and FOREVERETT came to an end on December 6th, resulting in the extension of David Symonds' show to 6.30 p.m. and the re-instatement of WHAT'S NEW after him.

Christmas and, to a lesser extent, other Bank Holidays see changes in the regular pattern on Radio 1 and, in 1968, both Christmas Day and Boxing Day fell in the Monday to Friday part of the schedule. Among the special programmes mounted for the holiday period were CHRISTMAS WITH CLIFF, THE JOHNNY CASH SHOW and the RADIO 1 DJs PARTY in which 'your favourite disc spinners' drank BBC plonk and made brave if misguided attempts to address the listening millions who strained to hear their inebriated greetings above the background roar of the annual BBC Secretaries' Handicap Sprint.

From time to time during the year, Radio 1 DJs made news. For example, in September police rushed to Jimmy Young's flat in West London to rescue him: a burglar proof lock had jammed and he couldn't get out. And, in the same month, the *Daily Mail* carried a feature article about Stuart Henry's weekly messages to children who had left home without explanation and whose relatives were

anxious to hear from them. In October it was announced that Robin Scott, the Radio 1 skipper, was to move back to television and take charge of BBC2. In the same month, Tony Blackburn ran a NICEST KNEES OF 1968 competition in which Miss Janet Broadhead was judged to have the jolliest juxtaposition of joints, while in *Disc and Music Echo* a contest was launched to find a girl DJ for the network. And in December it was announced that Robin Scott's successor would be Douglas Muggidge, a relative of the famous Malcolm.

Earlier in the year, in September, Radio 1 came to the rescue of four children being held by a gunman in a Shropshire farmhouse. An appeal by his sister-in-law was broadcast on 247 which resulted in a peaceful conclusion to the crisis. Then, again in December, a Question was asked in the House about Radio 1 - perhaps the ultimate accolade. Just think - MPs actually listened to Radio 1 or at least knew it was there although Mr. Gwilym Roberts wished it wasn't. He wanted the Postmaster-General to ban continuous pop music on the network and also asked the Secretary for Social Services to institute an inquiry into the effects on people's health of extended listening to pop, noting that many of his constituents were getting headaches because of unending pop on the BBC. His campaign did not appear to meet with much success.

During 1968 there were also modifications to the Saturday and Sunday programming which introduced a number of new names and also marked the debut of Ed Stewart on JUNIOR CHOICE, which occurred on February 24th. He has; of

course, continued to introduce this programme ever since and become a firm favourite with children, their parents and grandparents. His following among football enthusiasts, however, varies directly in proportion to their feelings about Everton! Ed's background scarcely indicated a show-business career: his father was a solicitor and Stewpot first saw the light of day in Devon in 1941. He was brought up, however, in Wimbledon where the annual sound of tennis ball on racquet may well have stimulated his interest in sport. When he left school Ed, who was something of a musician, travelled all the way to Hong Kong to take a job as a bass player in a jazz group. But the job fell through and he turned to radio, becoming a film critic and record reviewer with a local station. His association with this Oriental company lasted for four years in which time he expanded his activities to include those of reporter and DJ. In return for doing a voice-over on a commercial for an airline company he earned himself a free flight home to England.

In July 1965 he started working for Radio London and along with many others he signed with Radio 1 in 1967. In addition to JUNIOR CHOICE, which has had as many as 16 million listeners, Ed has also made many TV appearances, including TOP OF THE POPS and CRACKERJACK. He has captained and kept goal for the Top Ten XI soccer team, enjoys a game of golf, can be seen on the cricket field in the summer, and his knowledge of sport has led to appearances on QUIZBALL and A QUESTION OF SPORT. In 1974, Ed married a girl of Italian descent, Chiara, and they have two children - Francesca and Marco.



Three floors below ground in Broadcasting House, Jimmy Savile prepares for his weekly session at the Radio 1 microphone.

On Saturdays in 1968, the 2.00 to 4.00 p.m. slot, vacated by Pete Brady at the end of 1967, was occupied by a series of different DJs. In January, Mark Roman from Radio London began broadcasting, to be followed by Tom Edwards, Pete Drummond, Alan Freeman, Chris Denning, Pete Myers and, once again, Pete Brady. During the year, SATURDAY CLUB celebrated two important landmarks: its 500th edition on May 4th and its 10th birthday on October 5th. In July, Jack Jackson's slot was temporarily occupied by THE BARON FROM THE BBC, a mysterious Northern person whose programme included strange interviews with members of the public, slightly reminiscent of CANDID CAMERA. No-one was able to discover his real name since he carefully



concealed his identity, though not his birthdate which is 1947. He has since joined the BBC's local radio station in Manchester.

Shades of the Common Market were evident in October when, on the same day that SATURDAY CLUB was ten years old, EUROPEAN POP JURY made its debut. Linked from London by David Gell, teenagers in cities all over Europe listened to and voted on records from different countries to determine which was the most popular disc of the moment. It was a sort of JUKE BOX JURY in bulk and the participants were often vociferous in their support of records and equally noisy in condemning others. An engaging entertainment and yet another excuse for playing records, an exercise at which the BBC is particularly adept.

One important development on Sundays

in 1968 was the advent of Kenny Everett with a two-hour show in the morning, replacing Ed Stewart. This lasted about six months until he started his Monday to Friday programme, referred to earlier, when Stuart Henry took over. During the year, Mike Raven's rhythm and blues programme was twice increased in length - in March from half-an-hour to an hour with a further 30 minutes being added in October, a testament to his popularity. But by far the most important event of 1968's weekend programming was the start, on June 2nd, of SAVILE'S TRAVELS which brought to Radio 1 the extraordinary and extraordinarily popular Jimmy Savile. Since then, Jimmy has been heard every week and extended his range with two further programmes, SPEAKEASY and THE DOUBLE TOP TEN SHOW.

TEN YEARS HARD



TONY BLACKBURN, the first DJ to be heard on Radio 1, looks back over his time with the network – and before it. We regret to announce that Mr. Blackburn has seen fit to include some of his, um, jokes in the following text; however, they are few in number so please do not be discouraged from reading what he has to write.

In 1964 I saw a *WORLD IN ACTION* programme about Radio Caroline and I thought: 'It would be fun to be on that.' I really wanted to be a singer and I reasoned that if I got on to the pirate ships it would get me closer to the recording industry. Then, just after I'd been awarded a diploma in business studies, I read an advertisement in the *New Musical Express* in which Caroline asked people to send in tapes of themselves introducing records.

So, I sent a tape off and about a week later I got an audition with them. They had been broadcasting for about three weeks by then although I'd never actually heard the station because we couldn't pick it up in Bournemouth. I was singing locally with the Jan Ralfini Orchestra – Jan's son Ian is in the record business now – and as it was about time I thought of getting a job, Caroline came along at the right moment.

I was with the ship for two years and in the first couple of weeks I came top in a DJ poll in Holland: I always do better in countries where they don't speak English! And then I had an offer from Radio London but they wanted me to change my name to Mark Roman and I said no, I wouldn't do that. They eventually got someone else to be Mark Roman but after about six months they relented and I went to Radio London for a year. Then, at a Decca Records reception, I remember BBC producer Teddy Warrick coming up to me behind a pillar (the BBC wasn't meant to have anything to do with pirate DJs) and saying to me: 'If by any chance you ever feel like coming off the ships there could be a job waiting for you on the Light Programme.' This, of course, was before Radio 1 started. Around that time it looked as if the Marine Offences Bill was going to be passed and I was introduced to agent Harold Davidson, who said: 'If you sign with me I'll make you top disc jockey in three months.' He did it in two months actually, according to the *New Musical Express*: I tied for top place in their poll along with grandad – Jimmy Savile. Anyway, Harold said he could get me a job immediately with Radio Luxembourg and I said I'd rather not do that, because I felt

To coincide with the release of his record SO MUCH LOVE, Tony Blackburn sang the song live on Radio 1's JOE LOSS SHOW. Judging by Tony's expression it seems to have been a rather strenuous experience!



that I'd rather stay with the pirate ships because to my way of thinking Radio Luxembourg was going back a step. With all due respect to Luxembourg, I found it a bit old-fashioned then, although it's more up-to-date now. I left Radio London about six or seven weeks before it closed. I'd had enough of the sea anyway – I'd been out there for three years and I was developing webbed feet! I thought that it was the right time to leave; I mean, if someone comes up to you and says 'I'm going to make you the top DJ,' you don't turn them down! Then Harold fixed up an interview for me at the BBC with Mark White who gave me a job with MIDDAY SPIN, which was a try-out for the breakfast show on Radio 1. At the same time as doing this, I was recording EMI programmes for Radio Luxembourg so I did actually get some shows on Luxembourg after all. And then I joined Radio 1.

On the first day it was a strange sort of situation: we all put suits on and tried to be terribly respectable while everybody at the BBC seemed to be walking around in beads, trying to be hip! We were all anxious to please one another but it all sorted itself out in the end: eventually everyone went round in G-strings! In the run-up to September 30th Kenny Everett and I were taken in to look at the equipment and to say what we wanted installed. The BBC engineers said: 'Look, you know how to do these things and we want to copy the pirate set-up. We haven't got the money to build the stuff at the moment but is this all right to make do with?' We said yes, but we want this, that and the other – cartridge machines and that sort of thing. And it was very good; Robin Scott, the Controller, was very enthusiastic and of course we had the American jingles which the press weren't ready for – they

didn't think we were going to do anything like that. There were a lot of photographers in the studio so it was very exciting when we did the first programme. There was the countdown by Robin Scott, the Voice of Radio 1 jingle followed by FLOWERS IN THE RAIN and after the show we all went out and had a celebration breakfast. We read the write-ups in the papers and the people on the street that were interviewed said how much they enjoyed Radio 1 - and they were very surprised by it. I realised right from the word go that it was going to be good. The thing that I think the station lacked to start off with was a firm music policy and the breakfast show didn't really have much of a format in the beginning. I tried to get it sounding like Radio London and eventually it did get more or less like London. I worked six days a week for the first four months and then I was taken off Saturdays, just doing Monday to Friday.

I'm very lucky in that I don't get at all nervous on the air: to me, broadcasting is a very natural thing, just like talking to someone face to face. I think that the most successful DJs are those who aren't nervous on the air and can talk informally. I can remember my very first broadcast with Radio Caroline which was called THE BIG LINE-UP; it went out at 4.00 p.m. and even then I can't remember being at all apprehensive. I don't panic when things go wrong either because I'm in control of what I'm doing and I can cover up any mistakes: that's the joy of live radio.

There's one thing, though, which the pirates had that Radio 1 didn't recapture and that's the feeling of comradeship. I don't think you ever will get that again

because there was an excitement about the fact that we were pioneers. Nobody had provided a non-stop popular music station before and this made Caroline and the others into something completely new. Now, because it's no longer a novelty, you can't get the same feeling and anyway Radio 1 DJs aren't sharing accommodation. We all do our own things during the day; but when I've finished I go and when Paul Burnett's finished he goes. We know one another of course and I think that the team we have now on the network is closer than ever before. The team relationship was helped by the week in the North West although we were all working so hard that I didn't see the other guys any more than I would have done normally, except at the discos. But I think that the feeling of togetherness came over better than ever before. I feel that all the people involved in the station believe in the same thing so Radio 1's atmosphere is very good at the moment.

Earlier in this article I mentioned the network's music policy and now we have a playlist of about sixty records which Dave Tate writes about elsewhere in this book. But if I had the chance I would restrict the playlist even further. My thinking on this is influenced by the American stations who rotate as few as 15 to 20 records a day in some cases. But for Radio 1 we could have a Top 40 plus five climbers or new records and a few oldies - in other words, the sequence on the air would be a Top Ten record, one from the 11 to 40 section, a climber, a revived 45 followed by another Top Ten hit, an 11 to 40 choice and so on. We are a popular music station and the things that are

popular are in the charts so if you're playing records that aren't in the hit parade you're not playing popular music. I would prefer to rotate successful records that the public want to hear because most people probably don't listen to the radio for more than three hours at a time. If you listen for more than three hours you'll obviously hear the same records but, although they don't realise it, many people would rather hear the same *good* records repeated than have to listen to bad records. I don't think a station should take the list of best-selling records as the sole criteria of its programming but should make up its own chart, gearing it towards the top sellers. One of the mistakes that producers and DJs make is thinking that people get fed up with records. We hear them more often than the general public and so we may think that people are tired of a record that's been at No. 1 for a hell of a long time whereas, in actual fact, they're not and they want to hear it again. Radio 1 has a terrific format now but I'd like to see it tighter still. The DJs are just right and I think we've got a very good balance which is reflected in the write-ups that we're getting in the press. And it's a good thing that we now have competition from commercial radio because the press can judge us against the independent stations whereas before we were just knocked without any comparisons being made.

I suppose that one of the things that I'm most famous – or infamous – for is my jokes. A lot of these I jot down in exercise books but I do rely to a certain extent on an American called Robert Orben who many comedians use. He's a scriptwriter and has turned out loads of books and

everybody – Ted Ray, the lot – they all exploit Orben's jokes. You can hear most of them on CELEBRITY SQUARES actually and we all use them because there's really no such thing as an original joke. But I do sit down for about an hour a day whenever I can to think up new ideas and jokes. The jokes are there to irritate, because the worst thing on radio is to become somebody who is listened to without getting any reaction. People love to hate and therefore they like to hate my jokes: some folk find them funny, some folk love to hate them but still listen. There are those who don't like them at all so they'll switch off but it's better to get a positive reaction like that than no reaction at all. Anybody can just go on the radio and be pleasant and nice: I hear dozens of people doing that but they won't get anywhere. You've got to get a response from your audience which is why I use jokes.

I've been broadcasting now for thirteen years and I find that people who recognise me in the street are nicer and more polite these days than they sometimes used to be. It's probably my age – they think 'poor old soul!' What I do get is people coming up to me and telling me jokes. This is a reaction resulting from the show and it's great. It's boring, but it's great! I do, in fact, get recognised a terrific amount in the street which is largely through TOP OF THE POPS and other TV shows like TIME FOR BLACKBURN, which I did some years ago, and SEASIDE SPECIAL. One of the great things about working for Radio 1 is the fact that you've got this link-up with BBC television; SEASIDE SPECIAL is particularly useful because you're getting to such a wide audience. I've been very fortunate

because I seem to have got an all-round age range watching. The youngsters who listen during the school holidays watch TOP OF THE POPS, while the older generation see me on SEASIDE SPECIAL, CELEBRITY SQUARES and NEW FACES and so on.

I believe it's very important to do guest spots like this if you get invited. As a result, I'll get somebody aged nine coming up to me, and, as happened the other day, somebody who must have been about seventy who asked for an autograph for her grand-daughter. So I'm recognised everywhere which is very flattering and I don't find it a hassle; some radio and TV stars make a big deal out of it but if you go into this business and you don't get spotted by people, surely that's a mark of failure. As I said, most people that I meet are polite but out of every one hundred people you'll get perhaps two that'll have a go. But I just don't bother with anybody who has a go - you can't please everybody.

If I'm really honest with myself I would still like to have a hit record although my singing isn't quite so important to me as it used to be. I do get a kick, however, out of doing pantomime because I like stage work and with pantomime you get to the young children. Mine is a family show on radio and it's the same with panto and I enjoy working with actors because I learn a lot from them: they've taught me how to handle an audience and things like that. Stage work doesn't affect my nerves either, although television sometimes does, particularly TOP OF THE POPS. There you are working with kids who are wandering around all over the place and also the timing is very precise. A programme like NEW FACES OR SEASIDE SPECIAL is quite

relaxing but TOP OF THE POPS is a show where you've got to have your wits about you the whole time; you've got to be really professional.

I like the really professional people in all branches of show business as well as in pop. I'm not so knocked out with all the very heavy groups: that side of the business doesn't interest me. I go for glamour and showmanship which you get from Donny Osmond, David Cassidy and so on. To me, if a singer goes before the public, he or she should dress up and be a star because somebody who lives in a little flat somewhere and who hasn't had the luck to make a bit of money doesn't want to go along and watch somebody who's the same as themselves. They want to look up to their idol, whether it's David Bowie or the Osmonds. Liberace is a prime example - a character. The performers with star quality are the people that I like. Diana Ross, for example, doesn't stagger on in a sweaty T-shirt and strum on a guitar but puts on a first-class show. A lot of people say that's false, plastic entertainment but it's the sort of entertainment I like. It might be false and plastic but it's very enjoyable and relaxing to watch. I'm fond of easy listening music, the kind you get from Andy Williams, so perhaps when I get a bit older I'll move to Radio 2!

There is, incidentally, one attitude in this country that I think is wrong in radio terms. Particularly in the local stations there seems to be a policy that all the DJs should be young, which is wrong as far as I'm concerned. If you go to America, you'll find that most of the DJs over there are older than the Radio 1 team. I think you should balance it out with, perhaps, a

youngster on the breakfast show, somebody older mid-morning, a youngster again at twelve o'clock and then, in the afternoon, an older person again. But all of them playing Top 40 music. There's no reason why somebody of 40 or 50 shouldn't still like Status Quo. I don't enjoy Status Quo particularly but Fleetwood Mac might make an equally noisy record but if it's got a melody to it I'll like it. It's a matter of taste – Status Quo could come out tomorrow with a record I might like so I'm not biased against them but I simply prefer the more melodic pop music.

If we didn't have Radio 2, Radio 1 could afford to play the odd Andy Williams or Frank Sinatra record along with the pop hits but I don't think it would be a necessity. I would hate to see Radio 1 move towards more progressive music and hard rock and, anyway, there are areas of

Radio 1's output set aside for that – it's not really daytime material. I would like to see radio progress in this country. For example, Radio 1 could stay on medium wave doing what we're doing now while on FM there could be an easy listening station or a hard rock station. I think we waste our wavelengths in the UK: we could have even more stations and that's what I'd like to see. The trouble with commercial radio in this country is that it's not financially viable to begin with because you have to spend so much money hiring the equipment from the IBA. In America, of course, the set-up makes it really profitable to open a station. For example, in New York, which is about the same as London from the point of view of audience, they have sixty-seven stations all making money. I'd love to see Radio 1 on FM in stereo all the time because I think that's the thing of the future but at the same time it would be

As the start of Radio 1 draws near, Tony Blackburn is joined by Simon Dee and Chris Denning for a chat.

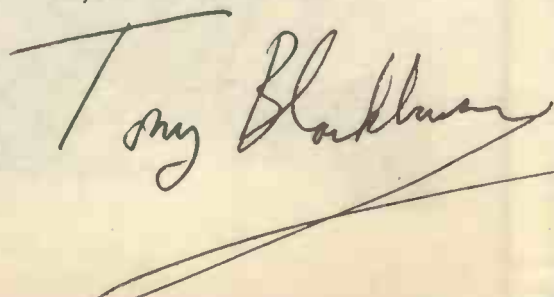


nice to have channels providing hard rock, easy listening and country music so that by tuning round you could hear your kind of music at any time.

In my ten years with Radio 1 there have been some outstanding moments, beginning with the first day, which I'll never forget. Every birthday that we have is an occasion if only because you've survived another year! I think the Bay City Rollers incident at Mallory Park (which Johnny Beerling describes in his article on page 39) is one of my most remarkable memories. There I was, taking people for speedboat rides and suddenly a lot of kids leaped into the lake, swimming towards the group. Paul Burnett said that when the helicopter landed to rescue the Rollers it was like the last helicopter out of Vietnam! Other memories include starting off the breakfast show, finishing with the breakfast show and receiving the Variety Club Award for Radio Personality of the Year. I was voted top DJ in *Reveille* for five years and then they stopped the competition so I never lost that one! I've been very lucky because I've been given a lot of awards and I do recall a lovely day out doing the Roadshow from the National Motor Museum at Beaulieu. I enjoyed that because I met Lord Montagu and we did some water skiing afterwards: it's nice to mix with the upper classes! Once I stayed at Woburn Abbey and at the Carl-Alan Awards one year I spent a very enjoyable 2½ hours in the company of Princess Margaret. We had a long chat during which she told me that she listens to Radio 1 and enjoys it. Then there was a concert in Scotland with Amen Corner which was a sort of Radio 1 spin-off because without

the station I wouldn't have done it. I went on stage and it was the equivalent of being a pop star. I had a modest hit then called SO MUCH LOVE but the factory making the records went on strike so it dropped out because no-one could buy it. That really disappointed me and the singing side of my career never really recovered. But really, although it sounds corny, I get the greatest pleasure out of just coming in to Broadcasting House every day and doing the programme.

I've often wondered why it is that I've been popular with listeners for so long and clearly the popularity of Radio 1 itself helps enormously. I guess there's also the fact that after a time you grow up with your audience and I'm one of the few DJs to actually do this. People have been able, if they felt like it, to listen to me more or less every day for 13 years so therefore I'm entertaining people now who were at school when I started and they've since got married and had children. To a large extent I've become as it were a friend to a lot of people and so when they come up to me in the street it's as if they're saying hello to somebody that they know personally. It's a combination of everything really – the right station, coming along at the right time, a winning format for my programme and the fact that I really do enjoy what I'm doing. But if you haven't got the right format then nobody, no matter how good they are, can be successful.

A large, stylized handwritten signature in black ink, reading "Tony Blackburn". The signature is written in a cursive, flowing style with a long horizontal line underneath it.

TOP 20

1968 BIRTHDAY CHART

24th September, 1968

- | | | |
|----|---|-----------------|
| 1 | HEY JUDE | The Beatles |
| 2 | THOSE WERE THE DAYS | Mary Hopkin |
| 3 | JESAMINE | The Casuals |
| 4 | I'VE GOTTA GET A MESSAGE TO YOU | The Bee Gees |
| 5 | HOLD ME TIGHT | Johnny Nash |
| 6 | I SAY A LITTLE PRAYER | Aretha Franklin |
| 7 | DO IT AGAIN | The Beach Boys |
| 8 | LITTLE ARROWS | Leapy Lee |
| 9 | LADY WILLPOWER | The Union Gap |
| 10 | ON THE ROAD AGAIN | Canned Heat |
| 11 | HIGH IN THE SKY | Amen Corner |
| 12 | DREAM A LITTLE DREAM | Mama Cass |
| 13 | THIS GUY'S IN LOVE WITH YOU | Herb Alpert |
| 14 | CLASSICAL GAS | Mason Williams |
| 15 | HELP YOURSELF | Tom Jones |
| 16 | ICE IN THE SUN | Status Quo |
| 17 | HARD TO HANDLE | Otis Redding |
| 18 | HELLO I LOVE YOU WON'T YOU
TELL ME YOUR NAME | Doors |
| 19 | I LIVE FOR THE SUN | Vanity Fare |
| 20 | I PRETEND | Des O'Connor |

As Radio 1 celebrated its first birthday, the Beatles were approaching the sixth anniversary of their first hit, *LOVE ME DO*, and proving their durability by spending their third week at No. 1 with what is now regarded as one of their classic records, *HEY JUDE*. Half the artists in the chart were British and they included the Casuals who became one of many groups and singers down the years who have become known, rather sadly, as one-hit wonders. There was a distinct soul flavour about two of the records, those by Aretha Franklin and Otis Redding; they both recorded for the Atlantic label which specialised in this kind of music. Lower down the chart, American trumpet star Herb Alpert had switched to singing and

was slowly dropping out after a huge success with *THIS GUY'S IN LOVE WITH YOU*. Every so often, an instrumental record graces the Top 20 and Mason Williams was on the way up with his attractive guitar feature, *CLASSICAL GAS*. British comedians have always displayed a propensity for bursting into song at the drop of a contract and Des O'Connor was about to disappear from the Top 20 with his second hit, *I PRETEND*. If any trend can be seen from examining this chart, it is perhaps a leaning towards more progressive sounds as represented by the Doors, Canned Heat and Status Quo, a band which has lasted as a unit right up to Radio 1's 10th birthday which is a considerable achievement in the pop music business.

DO YOU REMEMBER ????????

Think back a few years and see how many of these questions about 1968's hit parade records you can answer: check your accuracy on last page.

1. Who was the SON OF HICKORY HOLLER'S TRAMP?
2. A version of the Lennon and McCartney song WITH A LITTLE HELP FROM MY FRIENDS was No. 1 in November: who was the singer?
3. Which British group told THE LEGEND OF XANADU?
4. Cliff Richard represented Britain at the Eurovision Song Contest: what song did he sing?
5. An American group had a one-off hit in March with GREEN TAMBOURINE: what were they called?
6. MAY I HAVE THE NEXT DREAM WITH YOU sang who at the end of the year?
7. In January, Georgie Fame was at No. 1 with a song inspired by a popular film: what was the film's title?
8. SLEEPY JOE was a hit for Herman's Hermits in June: do you know Herman's real name?
9. Which group included Eddie Grant in its line-up?
10. Did the Hollies sing about JENNIFER ECCLES or JENNIFER JUNIPER?

You too can have Tony Blackburn all over your front room: a lucky REVELLE reader won Tony in a competition and he broadcast his breakfast show from her home.



Throughout 1969 Radio 1 continued to share some daytime programming with Radio 2, but the percentage was very much less than it had been when the service began. This pleased not only the listeners but the network's organisers as well since they were aware that the creation of a clear-cut image for Radio 1 was only possible if common programmes were eliminated during the day when the potential radio audience was at its greatest. In the evenings, of course, the attractions of television reduce the listening figure quite dramatically.

The first major change to occur in the Monday to Friday programming was the replacement of David Symonds by Tony Brandon from January 27th with a subsequent retiming of Tony's show from a 4.15 p.m. start to 5.15 p.m. with WHAT'S NEW being brought forward again to the earlier time. John Peel made a weekly appearance on Wednesdays as from April 30th with an hour long show at 8.15 p.m. And following a holiday relief job for Jimmy Young plus a long spell on LATE NIGHT EXTRA, Terry Wogan was given his own daily programme in the slot occupied until that time by Dave Cash. Dave, in turn, ousted Tony Brandon from his early evening show after only eight months.

Terry Wogan is typically modest about his success: 'I just try to communicate, that's all. I'm just an ordinary fellow who wants to chat to people about this and that so radio is the ideal medium for me.' The Wogan story began in Limerick, Ireland, and he was educated at Crescent College, Limerick and Belvedere College, Dublin. Initially, Terry went into banking but after five years the lure of the microphone

proved too strong and he joined Radio Telefis Eireann as a newsreader and announcer. Two years later on he took an important step when he moved over to light entertainment as a DJ, also appearing on television hosting quiz programmes and variety shows. His first BBC engagement before Radio 1 started was MIDDAY SPIN and, with the advent of the new service, he started flying in from Dublin once a week to introduce LATE NIGHT EXTRA. In 1972 he began a successful residency on Radio 2's breakfast show and has also appeared on many other radio programmes, including POP SCORE on which he captained a team of two with Tony Blackburn on the other side and Pete Murray more or less in charge. Inevitably, the Wogan form has appeared on those television screens large enough to accommodate it and among the programmes with which he has been associated are LUNCHTIME WITH WOGAN, COME DANCING and THE HEALTH SHOW.

For several years his radio programme included a daily exercise for those who wished to keep fit called FIGHT THE FLAB. He has become closely identified with this phrase ever since although he has been known to acknowledge that the Wogan physique might possibly benefit from a little judicious trimming. However, his wife Helen and his children seem quite happy with him as he is and they live in Berkshire within easy reach of the M4.

On the same day as Terry's daily Radio 1 show whirred into something resembling action, PETE MURRAY'S OPEN HOUSE began, replacing FAMILY CHOICE, though only the first hour of Pete's programme was heard on 247 metres. Another new name to the



Ex-Radio London DJ and an early Radio 1 signing, this is Dave Cash.

network was that of Chris Grant, who sat in for Dave Cash in late August and early September.

The beginning of 1969's Saturday programming witnessed a sad, but not unexpected, event: the last broadcast, on January 18th, of *SATURDAY CLUB*. The following week the time was more than adequately filled by Kenny Everett complete with his 'granny-phone' and meticulously deferential butler Crisp, in reality actor Brian Colvin. On the same day, *SCENE AND HEARD* was brought forward to 1.00 p.m., just after Rosko, while newcomer Guy Blackmore took over from Pete Brady at 2.00 p.m. For admirers of progressive music, Pete Drummond began a new series at 6.32 p.m. in which he 'dug a little deeper' into the current releases, conveying the impression that he was carefully turning over piles of vinyl in

much the same way as Percy Thrower might prepare the ground for planting potatoes. Pete was yet another DJ from Radio London with whom he started broadcasting in August 1966. Although he had lived in Australia and America, Pete was born in Wales, in 1943. He was such an appealing child that he won a Bonniest Baby Competition in Bangor when he was only a few weeks old, narrowly beating the other two entrants - a goat and a chicken. He started out to be an actor and was sidetracked into radio in America when he capitalised on being British when British pop was wildly popular in the USA.

Meanwhile, back on the North Sea, Radio Caroline had continued to broadcast in defiance of the Marine Offences Act, turning its faithful DJs into pop martyrs. One of those who remained with the ship and consequently risked prosecution when he came ashore was Johnnie Walker. However, by the beginning of 1969 he did leave Caroline and came knocking on the BBC's door. It opened to let him in and in April he began to broadcast a Saturday show on Radio 1, between 2.00 and 3.55 p.m. At the same time, *COUNTRY MEETS FOLK* was moved to 1.00 p.m. and *SCENE AND HEARD* was shunted off to Sunday afternoons. John Peel began a new series on September 27th, the same day as Jimmy Savile opened the doors of his *SPEAKEASY* for the first time. This was a novelty for the station in that it was a discussion programme, interspersed with music, dealing with serious topics and produced partly by the Religious Broadcasting Department. It did not preach however and gave young people the oppor-

tunity to indulge in a completely uninhibited exchange of views. It also served to contradict one criticism levelled at the network: that Radio 1 is lightweight, even trivial. It is fair to say, however, that comments of this kind are often made by those who regard anything that is not in some way improving as being worthless. The men and women who operate the network are aware of these views but they recognise the fact that the bulk of their audience does not wish to be uplifted or morally stimulated – they just want to be entertained in an agreeable, undemanding way.

David Symonds replaced Stuart Henry on Sunday mornings in January and was therefore heard again at the same time as when he made his name with *EASY BEAT*. Radio 1 gave new talent an airing in April when Ray Moore introduced *STAGE ONE* at 4.00 p.m. Assisted by Bob Miller and his *Millermen*, an interesting parade of novices made their radio debuts including Brenda Arnau, Pickettywitch and Gilbert O'Sullivan. Stuart Henry re-appeared on Sundays in April but this time at 9.00 p.m., with a re-timed Mike Raven at 10.00 p.m. After a few months, David Symonds was replaced by the hairy monster himself, Dave Lee Travis. And at the same time, Stuart Henry was moved to a different time yet again, gathering up his kilt for an afternoon show while Mike Raven, who seemed to be making more moves than Pickford's, was transferred once more, to a 7.32–8.45 p.m. placing. This was followed by a new series in which more prospective DJs were tried out at a time when not many people would be listening so there was no danger of the



Radio 1 soul music specialist Mike Raven who came ashore, along with many others, in 1967.

audience ratings being decimated. Given an opportunity to display their ability in this 45-minute programme were Stevi Merike, Bill Gates, Dave Eastwood, Anne Nightingale (still Radio 1's only lady DJ) and, perhaps most significant, Noel Edmonds.

Noel was born in romantic Ilford, Essex, in 1948 and was educated at Brentwood Public School where his brain worked so well that it produced ten O level and three A level passes in the GCE examinations. Instead of ascending higher up the academic ladder to university, he chose instead to go into radio and, after some commercial experience, arrived at the BBC in 1969 to work in the department which makes trailers for other programmes. 'My first broadcast,' he recalls, 'was on July 21st – the same day as man stepped on the moon.' One small step for

man, one smaller step for Noel. On November 2nd he began his Sunday stint and in 1970 replaced Kenny Everett on Saturday mornings, moving later to Sunday mornings until he was chosen to do the breakfast show in 1973. Noel has also made a lot of appearances on TV, including TOP OF THE POPS, CALL MY BLUFF, Z SHED and the highly successful Saturday morning programme, MULTI-COLOURED SWAP SHOP. Noel enjoys anything to do with motoring – except, possibly, soaring petrol prices and punctures – and has often competed in production saloon car racing. In common with many of his colleagues, Noel is married and lives in Central London with his wife Gill. In DAFT AT DAWN, on page 85, he lets you into some of the astonishing secrets of the breakfast show.

It is not generally known that, during his morning marathon, Noel sustains himself with a nourishing soupçon of pheasant purée or, if he's run out, a few quail's eggs in aspic followed by herring roes on toast and a sturgeon's fin dunked in Mauritian coffee.

The final addition to 1969's Sunday schedule in September was the beginning of a 30-minute series featuring the music of Peter Sarstedt, heard at 7.00 p.m. Peter had enjoyed two big hits that year – WHERE DO YOU GO TO MY LOVELY? and FROZEN ORANGE JUICE – and, in December, the Pentangle took over from him for a few weeks into the New Year. Earlier in the year, Peter had been the centre of controversy when he sang a suspect song on RADIO 1 CLUB. One listener said: 'My wife and I had two children visiting us and we were really appalled.' The BBC spokesman said,

apologetically: 'I should think this song crept in by mistake.' The Club was also in the news in January when seven fans attacked a commissionaire at the London branch after he had asked them to move while they were dancing.

In the same month, the *Daily Telegraph* published a letter from no less a personage than the Director-General, Sir Hugh Greene, in which he defended Radio 1 following an editorial attack in the paper. 'Why should a form of entertainment which is enjoyed by millions of young people and many older ones,' he wrote, 'be excluded because it does not appeal to old fogies like your leader writer and myself?' In October, *Disc and Music Echo* published the results of a poll in which those interviewed, whose average age was seventeen, said that for 81 per cent of them, Radio 1 was not a satisfactory replacement for the pirate stations.

The versatile Noel Edmonds.



PUTTING IT ABOUT



Executive Producer JOHNNY BEERLING describes the ways in which Radio 1 has advertised itself during the last decade.

Whatever one is running, whether it's a newspaper, a cinema or a radio station, there is a constant need for advertising and promotion to keep one step ahead of potential rivals. Although you might think that at Radio 1 we can do as much promotion as we like via our own airwaves, we still need the fun ideas and the zany stunts to keep the station alive and full of friendly fun. The more successful promotions produce an added bonus when they are reported by other media, either press or television, so that we reach an even wider audience.

When I look back over ten years of promotions, I notice how many of the early ideas were staged with help of the *Radio Times*. In 1967 competitions devised by the cryptic brains of DJs and producers were the order of the day. Remember CRACK THE CLUE? Canadian Duncan Johnson - he of the dark brown tonsils -

ran that from the start of Radio 1 with musical clues galore and a printed crossword to be completed at the end of the week. It was really a fiendish device to get people into the habit of listening regularly at the same time each day - and it worked! We followed that with John Benson's STARWORDS, a complicated mixture where listeners had to identify a combination of artists' surnames and first names then re-arrange all the middle letters into the name of another pop music personality. It all sounded very involved but our audience must have liked it because the entries arrived in their thousands for this and these others: BITS AND PIECES (not quite the same as the one we run on today's Roadshows); THE BAMBOOZLER in May 1968, which meant filling in the missing words in song lyrics; MAN HUNT in August 1968, where you had to identify the missing DJs and singers' names from rhyming clues; TRIK-TRACKS later that year and, at Yuletide, the CHRISTMAS CRACKER where DJs sang carols and you identified them. And as if those weren't enough, there was the POP POSER, the RADIO 1 POPOVER and NOEL EDMONDS SCREEN SCENE.

The competitions dwindled slowly as Radio 1 grew older, the cost of postage mounted and the need to persuade people to listen regularly was no longer there, though I revived the idea in 1973 when we introduced Captain Cutlass. Dave Lee Travis, in pirate costume, staged a daily treasure hunt with rhyming clues which you had to solve to find a missing number. At the end of the week the five numbers formed the combination which unlocked Captain Cutlass's Treasure Chest. I think that we had as much fun in the office

writing the rhymes as you did solving them. Here's a sample:

From Detroit City comes a group that's
the tops,
Their colour is black and they sing lots
of pops.
They could be the Supremes, the
Temptations or any,
But these guys aren't those, do you
know how many?

Not exactly Poet Laureate stuff I know, but the answer we were looking for was, of course, the Four Tops so that day's combination number was 4.

Captain Cutlass finally slung his hook, or whatever old pirates do, but a Captain Christmas reappeared later in the year sounding remarkably like him. The idea was similar but listeners were also asked to send in any trading stamps they could spare with their entries, the plan being that the stamps could be cashed in for money to buy guide dogs for the blind. Unfortunately, that was at the same time as the fuel shortage so lots of garages stopped giving stamps and we only received half as many as we had expected. Even so, I had to recruit lots of National Association of Youth Club members to help count the parcels, a job which took us a couple of weeks. That's a lesson I learned early on about promotions – always think ahead to the possible implications in sorting the mail that can result from a good project. Every Christmas we make an appeal on behalf of Wireless for the Blind and one year we started a STAMP OUT TONY BLACKBURN campaign – poor chap. But it wasn't meant unkindly as listeners were invited to cover a picture of Tony published in the *Radio Times* with unusual



Ah! Jim lad! 'Tis the dreaded Captain Cutlass, terror of the airwaves with his secret hoard of Radio 1 goodies.

postage stamps – these were then cashed in for the charity.

We have always been interested in programmes that involve the audience and early on in our history there was POP INN, inherited from the old Light Programme. This was a Tuesday lunchtime show where people could wander in for a Coke and a sandwich and see Keith Fordyce talking to the stars who happened to be in town; then we had DISC JOCKEY DERBY with Don Moss as clerk of the course and DJs competing against each other in a race to 'sell' their record wares to the studio audience.

Perhaps the biggest operation of this kind though, started at noon on Monday,

October 17th, 1968 – the RADIO 1 CLUB. It was a logical extension of POP INN and started off daily in its London premises, the Paris studio in Lower Regent Street. Each day we had a live group, visiting guests and one or more of the Radio 1 DJs acting as host. Membership cards were the automatic key to admission and it wasn't long before we opened branches in Birmingham, Manchester and, later on, in Belfast, Cardiff, Glasgow and Bristol; in fact, wherever the BBC had a production centre. The idea took off and attendance was so good that in term-time we had to deal with complaints from headmasters that enthusiastic pupils were playing truant to visit the Club. Taking note of this, we moved the show's time from midday to early evening, 5.00 to 7.00 p.m., and tried to reflect in the places visited, and the people interviewed, the sort of shows with which the DJs were usually associated. For instance, on Mondays Rosko went to discos up and down the country, on Tuesdays Alan Freeman called up the Youth Clubs, on Wednesdays Stuart Henry dropped in at places of higher education and on Thursdays Ed Stewart went to schools, hospitals and the like. We travelled the length and breadth of the country, from Jersey with the Show Biz football team to Belfast and the Orkneys. Rosko even did a show on the cross channel ferry from Dover to Zeebrugge one afternoon which was both a lot of fun and a challenge to Ken Keen and our radio link experts. We covered hundreds of miles in pursuit of publicity for Radio 1 as well as making interesting and, we hope, entertaining broadcasts.

While mentioning Europe, on January



Tony Blackburn prepares to release some balloons as part of the competition to celebrate Radio 1's 5th birthday.

1st, 1973 'orft we jolly well went', to quote Jimmy Young, to the continent to celebrate Britain's entry into the EEC. The day started off with Tony Blackburn in Luxembourg, then Jimmy Young in Brussels, Dave Lee Travis in Cologne, Johnny Walker in Hilversum, Alan Freeman in Rome and Rosko very much at home in Paris. A good time was had by all, and perhaps some of the more down-to-earth facts and figures about the EEC were brought home to our audience.

Then, in September 1972, we were five! What a birthday! We decided to have a balloon race: ten DJs with a hundred balloons each launched them simultaneously from the roof of Broadcasting House. We had already held a competition for listeners to re-write the words of Ray Stevens' hit TURN YOUR RADIO ON to fit the new title of TUNE TO RADIO 1, the winning lyric sung by a gaggle of DJs and the result pressed on to a flimsy give-away disc. Every person who found a balloon

would be sent a free record, and if they filled in the attached request card we would see that the DJ who had released the balloon played it. On the eve of the launch, several producers' secretaries and myself were kept very busy blowing up those 1,000 balloons ready for the next morning's press call at the launch. However, no-one had told me that the rubber was porous to helium! Next morning we came into the room where the balloons had been stored to find them lying deflated on the floor. What could I do? Panic! We rushed around to get some more and blew up as many as we could and took all of them, the limp and the flat, to the roof of Broadcasting House to release them before the eyes of the world. I should think that half of them fell to earth in the vicinity of Regent's Park a few hundred yards away but some went as far as the coast and even to the Midlands. We did get some TV coverage though, even if it did fall rather flat!

Also in 1973, on July 23rd, we launched our biggest mobile publicity project - the RADIO 1 ROADSHOW. I had seen a similar mobile in France while on a camping holiday, so I came back thinking that this would be even better than RADIO 1 CLUB as it could be held in the open air for the enjoyment of holidaymakers. It took a long time to obtain the right vehicle. The original was built and hired to us by John and Tony Miles, two enterprising brothers from Bristol. We launched it at Newquay that July with Alan Freeman in charge and right from the start it was a huge success. Each day it moved on round the seaside resorts of the UK with a different DJ broadcasting each week. Since we started, millions of people have

become familiar with our red, white and blue caravans and John and Tony Miles have done their best to cover the chests of the nation with our T-shirts, sold from the 'Goodie Mobile'. In fact, 'Smiley Miley' is as well known to you as some of our DJs. For 1977 we decided to replace the original vehicle with the Mark II model, which is even bigger and brighter than the first, and I hope that some of you saw us on our Easter and summer travels.

It was in September 1973 that Radio 1 first became involved with the glamorous world of motor sport. John Webb, the managing director of the Brands Hatch circuit, is also very promotion minded and he dreamed up the idea of teams of celebrities competing against one another in identical cars. In those days the cars were Ford Escort Mexicos and, as they were sponsored by Shell, they became known as the Shellsport Mexicos. Relating this to Radio 1, John Webb suggested that we might like to try a race between Radio 1 DJs and pop personalities, with the extra money raised by their appearances going to charity. John was shrewd enough to realise that any DJ who did well would be **only** too pleased to talk about it on the air and thus the circuit would get more promotion! It was a two-way involvement because, apart from the worthwhile charity aspect, it did add to the image of our DJs who fancied themselves as potential James Hunts. Some, like Noel Edmonds, Dave Lee Travis and Rosko, went on to become involved in the sport on a more serious level. There wasn't much of a risk initially either, as all the drivers had to undergo a period of professional instruction and they were all

securely strapped in and protected by overalls and helmets.

Added interest was provided by presenting the RADIO 1 ROADSHOW, where the public had a chance to see the DJs and stars on stage, collect their autographs and participate in the live broadcasts. Additional promotion for one of these days came from British Posters with whom we co-operated in the POSTER POSER competition. We began with four full-size hoardings advertising Noel Edmonds and the Fun Day at Brands Hatch and on the poster there was a deliberate mistake. Listeners were invited to look out for the posters, spot the mistake and write in

identifying it to win a prize. This popular contest ran for several weeks promoting other DJs following the Radio 1 Fun Day.

Over the years a number of these special days have been staged at Brands Hatch, Ingliston in Scotland and Mallory Park near Leicester. It was our first visit to Mallory Park that showed how things can sometimes get out of hand when the power of the promotion is underestimated. We had decided that we would lay on a really spectacular show. As the Roadshow vehicle was present, we mounted a live morning broadcast by Paul Burnett from 10.00 a.m. until 1.00 p.m., to be followed later by a special, introduced by David

All smiles from the Radio 1 racing team, plus a few proper drivers. In the picture you will see Bob Harris, Tony Blackburn, Noel Edmonds, Alan Black, Rosko, Paul Burnett, a brace of Wombles, and, in the middle behind Rosko, executive producer Johnny Beerling.



Hamilton, from 3.00 to 5.00 p.m., presenting our star guests. The biggest artistes around were the Bay City Rollers so we invited them to fly in to take part in the festivities. By 12 o'clock Paul Burnett was starting to broadcast appeals to the public to stay away as we were all taken by surprise at the size of the response by the fans after our on-air trailing. 47,000 people descended on the circuit like locusts, with another 20,000 stranded in vehicles stuck in traffic jams on every approach road.

The jams respected no-one: Derek Chinnery, the Head of Radio 1, never got there at all; some of the DJs due to take part were very late and John Peel screamed into the circuit in his Range Rover via the actual race track and the fact that he was going the wrong way round didn't seem to matter too much considering all the confusion. The police authorities weren't too happy about the state of affairs either and I learned another valuable lesson that day: when you are planning stunts that involve the public, always consult the police first.

The circuit itself is laid out around the edge of a very attractive lake with an island in the middle and the public enclosures on the outside. Our special hospitality area was situated on the island and when the Rollers landed from their helicopter the cheers and screams that greeted them drowned out the noise of the cars! The fans went mad and, in an effort to reach their idols, raced across the track and plunged into the lake. Whether or not they could swim didn't seem to matter so those of us who were organising the event were faced with several problems at once: saving the drowning fans, stopping the

races and getting the Rollers away again following their broadcast interview. Tony Blackburn had been giving fans rides in a speedboat and he came to the rescue with it, just like Superman. He took the Rollers on a conducted tour of the lake so that they could wave to their supporters while we cleared the island of bedraggled fans, landed the helicopter and eventually flew the boys away. Racing resumed after a while and the programme was finally completed thanks to a very cool performance by David Hamilton who linked the whole proceedings via a radio microphone and kept listeners at home in the picture.

From the Fun Days a more serious involvement in motor racing developed – our 'sponsorship' of the 1975 and 1976 Production Saloon Car Championships. Although they bore our name, we didn't actually sponsor the championship as, with the impoverished state of the BBC's finances, it would hardly have been right to spend the licence payers' money on motor racing. The prize money and organisation were provided collectively by all the circuit owners where the twenty-one races were to be staged. Being a national station it was necessary to ensure that races were held all over the country, from Thruxton to Inghlston. Production saloon car racing is about the cheapest form of competitive racing because the cars are supposed to be standard models with the exhausts removed. Various safety modifications to the ignition system are made and the interior of the body shell must be fitted with a roll-over cage to protect the driver in case the car turns over in an accident.

By supporting this type of racing we

The mirror behind David allows the audience outside the shop to see the control desk. Checking out the next LP track to be played is production secretary Sandy Lillywhite.



hoped that some of our listeners might be encouraged to take a more active interest in the sport and in the first year we also had a special award for the driver aged under twenty-one who scored the most points. All the competing cars were obliged to carry the Radio 1 logo on both sides and we had a considerable amount of editorial space in the printed programmes. A star DJ went along to the circuit whenever possible and in addition to presenting the garlands and prizes for the day he would spend some time on the public address system interviewing the competing drivers and meeting the crowd. Notable performers were Noel Edmonds, who also raced in the championship, and Rosko. After two years it became obvious that we had gained all we could in publicity and that there were no new drivers taking up racing as a result of our sponsorship. As a

promotional exercise it had come to a natural end for us so for 1977 it was back to our original Fun Day projects.

Motor racing isn't the only sport with which we have been associated during the last ten years for, apart from the odd game of basketball, the DJs and producers are skilled in the art of kicking a bladder, and each other, around a football field. Over the years, starting off at Norwood in South London in 1967, they have played matches against a variety of opponents in such places as Dartford, Oxford, Leeds, Southend, Bath and Maidstone.

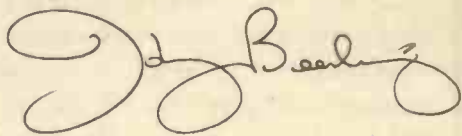
Apart from promotion for the station, most of the DJs have gone in for unusual giveaway prizes at some time or other in order to promote their own shows. Noel Edmonds has had some of the better ones – kicker stickers, with which to kick out the (traffic) jams, wellie stickers and more

recently a number of Radio 1 Balaclava helmets which, unfortunately, had the hole in the back instead of the front! Apart from Noel's show we have had Christmas puddings, Tony Blackburn's bath water, John Peel pens, Rosko wedding certificates and many other items. By now, half the nation must have won something associated with Radio 1 and, no doubt, in the next ten years the other half will be supplied too but by that time the first half will have worn out their pens and stickers so we can start all over again - what a thought!

1977 has seen our biggest promotional activity ever - the transfer of the entire Radio 1 daytime output from London to Manchester for our 'Radio 1 in the North West' week. This started off with a football match, which we won, played against BBC Radio Manchester at Belle Vue. Then, throughout the week, the DJs presented their programmes from temporary studios or radio cars throughout the area. We had one studio in the shop window of W. H. Smith's in Manchester's Arndale Centre, with Tony Blackburn, David Hamilton and Dave Lee Travis broadcasting from there in full view of the shopping public. Noel Edmonds had his breakfast at and broadcast from the Forton Services restaurant on the M6, while Paul Burnett did a sort of 1977 'Workers' Playtime' from Pilkington's and Kellogg's canteens. It was quite a week because, in addition to broadcasting, our five star DJs gave their time during the evenings to put on three great Radio 1 Discos at Liverpool, Burnley and Manchester. All the proceeds from these, and the football match, went to the Variety Club of Great Britain and

we raised nearly £6,000 which will buy two new Sunshine Coaches for children's homes in the North West. Quite apart from the interesting broadcasts, and the charity involvement, there was an enormous amount of publicity for Radio 1 in both national and local papers and on television. The DJs, producers and engineers enjoyed the team spirit that came from living and working together in the hotel for a week plus the challenge of mounting such an operation, so I don't think that it will be too long before we see even more Radio 1 Weeks elsewhere.

We all like the chance to get out and meet you, the people who are our audience, and it is only by this close contact that we get the feedback we need about our presentation. That is, the last ten years of promotions, competitions and gimmicks which we hope have kept you entertained and ready for more in the future. One thing is certain - as long as there is Radio 1 there will always be room for that brand of fun and games and if you continue to respond we will continue to try and provoke you!



TOP 20

1969 BIRTHDAY CHART

24th September, 1969

1	BAD MOON RISING	Creedence Clearwater Revival
2	JE T'AIME . . . MOI NON PLUS	Jane Birkin and Serge Gainsbourg
3	DON'T FORGET TO REMEMBER	The Bee Gees
4	I'LL NEVER FALL IN LOVE AGAIN	Bobbie Gentry
5	IN THE YEAR 2525	Zager and Evans
6	NATURAL BORN BUGIE	Humble Pie
7	GOOD MORNING STARSHINE	Oliver
8	TOO BUSY THINKING ABOUT MY BABY	Marvin Gaye
9	VIVA BOBBY JOE	The Equals
10	A BOY NAMED SUE	Johnny Cash
11	IT'S GETTING BETTER	Mama Cass
12	LAY LADY LAY	Bob Dylan
13	PUT YOURSELF IN MY PLACE	Isley Brothers
14	THROW DOWN A LINE	Cliff Richard and Hank Marvin
15	CLOUD NINE	The Temptations
16	MY CHERIE AMOUR	Stevie Wonder
17	MARRAKESH EXPRESS	Crosby, Stills and Nash
18	HONKY TONK WOMEN	The Rolling Stones
19	HARE KRISHNA MANTRA	Radha Krishna Temple
20	NOBODY'S CHILD	Karen Young

On Radio 1's second birthday, Creedence Clearwater Revival were enjoying their second week at No. 1 with a thumping commercial success, *BAD MOON RISING*. Less than half the records in this chart were by totally British performers, compared with 14 two years previously. The one-hit wonders of the day were the American duo Zager and Evans and Oliver – although not much was subsequently heard of Karen Young or the Radha Krishna Temple either. The pop phenomenon of the day was what the musical press, always anxious to stick a label on things, had christened 'super groups'. This identified new bands who were comprised

partly or completely of members of earlier, usually disbanded, outfits. Humble Pie, at No. 6 and going down, included Steve Marriott from the Small Faces, Peter Frampton from the Herd and Greg Ridley from Spooky Tooth. Further down the chart, a new entry was the lively *MARRAKESH EXPRESS* recorded by Crosby, Stills and Nash – Dave Crosby from the Byrds, Stephen Stills from Buffalo Springfield and Graham Nash, formerly with the Hollies. Later, this trio expanded to a quartet with the addition of Neil Young, also an expatriate of Buffalo Springfield. *GOOD MORNING STARSHINE*, by the aforesaid one-hit wonder Oliver, was a song from the

incredibly successful rock musical HAIR which was revered by the media more for its modest display of naked bodies than for its music. The power of the American Tamla Motown record label is clearly evident by its four placings in this chart – at Nos. 8, 13, 15 and 16. But the principal talking point was the record at No. 2 by Jane Birkin and Serge Gainsbourg. Its

continental impropriety was too much for Radio 1 who declared that it was ‘unsuitable for broadcasting’. It wasn’t actually *banned*, it just wasn’t played. Even more embarrassing had been a record by Max Romeo which had dropped out of the Top Twenty the week before; not only was it not heard on the network, but DJs were not allowed to announce its title on the air.

DO YOU REMEMBER



Come with us in the Radio 1 time machine to 1969’s charts and see how much you know about the year’s hits. If stuck, sneak a look at the answers on last page.

1. Which band was at No. 1 with HONKY TONK WOMEN in August?
2. The Isley Brothers were BEHIND A PAINTED – what? – in May?
3. Who had a hit with SUGAR SUGAR in October?
4. The Marmalade had a No. 1 hit with OB LA DI, OB LA DA in January: which other group also enjoyed modest success with the same song?
5. One hit wonder Thunderclap Newman had a smash hit in July: title please?
6. The Tremeloes were in the Top 20 with (CALL ME) NUMBER ONE in November: which singer did they used to back?
7. Noel Harrison scored with WINDMILLS OF YOUR MIND in April: which film did this song come from?
8. Which two Tamla Motown groups joined together on I’M GONNA MAKE YOU LOVE ME in February?
9. In the same month, there was an instrumental hit by Fleetwood Mac named after which bird?
10. Who revived the old Sam Cook hit CUPID in May?

The complete separation of Radios 1 and 2 was brought a step nearer in April when Johnnie Walker began a daily show at 9.00 a.m., hot on the turntables of Tony Blackburn. Johnnie hailed from Birmingham and was educated at Solihull Public School, becoming a car salesman when he left. His interest in pop music led him to work part-time as a DJ in a number of local clubs which helped him to pass an audition for Britain Radio, a ship anchored off Frinton from which Radio England also transmitted its programmes and for which Johnnie also broadcast. Later, as already recorded, he moved to Caroline until coming ashore in 1969.

After Johnnie's new show, Jimmy Young stayed put at 10.00 a.m., along with Raymondo and his listeners 'sur le continent', and RADIO 1 CLUB continued to sock it to teenyboppers everywhere. Most of the regular network DJs appeared at the Club but the show also gave a chance to some of the newer names – among them Richard Park (a Glasgow DJ), Dave Eager, Phil Jay, Dave Eastwood, Peter York, Gary Taylor and Chris Grant. Gary Taylor had been a member of the hit group The Herd which also included Peter Frampton in its ranks. When the Herd disintegrated, Gary turned to talking rather than singing and his warm baritone voice was heard also on WHAT'S NEW, where he proved to be a perceptive and authoritative reviewer, his comments supported by his practical musical experience. In recent years, Gary has been recording again as part of Fox, whose first big hit was ONLY YOU CAN.

Another change in this April reshuffle was the reappearance of Tony Brandon with a 60-minute show at 2.00 p.m., the

ending of Dave Cash's daily stint and, most important of all, the beginning of SOUNDS OF THE SEVENTIES. A variety of DJs introduced this influential series which concentrated on the more adventurous contemporary sounds; those responsible for the words between the music included David Symonds, Bob Harris, Mike Harding, Andy Ferris, Stuart Henry, Pete Drummond, Alan Black and John Peel. John has written more about this important aspect of Radio 1's activities in BEYOND THE POP HORIZON on page 95.

During August there was a further hint of things to come when Tony Blackburn returned from his hols to deputise for Jimmy Young while Stevi Merike kept the breakfast chair warm. Apart from the usual stand-ins for DJs on vacation, the sequence of programmes remained unchanged for the rest of the year although there were some specials worth noting: on March 30th a brief 45-minute programme called THE BEATLES STORY also indicated a future development while the Spring Bank Holiday brought a show featuring the Edwin Hawkins singers who had enjoyed chart success with OH HAPPY DAY twelve months earlier. At Christmas too there were the usual crop of extra programmes, not forgetting the by now traditional RADIO 1 DJs PARTY with the entire labour force having a jolly, if pre-recorded, time.

Looking at Saturday developments in 1970 the one innovation that stands out is Noel Edmonds taking over Kenny Everett's very popular slot in August after Kenny's contract had been terminated by the BBC. He had been warned several times about things he had said on the programme and the situation was brought to a

In November 1970, Noel Edmonds announced his engagement to Gill Slater, a physiotherapist.



head when he inferred that the wife of the Transport Minister had passed her advanced driving test by bribing the examiner. Kenny had hardly improved his chances of staying with Radio 1 when he disobeyed instructions and gave an interview to *Melody Maker* in which he described the station as 'awful, really revolting'. Noel faced considerable antipathy from Kenny's fans, many of whom felt that Everett had been unfairly dismissed. It was an uphill struggle for Noel but he made the most of his opportunity to develop and improve his personal style. Prior to this, he had been heard for two hours at 1.00 p.m., so he was presumably able to take an admirer or two with him to his new time.

In April, which was when Noel started

his Saturday programme, JAZZ CLUB (6.45-7.30 p.m.) was replaced by another string of programmes in which more young hopefuls were heard. Roger Kirk kicked off, followed by Gary Taylor, Andy Finney, Peter York and Chris Grant. Then, further changes in October brought this series to an end when Mike Raven was brought across from Sundays to a 1½-hour slot on Saturdays, beginning at 6.00 p.m. In August, by the way, it was Tom Edwards who took Noel's place but he wasn't there long because the planners were soon at it again. They began by stretching Rosko, which must have been an uncomfortable experience for our main man, increasing his airtime by 30 minutes; SCENE AND HEARD reappeared on Saturdays, hopefully trailing its listeners in its

wake, and there was also a new series called FOLK ON ONE plus a bonus of an extra 15 minutes for SPEAKEASY. John Peel continued to be heard in the afternoon but Pete Drummond had stopped digging a little deeper. Boxing Day fell on a Saturday in 1970 and programmes included the ingeniously titled ROSKO'S CHRISTMAS STOCKING and a special with Johnnie Walker.

On Sundays in 1970 Stuart Henry lost his afternoon placing in favour of THE SUNDAY SHOW with John Peel. This changed in April when John introduced a series in which the main billing in *Radio Times* was the name of the featured guests but it was subtitled IN CONCERT. This programme gave, and continues to give, airtime to the many talented groups and singers whose material does not fit into the concept of the network's daytime music policy. In the first few weeks Sunday after-

noons were graced by Elton John, Fleetwood Mac, Mott the Hoople, Al Stewart, Soft Machine and Procol Harum among others.

The series which the Pentangle took over from Peter Sarstedt at the end of 1969 turned into a show for a wide variety of folk-style performers including contributions from Bonnie Dobson, Magna Carta, Ralph McTell, Al Stewart and Fairport Convention. There were further major changes at the beginning of October with an additional programme for Johnny Moran, entitled ALL OUR YESTERPLAYS, in which he cast his ear back over the hits of past. This was followed by another new series, CASH AT FOUR, presented by Dave Cash. Dave was joined by the Bob Miller Orchestra and chatted to a variety of guests and presented live music for the entertainment of the studio audience. Yet another new October series, this time with

At one time, the DJs Christmas party was an annual feature of festive programming on Radio 1. This is the 1969 version including Bruce Wyndham, Emperor Rosko, Jonathan King, Johnnie Walker, Pete Drummond and Tommy Vance.



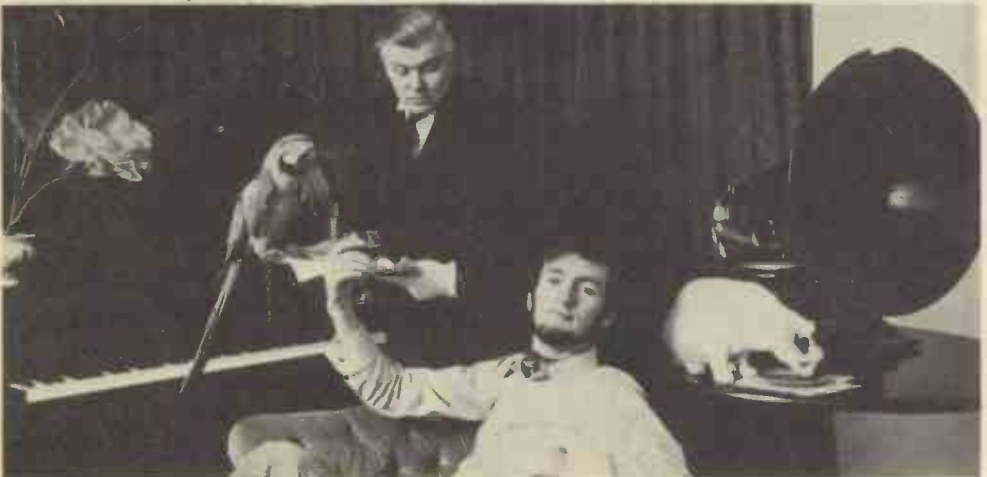
Pete Drummond, came on at 8.00 p.m.

Although it was Kenny Everett's sacking which created the greatest interest in the press, other Radio 1 DJs were given newspaper coverage during 1970. In March, Jimmy Young transported his programme bodily to the front room of Mrs. Rose Sharkey's house in Acton Terrace, Wigan. Confined to a space only 14 feet by 12 feet, Jimmy still managed to present his programme much as usual with neighbours gawping outside the window and the Sharkeys mass-producing cups of tea for Jim and the production staff. On Palm Sunday, Dave Lee Travis ran into trouble when he read out a parody of the 23rd Psalm which began: 'The Union is my shepherd, I shall not work.' An apologetic Travis said: 'I didn't mean to be blasphemous.' There were more grumbles in April, this time from British service families in Germany who were unable to enjoy Jimmy Young any more because he had been eliminated from 1500 metres which could be heard on the Continent.

In August, there was a bomb scare at the

London branch of RADIO 1 CLUB, leading to the evacuation of Dave Lee Travis and 200 fans while Tony Blackburn took over from his studio in Broadcasting House until Dave was able to resume broadcasting. Then, in October, David Symonds announced his resignation. He said: 'I could not bear to put out any more jingles claiming that Radio 1 is fun.' He added that, in his view, Radio 1 was actively disliked by most of the young people for whom it was designed. Three years later, David was to be heavily involved in the start of commercial radio in London and, subsequently, in Portsmouth. And soon after he left the BBC, talk of commercial radio was rife with newspapers carrying reports that the Postmaster-General was toying with the idea of hiving Radio 1 off to outside interests. TOUGH FIGHT TO SAVE RADIO 1, cried *The Guardian*, but in the end a network of local commercial stations was set up because it was said that a national commercial network could not compete with Radio 1 which was why the sale had been proposed in the first place.

Everett at home: Crisp serves a light meal, assisted by the family macaw.



MIDAS MAN



JIMMY SAVILE OBE has been appearing on Radio 1 since June 1968 and here he recalls his association with the BBC.

I had been voted the number one disc jockey for four years in a row and yet I had never set foot inside Broadcasting House in my life. Now, I'm a great believer in fate and the good Lord and I had the Coca-Cola programme on Radio Luxembourg which was getting an enormous listening figure. So much so that it was embarrassing the station because the advertisers were saying, 'Yes, we will pay your charges providing we can get on Jimmy Savile's hour.' Now, this was impossible because Coke had bought it all so they said, 'Well, if we can't get on that hour we will pay you the rate pro rata the other listening figures,' which were about half. So, suddenly, Luxembourg were in danger of only getting half fees off everybody therefore it was easier for them to get rid of me than it was to bring the rest of the listening figures up to my level. They said, 'Look, the Coca-Cola pro-

gramme's been running for nine years and we think that's enough,' and I knew exactly what the position was of course - I was suffering from what's called the vulgarity of success.

Coincidentally, the very Friday they told me that, I got a phone call from the BBC. It was Robin Scott, the boss of Radio 1, and he said, 'I think it's about time we got together,' so we went out to lunch which is a very unusual thing for me to do because I do business over desks, not tables. He said, 'Why won't you work for us?' I said, 'Because nobody's ever spoken to me. You're the first guy from the BBC ever to speak to me.' So he said, 'Well, will you work for us?' and I said of course I would. He said, 'Well, I'll be blessed,' because he thought that he was in for a tremendous fight because people had been saying, 'You call it Radio 1 and the guy that's been No. 1 for half a decade doesn't even work for you!' So Robin said, 'Well, what we'll do is think up some programmes,' and I said, 'You don't have to because I've already thought one up. I take a tape recorder from you because I bump into so many characters and we call it SAVILE'S TRAVELS and I'll pick the records and that's it.'

Now, that's been running for about 9 years and the Sunday afternoon listening figures give a hiccup about one o'clock and they go up until three. But only in the last year have we started to decimate FAMILY FAVOURITES because for the first time Radio 1 has beaten Radio 2 at that time which is tremendous because FAMILY FAVOURITES has a world-wide audience.

I've been meeting interesting and unusual people all my life and it's a logical progres-

sion that I would invent a programme to include them. You see, I've invented every programme that I do; I invented TOP OF THE POPS. It was called TEEN AND TWENTY DISC CLUB initially and Barney Colehan, of THE GOOD OLD DAYS fame, and I put this pilot out in Manchester and then London took it over and called it TOP OF THE POPS. I invent these things to suit my own framework and the interesting people I meet and the interesting things I see. But I have never ever been anywhere deliberately to do a SAVILE'S TRAVELS. I live my life and I stumble over things and people bump into me who are great characters but I wouldn't cross the street to get a worthwhile programme. People often say to me, 'Look, why don't you come to so-and-so, there's a lady there who's 103,' and this and that and the other. If I bump into her - great, because I find that the freshness of the programme is that it has got to move with the times and my life-style is epitomised by SAVILE'S TRAVELS. For instance, at one time I was in a snake pit and you don't get many DJs in snake pits!

Now, I can't stand snakes and when I was at Woburn I asked Dick Chipperfield, the one who goes and catches all the lions and tigers, if he had got any snakes and he said, 'We've got a snake pit.' So I looked down into this concrete pit and I saw two snakes fast asleep. The two snake handlers were with me so I said, 'How about we jump in there and you wake those snakes up and I'll get them hissing into my tape recorder.' They said, 'You're joking!' and I said, 'No, I'm not.' This sort of stung their professional pride and they said, 'You get in, we'll get in.' So I asked, 'What snakes are they?' and they replied, 'Russell's

vipers and there's no known antidote for its bite.' So we got in this pit by climbing over the brick surround and dropping down - with some misgivings. What I thought were food bowls lay on the bottom and the handlers flicked them over: they were snake houses and there was the most awesome collection of writhing bodies under them. I said, 'How many snakes have we got here?' and they said, 'Thirty-six.' So I just said, 'I see.' There was a small water trough running round the outside of this pit and they proceeded to fling all these snakes into the water trough. And they then tried to get out of the water and come and bite us. By this time a lot of people were watching and they all shouted, 'Behind you, behind you!' and I'm leaping about with my tape recorder on my shoulder, dangling this silly microphone over these silly snakes who never hissed at all. They just had these terrible mouths open and I said, in a very un-Savile like voice, 'I think we should go,' and the handlers said, 'A bloody good idea!' I did something then which I've never done before or since: I bent my legs and sprang up nine feet so that my chest came level with the top of the parapet. And I hooked my arms over it because if I'd fallen back down it would have been close of play. So I swung there, white as a sheet and definitely needing the toilet with everybody saying, 'You're unbelievable,' and Dick Chipperfield said, 'You can't have a single nerve in your body.' Now, when I got out of the snake pit I suddenly realised that the snakes hadn't hissed, you see, but I wasn't going to let them get away with that so I stood by the pit saying, 'Here we are down the snake pit,' (which we

weren't) and 'Listen to them,' and going 'Sssssss,' which was telling lies, although it wasn't really because I had been down the pit and it wasn't my fault that I'd come across thirty-six snakes with laryngitis.

So that's just one unusual situation and then I was sitting in a restaurant in the middle of the night and this geezer came up and said, 'Excusa me sir - I'm-a Don Giovanni,' and I said, 'I thought you died 210 years ago in Florence!' 'No - I'm not from-a da opera - I'm da opera singer Don Giovanni.' Well, he wanted some publicity but he was also a professional and if you get a professional on the radio you need to pay him. That's against my religion of course, so here's how I got away with it. I got my machine out and said, 'Here's the famous opera singer Don Giovanni, the only man who can sing with a mouthful of spaghetti.' So I made him fill his mouth with spaghetti and he tried to sing O SOLE MIO. Now, no way can a pro ask for money for singing with a mouthful of spaghetti, so I got a knockout SAVILE'S TRAVELS piece, he got a lot of publicity and the listeners got a lot of laughs.

I don't look for characters, they find me. Speak to the girls on reception at Broadcasting House and they'll tell you that, on a Friday morning when I'm invariably there, if anybody comes up to the desk that looks at all unusual they look up and say, 'Are you for Mr. Savile?' We had one diminutive chap that came in whose eyes just reached over the top of the desk and the receptionist said, 'Oh, hello, do you want Mr. Savile?' and he said, 'Yes,' and she said, 'What name please?' and he answered 'Rocking Raving Tony.' I mean, this girl is used to anything but this

corpsed her. She said, 'Just a moment,' and said to one of her colleagues, 'You'll have to take this - I can't handle it.' And the other girl said, 'Yes?' 'Rocking Raving Tony.' 'I see.' She rang down to the studio and said to our people in the control cubicle, 'You're not going to believe this, but it's Rocking Raving Tony,' and I said, 'Oh, send him down - I'm expecting him!'

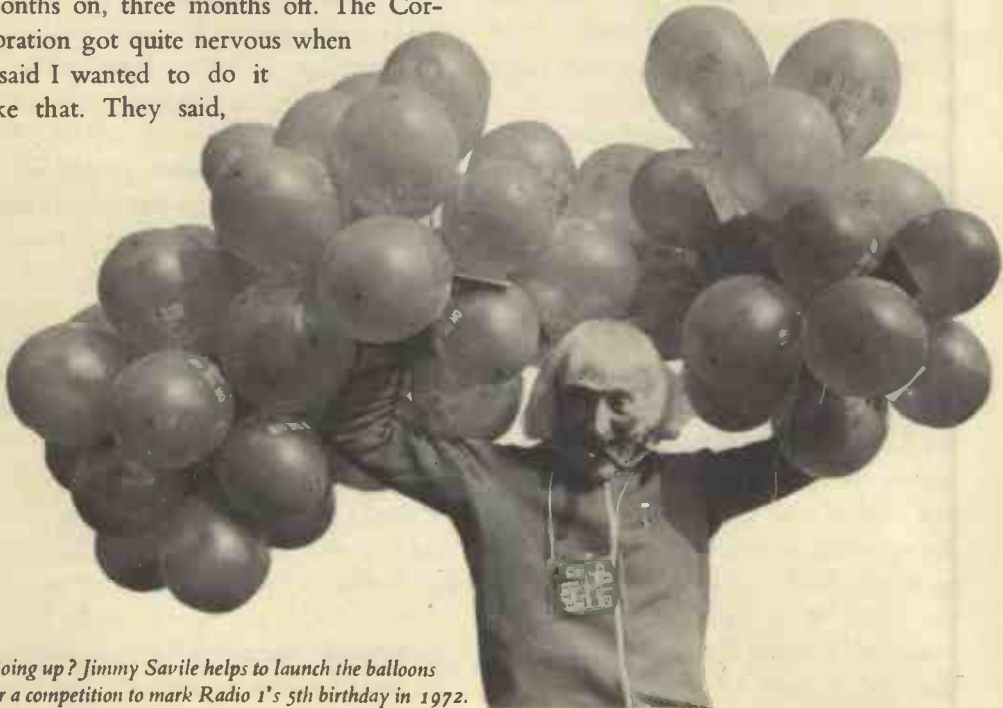
No-one ever backs away from me and my tape recorder because I'm far more fearsome than my machine. If you're a nice, reasonable sort of chap and you advance on somebody with a tape recorder, it will be bigger than you but with me - no way. They're that busy goggling at me or being terrified of what I'm suggesting that the tape recorder is a mere bagatelle. In nine years we have never ever recorded anything that we've not used and it's built up a picture of what can be called an amazing life-style. People like it because they're not listening as much as they are eavesdropping on my life. You see, if you are a character, people like to know what you do so SAVILE'S TRAVELS shows me either having a good time or talking to somebody interesting and the listener feels that they're spying on my life-style which, for an hour on a Sunday afternoon with all the knockout records we play, makes a very good package which is reflected in the listening figures.

Now, I was sitting in my dressing-room at TOP OF THE POPS one day in 1969, minding my own business, when in walked a gentleman who said, 'Hello, I am the Reverend Roy Trevivian from the BBC's Religious Department. We have just been given 45 minutes on Radio 1 - what are

you going to do about it?' and I said, 'Ah, now then, I see.' So the Reverend Roy said, 'I think we should have a programme where young people can talk about whatever interests them and we can talk to minority groups and so on. What do you think about that?' I said, 'What a good idea,' and then added, 'The programme is called SPEAKEASY, the title music is by the Coasters and it's a record called YAKETY YAK because it's a yak yak show you see,' and it was as quick as that. We used to do it fifty-two weeks a year but that got restrictive because my strength is that I'm a character who's out and about all over the world. For instance, on SAVILE'S TRAVELS in 1976 I brought stuff in from fourteen different countries. You can't do that sort of thing if you're living in London all the time so now we do SPEAKEASY three months on, three months off. The Corporation got quite nervous when I said I wanted to do it like that. They said,

'Here, you don't want not to do it, do you?' and I said, 'Of course not.' The Controller of Radio 1 said to me not long ago that if I ever stopped doing SPEAKEASY, I would have to find a similar programme because it's created a precedent that allows us to put something into Radio 1 which is of a more serious nature and still make it entirely palatable.

I do seem to have, as it happens, a sort of Midas touch with programmes which can be its own executioner because one successful programme is enough for one man and I've got five successful programmes running. The latest series of JIM'LL FIX IT has produced the biggest viewing figure ever for that particular time slot. This has caused everybody to scurry about at a great rate of knots at Television Centre because we get 30,000 letters a



Going up? Jimmy Savile helps to launch the balloons for a competition to mark Radio 1's 5th birthday in 1972.



Jimmy Savile when younger: 1956 is the year and he demonstrates his strength in the Plaza Ballroom, Manchester, where he was manager.

week. We get a mailbag a day – Monday, Tuesday, Wednesday, Thursday, Friday – and there are six thousand letters per mailbag; you do eventually get a feeling that you're sliding gently round the bend! But fortunately it doesn't seem to affect me overmuch and when people say to me, 'Why don't you have nervous breakdowns?' I say, 'I don't have them, I give them!'

To get back to *SPEAKEASY*, we've covered subjects nobody else would tackle; for instance, we did an hour on cancer without

raising false hopes and without terrifying people. We did an hour on death. We got twenty-five blind people into the studio and I started off – this is my left-handed way of doing things – by saying, 'Now, can anybody tell me the advantages of being blind?' and we got half-an-hour of incredible broadcasting because nobody would ever dream that there could be advantages in not being able to see. That's what *SPEAKEASY* is about – it's about people. It's rather like *TOP OF THE POPS* you see – primarily the kids watch it but their parents watch it too because they want to be in tune with their children and *SPEAKEASY* belongs primarily to the young people but older people listen to it because they want to hear everybody's views. We're liable to have somebody of a hundred on and the kids realise that if Jim says, 'Now listen to what this man has to say,' they don't question it. They listen, and all of a sudden I've opened the doors of their minds. One headmaster wrote to me and said, in effect, that his pupils learned more about any given subject in one hour listening to *SPEAKEASY* than they do in six months attending his school.

Jimmy Savile
OBE

TOP 20

1970 BIRTHDAY CHART

29th September, 1970

1	BAND OF GOLD	Freda Payne
2	YOU CAN GET IT IF YOU REALLY WANT	Desmond Dekker
3	MONTEGO BAY	Bobby Bloom
4	TEARS OF A CLOWN	Smokey Robinson and the Miracles
5	BLACK NIGHT	Deep Purple
6	GIVE ME JUST A LITTLE MORE TIME	Chairman of the Board
7	WHICH WAY YOU GOING BILLY?	The Poppy Family
8	PARANOID	Black Sabbath
9	WONDER OF YOU	Elvis Presley
10	LOVE IS LIFE	Hot Chocolate
11	THE WEAVER'S ANSWER	Family
12	MAMA TOLD ME NOT TO COME	Three Dog Night
13	AIN'T NO MOUNTAIN HIGH ENOUGH	Diana Ross
14	CLOSE TO YOU	Carpenters
15	ME AND MY LIFE	The Tremeloes
16	MAKE IT WITH YOU	Bread
17	WILD WORLD	Jimmy Cliff
18	DON'T PLAY THAT SONG	Aretha Franklin
19	IT'S SO EASY	Andy Williams
20	BLACK PEARL	Horace Faith

The dawn of the 1970s and Radio 1's third birthday brought an extremely varied chart, headed by Freda Payne who was spending her third week on top of the pile. And it was a pile dominated by American artists, including a couple of representatives from the Tamla Motown stable, complete with nosebags. With both Black Sabbath and Deep Purple riding high, the heavy brigade were clearly gaining more favour with the record buying public, although there were those who preferred something more soothing and they were admirably catered for by the Carpenters, Andy Williams and Bread. The Poppy Family, stationary at No. 7, included Terry Jacks

who was to enjoy solo success with SEASONS IN THE SUN in 1974. Still able to conjure up a hit was Elvis Presley, now sliding down the chart with WONDER OF YOU, while newcomers Hot Chocolate were on the way up with LOVE IS LIFE. Just as a matter of idle interest, the word 'you' occurred in the titles of five of the songs in this chart but the word 'love' only once. Could this herald the death of romance? Or was there just a shortage of words rhyming with love? Certainly there doesn't seem to be anything very romantic about titles like PARANOID, BLACK KNIGHT and TEARS OF A CLOWN.

DO YOU REMEMBER ??????????

A further ten teasers, designed to see how much attention you were paying to the Top 20 in 1970. If you did nod off, find out what you missed on last page.

1. Who were **BACK HOME** in May?
2. Matthews Southern Comfort soared to the top spot in October: what was their song?
3. 'Did you think I would leave you dying, when there's room on my horse for two': which hit contained these lines?
4. Precisely who was referred to in the title of Marvin Gaye's hit **ABRAHAM, MARTIN AND JOHN**?
5. Melanie was in the Top 10 with **RUBY TUESDAY** in November: what is her surname?
6. And do you know who wrote **RUBY TUESDAY**?
7. In Joni Mitchell's song **BIG YELLOW TAXI**, what had been done to Paradise?
8. It was an Irish victory in the Eurovision Song Contest: who was the singer and what was the title of the winning song?
9. One of the surprise hits of the year was **WANDRIN' STAR**, scarcely sung by Lee Marvin: from which musical did the song come?
10. 1970 was the year in which the Jackson Five first appeared in our charts: how many of their Christian names do you know?

At the beginning of the year, the Monday to Friday line-up was this: 7.00 a.m., Tony Blackburn; 9.00 a.m., Johnnie Walker; 10.00 a.m., Jimmy Young; 12.00 noon, RADIO 1 CLUB; 2.00 p.m., Tony Brandon; 3.02 p.m., Terry Wogan; 5.00 p.m., WHAT'S NEW, except Fridays when ROSKO'S ROUND TABLE was heard; 6.00 p.m., SOUNDS OF THE SEVENTIES. This pattern remained unchanged, apart from the usual holiday reliefs, until October. In July, when Tony Blackburn was on holiday and later deputising for Jimmy Young, his place was taken by Noel Edmonds – a place which he was eventually to occupy permanently. Right at the beginning of the year, on January 1st, there was a special programme in Tony Brandon's time slot called LULU'S BACK IN TOWN and in April there was another one-off programme about the Beatles in which their record producer George Martin talked about the group.

During 1971, the DJs who were talking critically about the new releases in WHAT'S NEW included Mike Lennox. Originally Mike had been one of the LATE NIGHT EXTRA team but had lost that job in March 1968. But in 1971 he was quite busy, not only with WHAT'S NEW but also with holiday relief duties for Johnnie Walker and Tony Brandon. Mike was a Canadian, hatched in Winnipeg in 1941, where he began as a DJ. He met Duncan Johnson while working in Bermuda, a connection which proved useful when Mike came to England in 1966 and went after a job on Radio London. In addition to being a DJ, Mike had also trained as an actor which helped when he finished with LATE NIGHT EXTRA since he was able to go back into

films. He was also one of the select band of DJs who had made a record: his effort was called IMAGES OF YOU – images which were not, unfortunately, reflected in the hit parade.

The October changes to the schedule were quite extensive and introduced a new name to the Monday to Friday team, though he was by no means a newcomer to Radio 1. Tony Blackburn's breakfast show remained untouched by human hand, but Jimmy Young was persuaded to get up an hour earlier to start at 9.00 a.m. He was followed two hours later by the new man just mentioned who was no less than, and certainly no more than, Dave Lee Travis. When his two hours were exhausted, Radio 1 was revived by Johnnie Walker, who was now doing a two-hour show instead of the one hour he'd previously had. These alterations meant the temporary disappearance of RADIO 1 CLUB but Terry Wogan remained

Former Radio London DJ Mike Lennox sports one of the network's first promotion badges in a somewhat unusual position.



at his old time, as did WHAT'S NEW and ROSKO'S ROUND TABLE. This latter programme had, in fact, begun in October 1970 and in it Rosko invited his DJ colleagues to discuss the new records. The only change in the format of this show over the years was that instead of just a DJ's talk-in, Rosko welcomed your actual pop stars to join in the discussion. SOUNDS OF THE SEVENTIES was given more air time but was heard later - at 10.00 p.m. until the witching hour.

There were no Saturday changes until April when Rosko's show was extended again so that it was now two hours long - or short, depending on your preference. SCENE AND HEARD NOW came on at 2.00 p.m., FOLK ON ONE disappeared altogether and John Peel was followed by a new series, LIVE AT FIVE, which featured the BBC's own recordings of groups and singers and was created to fill the gap left by SPEAKEASY which had moved to Sundays. The DJs on LIVE AT FIVE were

Tony Blackburn, Terry Wogan, Tony Brandon, Johnnie Walker and Jimmy Young - sturdy young fellows and conscientious observers of the Highway Code.

There was a venture into comedy in August: John Peel took a holiday and in his place Radio 1 offered VIVIAN STANSHALL'S RADIO FLASHES. Stanshall was the lead singer of the immensely comical Bonzo Dog Band. He translated his own brand of silliness to the wireless waves for a month. There were yet more alterations at the beginning of October when Noel Edmonds made way for Stuart Henry and moved to Sunday mornings in place of Dave Lee Travis who, as already stated, had been given a daily show. (We realise all this coming and going is confusing - try working it out on a table with matchsticks.) John Peel lost his Saturday show and SCENE AND HEARD - yes, you've guessed it - moved yet again, to 4.00 p.m. It was now preceded by a further series in which new DJ talent was tried out begin-

During the week in the North West, Dave Lee Travis was joined in the Radio 1 studio by actor Albert Finney.



ning with David Gregory who was succeeded by Peter Powell (later to join Radio Luxembourg) and Bob Callan. By this time shows like COUNTRY MEETS FOLK and NIGHT RIDE were now officially part of Radio 2 so that Radio 1's columns in *Radio Times* showed only pop music programmes although there was still some shared time between the two networks.

As with Saturdays, the first Sunday changes occurred in April when SPEAKEASY was brought across from Saturdays to follow SAVILE'S TRAVELS so that Jimmy's programmes could be heard one after the other. ALL OUR YESTERPLAYS was pushed back an hour, displacing CASH AT FOUR which was discontinued. The introduction of the longer SOUNDS OF THE SEVENTIES in October meant that the Sunday IN

Stuart Henry confirmed the worst fears of BBC die-hards when he materialised in outfits that would have done credit to a Chinese emperor.



CONCERT and Pete Drummond programmes were taken off as part of the inevitable juggling with broadcasting hours and needletime that goes on from time to time.

In April, students at St. Mungo's High School, Falkirk, threatened to go on strike because their headmaster would not allow them additional time off to visit RADIO 1 CLUB at the local Town Hall. But they climbed down and contented themselves with moaning rather than marching. The network continued to attract the attention of journalists during 1971, although what they said depended on which newspaper or magazine they were writing for. In July, to take one example, a writer in *The Guardian* declared that 'broadcasting on Radios 1 and 2 is merely the deeper part of the warm sea of mediocrity that covers the world, with a few bodies floating in it, water-logged but unfortunately capable of speech'. In the same month there was another bomb scare at RADIO 1 CLUB and this time it happened at Shrewsbury's Civic Hall. 800 fans and musicians were evacuated but DJ Stuart Henry stayed where he was, playing records while police searched the building; fine effort that - give the man an OBE. Finally, in October, heartening evidence was heard of Radio 1's beneficial effects. A doctor said that a thirty-six-year-old man, unconscious for sixty-one days after a traffic accident, was revived by having Radio 1 played through his headphones. After two days exposure to 247, he spoke for the first time (no - he did not say 'switch it off'!) and ate a meal. And a ten-year-old girl in a coma also regained consciousness after a forty-eight-hour dose of fun radio.

JUNIOR'S CHOICE



ED STEWART is one of the Radio 1 pioneers, also known as Stewpot, and here he remembers how it all started for him.

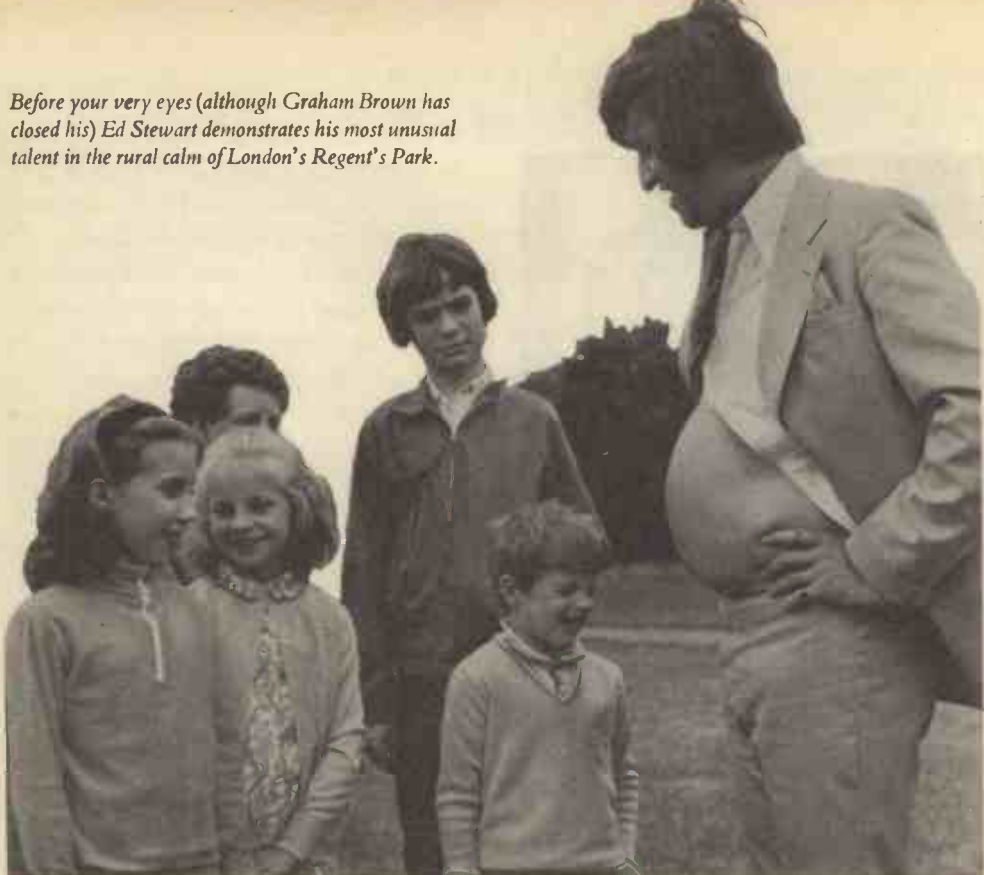
'Radio is the mother of television and they're still looking for the father.' What a marvellous line! I think I heard it on Radio 2 but, as far as Radio 2 is concerned, Radio 1 has no parents at all. But that's not true, is it? As we all know, the good old pirates were the reason for Radio 1 but that's another story. After most of us buccaneers had gone down with our ships in 1967 the BBC, rather than just one or two who had left their sinking ships a few weeks earlier than the others, took about twenty of us on. And there we all were, pictured on the steps of All Souls Church, the new saviours of the BBC. Looking back on that photograph ten years after one could start a new series - **WHERE ARE THEY NOW?** Still surviving and apparently going strong are just three of that group - Tony Blackburn, John Peel and myself. And before you all start screaming 'What

about Dave Cash and Kenny Everett' and so on, I'm talking about the scuppered pirates still remaining with Radio 1.

Mind you, I nearly didn't make it to that first photo and press conference. Our letter had stated: 'Come to Room 31 at Broadcasting House, Portland Place, for escort to the photo session.' Now, I didn't read my letter properly and tried to find No. 31 Portland Place - which was, in fact, the Chinese Embassy, full of the thoughts of Chairman Mao and his little red books. When the door was opened and before the official had a chance to open his mouth, I realised my mistake. Inscrutably murmuring my apologies I rushed off to the BBC just in time for the photo-call.

'Radio 1 is Wonderful' to the tune of **LONDON BRIDGE IS FALLING DOWN** was one of 247's first jingles. Jingles came as a bit of a shock to those who hadn't heard the pirate stations - they were something quite new. Comedians even parodied them - 'Radio 1's a load of fun - like migraine headaches,' warbled Marty Feldman on a record he made in 1968. And Radio 1 has remained the most maligned national radio station, yet one of the world's most successful. But those early days were a bit nerve-racking for the fledgling DJs in the Radio 1 nest. For a start, we were still a bad smell under the noses of some of the more reactionary members of the BBC Club. 'Pop jockeys at the BBC?' they would morosely ask their gin and tonics. But of course the more enlightened producers had been awaiting the birth of a pop music radio station for many months. Mind you, how some of us ever survived is droll to say the least. My own first programme was **HAPPENING SUNDAY** and it

Before your very eyes (although Graham Brown has closed his) Ed Stewart demonstrates his most unusual talent in the rural calm of London's Regent's Park.



lasted for nine of its scheduled thirteen weeks and I remember being interviewed by a leading magazine at the time (*Beano* or *The Lady* or something). Then the phone rang and James Green of the *London Evening News* asked me: 'What's it like to lose your job Ed?' 'What do you mean?' I asked. 'Don't you know they've dropped your programme?' I was shattered to learn that from Fleet Street before being told by the BBC. But in complete contrast was the way JUNIOR CHOICE came about. Following the demise of HAPPENING SUNDAY my radio work was restricted to WHAT'S NEW once a month. During one of these programmes I was reading out some school dedications and a producer's wife who was listening suggested to her husband that maybe Stewpot was right for JUNIOR CHOICE. (That's my story and I'm

sticking to it.) The producer, by the way, was Derek Chinnery who is now Head of Radio 1. Sir. If that doesn't prove that I am a crawler, nothing will!

Radio 1 has become a habit and fills a need in people's lives that television can barely match; and it's a good habit. Well, it's easier to give up than smoking - you just turn it off. But don't do that because you wouldn't want to miss such gems as: 'Do you know the difference between Ed Stewart and a coconut? You can get a drink out of a coconut.' Or: 'Tony Blackburn has a great personality - he can light up a room just by leaving it.' All that and music too? Bye!!

Ed Stewart

TOP 20

1971 BIRTHDAY CHART

28th September, 1971

- 1 HEY GIRL DON'T BOTHER ME
- 2 MAGGIE MAY/REASON TO BELIEVE
- 3 DID YOU EVER ?
- 4 TWEEDELE DEE, TWEEDELE DUM
- 5 TAP TURNS ON THE WATER
- 6 COUSIN NORMAN
- 7 NATHAN JONES
- 8 YOU'VE GOT A FRIEND
- 9 I BELIEVE (IN LOVE)
- 10 FOR ALL WE KNOW
- 11 BACK STREET LUV
- 12 LIFE IS A LONG SONG
- 13 I'M STILL WAITING
- 14 NEVER ENDING SONG OF LOVE
- 15 IT'S TOO LATE
- 16 SOLDIER BLUE
- 17 FREEDOM COME, FREEDOM GO
- 18 DADDY DON'T YOU WALK SO FAST
- 19 ANOTHER TIME, ANOTHER PLACE
- 20 BUTTERFLY

The Tams
Rod Stewart
Nancy Sinatra and
Lee Hazelwood
Middle of the Road
C.C.S.
Marmalade
The Supremes
James Taylor
Hot Chocolate
Shirley Bassey
Curved Air
Jethro Tull
Diana Ross
The New Seekers
Carole King
Buffy St. Marie
The Fortunes
Daniel Boone
Engelbert Humperdinck
Danyel Gerard

On the occasion of the network's fourth anniversary, there was a higher percentage of British talent in the Top 20 than there had been twelve months earlier. Shirley Bassey was at No. 10 with one of her rare chart appearances: there are two well-known songs called FOR ALL WE KNOW and this is the other one. Rod Stewart had now established himself as a major star and, in fact, terminated the Tams' three-week stay at No. 1 the following week. Diana Ross had by this time separated from the Supremes and both she and the girls were enjoying hits at this time. The era of the songwriter who sang his or her own

material had arrived and was represented principally in September 1971 by Carole King and Buffy St. Marie. Once upon a time in the pop music business (or Tin Pan Alley as it was quaintly called) singers sang and writers wrote and that was that. Neil Sedaka was one of the pioneers of do-it-yourself music making and the Beatles proved that it was quite possible (and much more profitable) to compose and record your own songs. If you also published them as well and set up your own record company, the rewards were multiplied in an entirely satisfactory manner. There's always room, of course,

for good interpretative singers, hence the popularity of performers like Shirley Bassey, one of the few British girl singers to achieve international recognition. The New Seekers, static at No. 14, were an attempt to re-create the success of the old Seekers, who had split up. The experiment worked but the New Seekers later decided to call it a day, only to re-form so that we

were faced with the problem of distinguishing between the old Seekers, the old New Seekers and the new New Seekers, who included anyway three members of the old New Seekers. (Send now for an explanatory leaflet with exploded diagrams in as many as two colours and a pattern showing you how to knit your own New Seeker.)

DO YOU REMEMBER



Throughout 1971 there were at least twenty records in the Top 20 every week, according to our rough calculations. Here are questions about ten of them with approximately the same number of answers on last page.

1. Who serenaded JOHNNY REGGAE in November?
2. Which former Beatle sang MY SWEET LORD?
3. Ray Stevens enjoyed a big hit in April with a novelty song about BRIDGET THE MIDGET: but who were Bridget's backing group?
4. Who had those MALT AND BARLEY BLUES in June?
5. In October Sultana had a hit with TITANIC - or did Titanic have a hit with SULTANA? Which is right?
6. Who offered you some HOT LOVE in March?
7. There were two versions of ROSE GARDEN in the Top 20 at the same time: who were they by?
8. Blue Mink sang about a BANNER MAN in July: which coloured girl sang with them?
9. What did St. Cecilia suggest that you waved in the air?
10. With part of which Mozart symphony did Waldo de Los Rios have a hit in May?

By the year in which Radio 1 was to celebrate its fifth birthday, the Monday to Friday programming had become nicely settled. In fact, there were only two principal alterations to the pattern established in October 1971 and this was in April when Terry Wogan waved goodbye to Radio 1 and transferred his affections and the Fight on Flab to Radio 2, his place being taken by Alan Freeman. Considering the uncertainty of the radio business (a valve might go at any moment), Alan Freeman's durability is something of a phenomenon; not 'alf! As mentioned before, Alan was born in Australia - in 1927, in fact, and was educated in Melbourne. After leaving school he worked as an accountant for a timber company and made his radio debut in 1952 for a local station where his duties

included continuity announcer, presenting music programmes which included opera and ballet, being a DJ for the Top 100, newsreader, quizmaster, reading commercials and anything else that came along. In 1957 he went on a nine-month trip around the world, promising to be back in Melbourne in January 1958. He got as far as London, decided it was *the* place and has been here ever since.

During the time he has been resident in this country, Alan has visited and worked in America as well as travelling to many parts of Europe. There is, incidentally, an official Alan Freeman fan club in Czechoslovakia! His broadcasting in this country has included TOP OF THE POPS, JUKE BOX JURY and ALL SYSTEMS FREEMAN! on BBC television; HOUSEWIVES CHOICE, FAMILY

A popular feature of Alan Freeman's Monday to Friday show was the spot in which listeners were invited to get things off their chests.



*One of BBC's longest serving
DJs is Australian
Alan Freeman.*



CHOICE, FREE SPIN, AFTER SEVEN and, of course, PICK OF THE POPS for BBC Radio, plus many programmes for Radio Luxembourg. He took over PICK OF THE POPS from David Jacobs and made it very much his own, with his famous signature tune AT THE SIGN OF THE SWINGING CYMBAL and his Units 1, 2, 3 and 4.

When he was doing his daily show on Radio 1, he spotlighted the activities of Youth Clubs and is, in fact, Vice-President

of the London Union of Youth Clubs. He has also narrated THE STORY OF POP and chaired the popular series QUIZ KID. His musical interests are very wide and Alan has even done a little acting, both in films and on the stage. Because of his varied taste in music Alan has been able to move with the times and has now become identified in the minds of Radio 1's audience with quality album material via his Saturday afternoon programmes.

The second major change in 1972 was the disappearance in October, after 5 years, of WHAT'S NEW and the start of a new series of RADIO 1 CLUB, which had been off the air since October 1971. Now broadcast between 5.00 and 7.00 p.m., the hosts for this new batch of programmes included Rosko, Noel Edmonds, Stuart Henry, Steve Jones, John Peel and Nicky Horne. It was only heard for four days a week, since ROSKO'S ROUND TABLE continued on Fridays. The network's time was extended by an hour each day since it had previously closed at 6.00 p.m.

The Saturday try-out programme continued throughout the year and, in addition to the DJs already mentioned in 1971, occupants of the slot in 1972 included The Baron, Dave Anthony, Steve Jones (who went to Radio Clyde), Nicky Horne (now with Capital Radio) and Bob Baker, who also became a member of the Capital team under the name Roger Scott. The basic Saturday pattern remained unchanged throughout the year and was also the same as introduced in October 1971, with the addition of IN CONCERT at 6.30 p.m. from January 1st in which John Peel, Andy Dunkley, Bob Harris and Mike Harding introduced a further selection of bands and singers who were not always widely known. Also, on the first day of the year, Radio 1 said farewell to Mike Raven and welcomed in his place David Simmons from BBC Radio London.

The Sunday season in 1972 began with something new for Radio 1. PICK OF THE POPS was divided for a while so that a series from America could be broadcast in the middle of it. This was a package called THE ELVIS PRESLEY STORY, narrated by Wink

Martindale, the man who inflicted DECK OF CARDS on us in 1959 and again in 1963. This import led, as Stuart Grundy recalls in SUPERSTAR STORIES on page 71, to the first of Radio 1's documentary programmes. After the Elvis saga had finished, PICK OF THE POPS returned to its normal starting time of 5.00 p.m. and was preceded by Rosko with ROCK AND ROLL IS HERE TO STAY - as if anyone doubted it! Regular JUNIOR CHOICE listeners know that Ed Stewart is a keen sportsman and in April he began presenting a new series at 7.00 p.m. called SUNDAY SPORT, a task that was shared occasionally by staff announcer John Dunn. In May, PICK OF THE POPS was again split to accommodate THE BEATLES STORY, narrated by Brian Matthew who made his series debut on Radio 1, having been busy on Radio 2 since ending his association with SATURDAY CLUB.

After the Beatles' tale, Tony Blackburn made his first Sunday broadcast for the station when, for several weeks at 4.00 p.m., he introduced the Top 100 records, a list which was based on listeners' requests to the network's programmes. A further change in the Sunday schedule was made in the autumn. PICK OF THE POPS was broadcast for the last time on September 24th and the following Sunday saw the start of SOLID GOLD SIXTY. This ran for three hours from 4.00 p.m. and marked the debut of another new name, Tom Browne. The programme included, as Alan's had done, the complete Top Twenty, which was also broadcast by Radio 2 between 6.00 and 7.00 p.m. Whereas other DJs on Radio 1 were mostly BBC regulars or imports from the pirate ships, Tom had been working for Danish radio since 1965.

A cheery smile from Tom Browne, prompted by the news that he was to take over from Alan Freeman and present SOLID GOLD SIXTY on Sunday afternoons.



He's English, though, coming from Lymington in Hampshire and he's also an accomplished actor. He started with the National Youth Theatre and from there went to the Royal Academy of Dramatic Art. He has appeared in several films including *PRUDENCE AND THE PILL*, *DECLINE AND FALL* and *THE VAMPIRE LOVERS*, as well as performing in repertory theatres up and down the country and in plays for both BBC Television and the Independent companies. On the same day as Tom Browne stepped into Alan Freeman's shoes, *SUNDAY SPORT* was replaced for the winter by *SOUNDS ON SUNDAY* and, a few weeks later, as part of the BBC's 50th birthday celebrations, Tom was joined by Brian Matthew for a special called *FIFTY YEARS OF POP*.

At the beginning of the year, the appointment of a new Head of Radio 1 was announced: it was to be Derek Chinnery, who has remained at the helm

ever since and reflects on the current state and the future of the network in *AS IT IS* on page 123. He joined the BBC in 1941 and graduated through the ranks of programme engineers and producers to his present post, being involved with shows like *PICK OF THE POPS*, *POP INN* and *RADIO 1 CLUB* on his way up the BBC ladder. In June, Johnnie Walker was told that he would have to drop a popular feature of his show – the horoscopes. Despite their success with his listeners, they had been attacked as 'sheer hokum' and it was also pointed out that they involved too much talk on what was essentially a music network. Towards the end of the month, a complaint was received from Mrs. Mary Whitehouse that two tracks of the Rolling Stones LP *EXILE ON MAIN STREET* contained offensive words. The BBC had already decided not to play two other songs on the album for the same reason so there was some concern when this protest was received. Mrs. Whitehouse was told that the tracks in question had been listened to carefully without any offensive language being found and, anyway, the record company admitted that many words were difficult to hear clearly.

In October, having nipped up to the canteen for some cheese to sustain him during his show, Dave Lee Travis was trapped in a BBC lift and Jimmy Young carried on beyond his normal finishing time while engineers freed Dave, who was feeling distinctly cheesed off! The other press story of note in 1972 was the report that five men received jail sentences after they had pleaded guilty to burgling Rosko's flat and stealing an antique clock, jackets, a coat, records and a spear gun.

SUPERSTAR STORIES



STUART GRUNDY writes about the trials and tribulations of Radio 1's rock documentaries.

I have this recurring dream which tends to appear at times of greatest stress. The scenario generally runs like this. Secretary rings: 'Stuart, have you got a moment please? It's Colonel Parker's personal assistant calling from Palm Springs. He wants to know whether you'll be ready to begin the Elvis interviews next week.' Me: 'OK. Hello Cy. I see. Well, look, if Elvis finishes in Las Vegas Saturday I'll be with you on Monday for a week.' Then, in a fraction of a second, I'm there. Not even a jumbo jet needed en route.

There are occasions when one wishes that programme making, and in particular my area of rock documentaries, were as easy to plan as that. Most of the time, though, the masochistic side of one's nature is happy to come to terms with things as they really are and face the months, sometimes years, of patient negotiation, occasional frustration and ultimate success. Generally, the finished product is

all the better for the extended time and energy that went into making it.

The Radio 1 'story' series, now broadcast throughout the world, was a genre we talked ourselves into in the early seventies. It sprang from a series about Elvis Presley which we purchased from the United States, reputed to be one of the best that was available. Well, we listened to it, and we listened again and decided that we could do just as well if not better. We might even earn some foreign exchange into the bargain and export *our* product to America.

Since 1972 Radio 1 listeners have had the opportunity of hearing the very best programmes that could ever be assembled covering the careers of such performers as the Beatles, the Beach Boys, Simon and Garfunkel, Cat Stevens, Elton John, David Bowie, the Who and Stevie Wonder.

In the production stages of the Simon and Garfunkel series, which originally consisted of six one-hour programmes, we assembled something like twenty-six hours of interview material, demo recordings and so on out of which we would finally have to choose perhaps just two hours for broadcast. But that was the easy part. In the beginning, everyone thought that a Simon and Garfunkel series was a great idea; everyone except perhaps Paul Simon and Art Garfunkel. I say 'perhaps' because we may never really know. All I can say is that for twelve months or more the intermediaries we were using made increasingly enthusiastic noises but nothing at all appeared to be happening. Drastic action was called for and I arranged to fly to New York for a showdown. In the event the confrontation was rather dramatic; dramatic enough

to get things moving anyway, which was the original objective, and we wound up with a highly acclaimed series.

Paul and Artie had not worked together for five years and if you listen carefully to some of the songs on their last album together, *BRIDGE OVER TROUBLED WATER*, you'll see just how strong Paul's feelings were at that time. With lyrics like *ONLY LIVING BOY IN NEW YORK* and *WHY DON'T YOU WRITE ME*, in which Paul openly asks Artie what he's doing in New Mexico when he should be recording in New York, *TROUBLED WATER* was an appropriate title.

Five years later when I met them the wounds were still there and open, but there were signs of a coming together which I like to think that the *RADIO 1* series encouraged for, shortly afterwards, they recorded and appeared on stage together again. If only for a brief moment it was the old magical team once more.

So it was under somewhat strained conditions that we slowly put that particular series together. Paul in one session, Artie in another, back to Paul and so on although in the end I saw them becoming friendlier towards one another. Even the title of the series was a diplomatic compromise: *SIMON AND GARFUNKEL - TOGETHER AND ALONE*. On completion, the series was broadcast here on *RADIO 1* and later throughout the United States. On *RADIO WNEW*, one of New York's major FM stations, the programmes were broadcast on six successive nights and then repeated a fortnight later due to public demand. Less than a year after the original series Paul and Artie contacted me; they both had new albums coming up and wanted to offer the

BBC a follow-up programme or programmes. It was a world exclusive and we were happy to oblige.

It was through Art Garfunkel that I was to meet up with Cat Stevens again and finally persuade him to co-operate on some programmes about his career. The brilliant but elusive Cat was looning about Artie's bungalow thinly disguised as a car mechanic, albeit a mechanic for the McLaren racing stable or some such, before being actually discovered for what he really was on serving the assembled company with tubes of iced Coors Beer. It could be that his rendering of 'I'm being followed by a moon shadow' as he dispensed the brew finally gave the game away. I remember telling him that I'd been wondering what he'd been up to, out of the limelight for so long, and cornered him with a fixed bayonet. The speed with which he agreed to co-operate amazed me.

One of the most surprising aspects of our pop idols is that many of them are incredibly shy. To put it another way, they are generally introverted extroverts - or should it be the other way around? Perhaps we'll look at a positive example later, but basically I mean that in their private lives they are very private, withdrawn almost to the point of being non-people, and yet on stage they can reign supreme, grow and glow even brighter than the thousands of watts that are intended to illuminate them. One major star recently told me that his stage personality did what the private him would love to do but couldn't.

No, it wasn't Cat Stevens and while I'm certainly not saying that Cat is a Jekyll and Hyde character, he is somewhat retiring. Nevertheless, Cat's contribution was on

tape in a couple of days but the major work still lay ahead. In the weeks that followed we researched and recorded interviews with another half-dozen people, including his first record producer, Mike Hurst, and the man who produced most of his later material, Paul Samwell-Smith, who was once a member of the Yardbirds. We also talked to his long-time lead guitarist, now working with other bands, Alun Davies. Alun was brought in as a session musician on *MONA BONE JAKON*, liked what he heard and stayed for six years. One of the most fascinating aspects of Cat's career is that he was literally re-born as an artist. After an early and very successful beginning he became ill with tuberculosis. It was this enforced break from the music business that allowed him to re-assess himself and his music. The results which followed speak for themselves.

At the same time that Cat was getting his first records released on the old Deram label another embryo superstar, from Beckenham in South London, was making his debut on the same label. David Jones, or rather David Bowie, was the name and David possessed the same drive and ability as Cat. At seventeen he was creating some of the most brilliant and original lyrics around and he had too that other most important feature, a distinctive voice. Whenever one of his records was played you knew who it was instantly, even if you had never heard the song before and yet he too died professionally for a while. I remember during this quiescent period that Decca records were casting around for some new talent and I said: 'Whatever happened to David Bowie? Someone with his potential just has to come good again.'

A check was made and two or three weeks later *SPACE ODDITY* came out. It was on another label.

Being a home-grown talent and an international star too David was at the top of *my* list for a long time. But, like other international stars in orbit he was very difficult to pin down. One day he would be in Paris, the next in Los Angeles and then in New York and, at times, he would disappear completely. He also has, like many of his contemporaries, a suspicion of the mass media which have in turn exalted and then abused him. To further complicate matters the character of David Bowie as opposed to David Jones is somewhat elusive. He is the chameleon of rock music, always in search of a new persona and, as I was eventually to discover, having shed one skin he was totally disinterested in its shape, colour and texture.

As you will know if you are a listener to these series our months of persistence eventually paid off. In March of 1976, in the middle of a European tour, David agreed to record and even to talk about those previous existences at a hotel in Hamburg. Perhaps we had worn him down or maybe the idea appealed to his sense of history - I don't know the real reason. In the event, the series was to be prepared for Britain only and a long term embargo placed on its world-wide transmission. It appears that David intends to be around for a long time to come and those first few programmes may yet prove to be only a chapter in his career. As in previous series, we were able to offer some surprises such as his demo recording of *SPACE ODDITY* and other unreleased bits and pieces that our research had unearthed. In

addition in David's case, we were able to observe and contract the public and private personalities, at first at odds with one another and then working out a comfortable relationship.

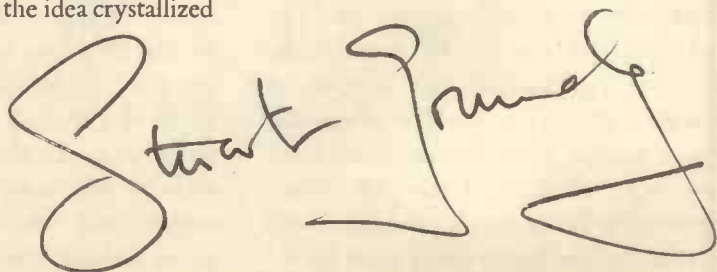
One criticism, and a fair one I think, levelled at our rock documentaries is that we tend to present the stories in pretty much of a chronological sequence. It's a problem which I and others have battled with time and time again and the answer almost always is that there's little one can do about it. Try grouping the songs into types and, like a painter, you find that each type of song falls into a period. There is no way to illustrate a progression, a growing maturity, without beginning at the beginning.

One opportunity did arise in 1974 to do something a little different. We arranged a series on The Who and it struck me that one of the few things that John, Pete, Keith and Roger had in common, apart from the obvious, was a certain antipathy towards one another. The stories of their bloody battles on and off stage are legendary. At one time, with John Entwistle as referee, these three-cornered battles raged around the globe and their performances could last anything from three minutes to the scheduled forty-five. Nowadays they see one another for rehearsal, recording and performance only.

After a little thought the idea crystallized

that we should do four completely separate programmes – the band as seen through the eyes of four individuals and so WHO'S WHO was born. The results were, for me at least, spectacular and fascinating. The stresses and strains of success had created the wars but through it all emerged four rugged individuals, each with his own special view of the band – the Who, that other entity, that sometime thing. If anyone is still searching for the reason why the band still exists, perhaps that is the reason.

Our most recent major series was THE STEVIE WONDER STORY, broadcast for the first time in January and February 1977, and of course there are other series in the pipeline. Rock music has been with us now for many years and it is not, as some once thought, going to go away. The Radio 1 documentaries will, we hope, contribute in some small measure to the history of this living, evolving thing. As I indicated at the beginning, the pursuit of stories and personalities is not always easy and during the gruelling periods of preparation you find your attitudes, your personality sometimes, becoming split. At those times I am reminded of something that Harry Nilsson once said in an interview when I touched on his Jekyll and Hyde character. 'I may suffer from a split personality,' he said, 'but both my minds are made up.'

A large, stylized handwritten signature in black ink, reading "Stuart Jones". The signature is written in a cursive, flowing style with large loops and a prominent underline.

TOP 20

1972 BIRTHDAY CHART

26th September, 1972

1	HOW CAN I BE SURE?	David Cassidy
2	CHILDREN OF THE REVOLUTION	T. Rex
3	MAMA WEER ALL CRAZEE NOW	Slade
4	MOULDY OLD DOUGH	Lieutenant Pigeon
5	TOO YOUNG	Donny Osmond
6	WIG WAM BAM	Sweet
7	IT'S FOUR IN THE MORNING	Faron Young
8	AIN'T NO SUNSHINE	Michael Jackson
9	COME ON OVER TO MY PLACE	The Drifters
10	VIRGINIA PLAIN	Roxy Music
11	YOU WEAR IT WELL	Rod Stewart
12	LIVING IN HARMONY	Cliff Richard
13	I GET THE SWEETEST FEELING	Jackie Wilson
14	I DIDN'T KNOW I LOVED YOU ('TIL I SAW YOU ROCK AND ROLL)	Gary Glitter
15	SUGAR ME	Lynsey de Paul
16	SUZANNE BEWARE OF THE DEVIL	Dandy Livingstone
17	BIG SIX	Judge Dread
18	YOU'RE A LADY	Peter Skellern
19	STANDING IN THE ROAD	Blackfoot Sue
20	WALK IN THE NIGHT	Jnr. Walker and the All Stars

Five years on and the hits kept coming, which was a Good Thing because there would otherwise have been long periods of silence on Radio 1. Just arrived at the No. 1 position on the network's birthday was the latest teenybopper favourite (gasp, shriek), David Cassidy. He had come to the attention of fans via the American TV series *THE PARTRIDGE FAMILY* which was about a family, called Partridge strange to say, who formed a group and rushed around in a brightly painted bus entertaining people, as well as doubtless contravening many obscure Construction and

Use regulations relating to passenger carrying vehicles. It was not necessary for those participating to be able to sing but it was fortuitously discovered that Cassidy could and he was soon making female hearts flutter everywhere. A similar reaction was generated by Marc Bolan of T. Rex, who followed Cassidy in the chart, and Slade, who continued their assault on the English language at No. 3, also had their share of devoted fans. Along with David Cassidy, the other top favourite with excitable girls was Donny Osmond, a member of the remarkable

Osmond family who seemed to have been not so much born as assembled on a production line. It appeared that all one required to scale the heights of the charts at this time was a jolly song and a nice smile – a theory reinforced by Michael Jackson at No. 8. Also cast in this mould were Sweet who had swept up to No. 6 with WIG WAM BAM – a cheery bit of nonsense which made them money but not much of a musical reputation. Once again, we find an instrumental gracing the hit parade – MOULDY OLD DOUGH (winner of the prize for the year's least appetising title) played by Lieutenant Pigeon who, on television were

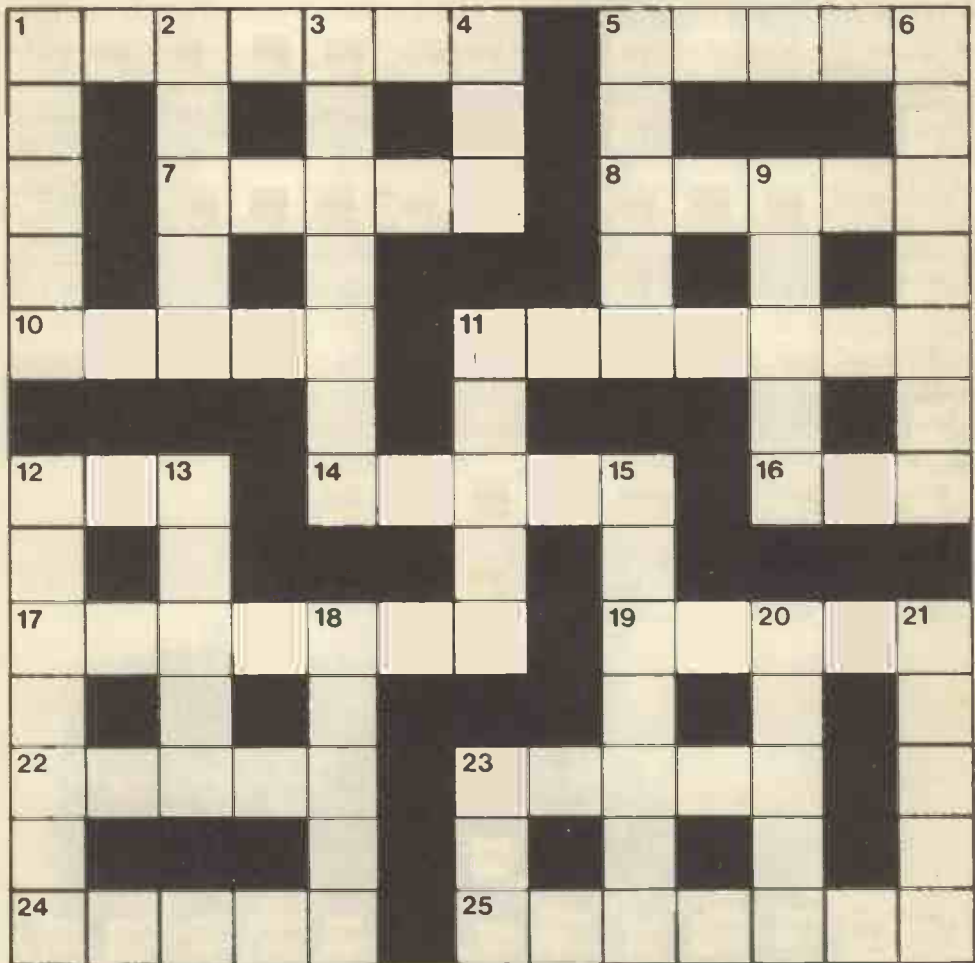
augmented by a jovial, somewhat portly lady pianist who was either somebody's auntie or a piano tuner led astray. Just coming into the chart was Peter Skellern with his distinctive recording of YOU'RE A LADY but, like so many distinctive recordings, it proved almost impossible to follow up. 1972 also saw the beginning of Gary Glitter's reign, another darling of the pulsating teenyboppers, who resurrected a failing career as Paul Raven to bring a welcome touch of extravagant showmanship and a hairy chest to the British pop scene, along with a string of almost identical records.

DO YOU REMEMBER

1972 is not so very long ago, but some people's memories are very short. Stretch yours to its limit and try these questions; if it snaps, repair the damage with the healing balm on last page.

1. 10 C.C. did well with DONNA in October: with which group was Eric Stewart of 10 C.C. once associated?
2. An amazing version of AMAZING GRACE topped the charts in May: who played it?
3. Who went on a SEASIDE SHUFFLE in August?
4. The New Seekers hit I'D LIKE TO TEACH THE WORLD TO SING was based on a TV commercial for which soft drink?
5. Who was ELECTED in November?
6. Which American group would you have found AT THE CLUB in June?
7. A number of records were successfully re-issued during the year, including one by the Chiffons: what was it called?
8. The theme from the television series THE ONEDIN LINE sailed into the Top 20 in January: can you name the composer? Better still, can you spell it correctly?
9. Slade enjoyed several hits during the year: can you name *all* the members of this band?
10. Who declared that he was a LONG HAIRD LOVER FROM LIVERPOOL?

RADIO 1 CROSSWORD



Across

- 1 A well-known harvesting combine (7)
- 5 Pilot's tricks (5)
- 7 He's happy on an island for ever and ever (5)
- 8 Something for the lovers of the world to do (5)
- 10 Bobby turned round in the drain (5)
- 11 Procure behind? (3, 4)
- 12 A quick curtsy from Dylan (3)
- 13 Stellar appellation for Edwin and Kay (5)
- 14 Rose Royce washed one (3)
- 17 Chris confuses the sad wren (7)
- 19 Watch him on it (5)
- 22 Was it Miss Nyro that Ricky Valance loved? (5)
- 23 Leonard keeps his abbreviated company next to a chicken (5)
- 24 Animals with Crofts (5)
- 25 He's junior's choice (7)

Down

- 1 The right sphere for the Bee Gees (5)
- 2 One of several in the sky (5)
- 3 There's no L in his surname, though (7)
- 4 An urgent message from Abba (3)
- 6 Dave's in the Mud (5)
- 8 Plump examiner of the Twist (7)
- 9 Could this be C. Asia disguised in the shaft? (5)
- 11 The Move heard it grow (5)
- 12 They could be slate if changed a bit (7)
- 13 Does uncle initially make an offer for his orchestra? (5)
- 15 Partly wealthy, partly irritating family (7)
- 18 Maureen sounds as though she's up there (5)
- 19 She's attached to Paul (5)
- 21 Just the thing for Rod to go sailing in (5)
- 22 Turn on the tap and out they come (3)

77

1973 saw some further important changes in Radio 1's Monday to Friday programming of which the most interesting was the change in residency on the 7.00 to 9.00 a.m. slot. After years of getting up with the lark, Tony Blackburn was allowed to stay in bed a little longer and on June 4th it was Noel Edmonds who became the early riser. Tony now began his daily broadcast at 9.00 and was on for three hours until noon when Johnnie Walker took over. Johnnie's programme included the successful telephone quiz POP THE QUESTION, which was used as the basis

for a paperback book. Then, at 2.00 p.m., another new name joined the daily roster – David Hamilton. He had deputised quite a bit and also been a regular on LATE NIGHT EXTRA for a time during which he'd become notorious as 'Have-a-go Hamilton'. He was prepared, it seemed, to do anything, however dangerous, to provide entertaining material for the programme. Among his exploits were learning to fly, going up in a balloon (and coming down again), playing in a football match with Bobby Charlton and riding in a speedway race at Wembley.

Quite often, the stars drop in on Radio 1 DJs, as in 1975 when Telly Savalas, the tough TV cop Kojak, called in on David Hamilton one March afternoon.



Before he started his daily show on Radio 1, David Hamilton was treading the boards in pantomime: in this case, as Buttons in CINDERELLA, staged at Bradford's Alhambra Theatre.



David began his radio career (which could so easily have ended with *LATE NIGHT EXTRA*) with the British Forces Broadcasting Service in Germany and when he returned to Britain he began working as a television announcer in the North East. His brief interjections between programmes were so well received by viewers that they voted him 'Personality of the Year'. This encouraged him to go freelance and he went to Manchester to do more announcing, during which time he was chosen to be Ken Dodd's straight man in *DODDY'S MUSIC BOX*. This was in 1967 and 1968 and his association with Ken led him to being known as 'Diddy' David Hamilton.

He sat in for Jimmy Young quite often on Radio 1 and also for Terry Wogan, Peter Murray and Tony Brandon on Radio 2. His patience was rewarded in 1973 with three hours a day on the nation's number one. There have been some profitable spin-offs from his Radio 1 show: his daily beauty tips and advice on making ends meet have both spawned paperback books while an LP called *HAMILTON'S HOT SHOTS* contained a selection of his Records of the Week. The June changes also meant the disappearance, on a daily basis, of Dave Lee Travis and Alan Freeman while Jimmy Young jolly well went off to Radio 2 where he took to hobnobbing with politicians and princes and became the consumer's friend.

SCENE AND HEARD was on the move again in 1973, being broadcast as from April 9th on Friday evenings at 7.00 p.m. and *RADIO 1 CLUB* was rested during the summer in favour of the first of the annual *RADIO 1 ROADSHOW* excursions in which Alan Freeman, Stuart Henry, Ed Stewart,

Rosko and Dave Lee Travis bounded round Britain, blasting holidaymakers out of their deckchairs and doing a lot of useful public relations work for the station. When the show turned up at Newquay selling T-shirts and so on as usual, the local authorities insisted that the production team should buy a pedlar's licence if they wished to continue trading!

Towards the end of August there was a brief amendment to *SOUNDS OF THE SEVENTIES* for four weeks when, on Tuesdays between 11.00 p.m. and midnight, the Who's loony drummer Keith Moon was let loose on the wireless. Fortunately, the BBC studios and transmitters survived this manic onslaught without any serious damage and when the dust had settled John Peel was able to resume his regular programme and soothe the jangled nerves of his listeners – always supposing that he had any left. In September after one final move – from Friday to Thursday – *SCENE AND HEARD* was finally laid to rest; and *ROCKSPEAK* rose from the ashes, taking over the Friday night *SOUNDS OF THE SEVENTIES* spot with Michael Wale as chief speaker. By the way, as if Keith Moon wasn't bad enough, Radio 1 also invited veteran actor Vincent Price to introduce a few editions of *SOUNDS OF THE SEVENTIES*; and there is no truth in the rumour that instead of BBC coffee he was refreshed by a bowl of blood with a slice of lemon.

There was one other innovation in 1973 which demands a mention before we look at weekend programming. From the beginning, Radio 1 had featured regular one-minute news bulletins, broadcast every hour on the half-hour but in 1973 it was

decided to introduce an expanded coverage, angled towards the interests of Radio 1's audience and presented in a style which would blend with the rest of the output. This concept materialised on September 10th in the form of NEWSBEAT, a fifteen-minute programme that was heard at 12.30 p.m. during Johnnie Walker's show, with a second edition at 5.30 p.m. during RADIO 1 CLUB and ROSKO'S ROUND TABLE. The first edition has always been at the same time but the early evening NEWSBEAT has moved about a bit. To begin with, to make the programme seem part of the network and not an intrusion, Ed Stewart introduced it but subsequently the burden was carried by BBC staff newsmen Laurie Mayer and Richard Skinner.

On Saturdays in 1973 there were no changes until April 7th when the post-Rosko period was given a new look by Radio 1's interior decorators. Out went the two-hour slot for new DJs and off went SCENE AND HEARD to Fridays. From 2.00 p.m., Alexis Korner began a new documentary series fetchingly called THE ROLLING STONES STORY which was followed by two hours in the company of Johnny Moran. When the Stones story had been exhausted, along came something completely different: Eric Idle with RADIO 5. He presented his own style of comedy with music for a few weeks after which a repeat of THE BEATLES STORY was broadcast. Then, in June, there was another change when Alan Freeman took over from Johnny Moran to begin his extremely successful programme of album requests. The 2.00 to 3.00 p.m. slot was now firmly established as documentary time and the Beatles re-run was followed by a couple of

programmes about Elton John and his collaborator Bernie Taupin and, in September, the mammoth STORY OF POP began, narrated by Alan Freeman. This was broadcast concurrently with the publication of a weekly part-work on the same subject and the series was repeated on Sundays. Also in September, SOUNDS OF THE SEVENTIES was extended to Saturdays with Pete Drummond obliging between 10.00 p.m. and midnight.

On April 8th, Radio 1's Sunday programmes finally achieved total separation from Radio 2 between 10.00 a.m. and 6.00 p.m. when the simultaneous broadcast of FAMILY FAVOURITES was dropped. This was achieved as follows: at 10.00 a.m., Brian Matthew began the popular series MY TOP TWELVE in which personalities from pop music and other areas of the entertainment business were invited to choose twelve favourite records to make up an imaginary album and, at the same time, discuss their careers. It was really a sort of hip DESERT ISLAND DISCS and occasionally revealed some unexpected selections. Noel Edmonds retained his Sunday show until transferring to the daily breakfast show but was now heard at 11.00 a.m., with Kenny Everett returning to the fold at 1.00 p.m. until Jimmy Savile materialised at 2.00 p.m. By this time, Kenny had migrated to the Welsh mountains near Llansomethingorother and was recording his contribution at home in his own studio. This gave rise to complications since he had a rather poor sense of time and would often be late in putting his tapes on the London train. It was not unusual to see a worried BBC producer kicking his heels at Euston Station in the

early hours of Sunday morning, praying that the programme would arrive safely and in time! Concurrent with these changes, SUNDAY SPORT with Ed Stewart began a new summer season at 7.00 p.m. In June, Dave Lee Travis replaced Noel Edmonds and a month later JUNIOR CHOICE was extended to begin after the 8.30 a.m. news summary. THE STORY OF POP was given another airing from September 30th while SPEAKEASY took a well-earned rest after a four-year run.

On October 21st Jimmy Savile began a new programme called THE DOUBLE TOP TEN SHOW, which meant that Kenny Everett was, once again, off Radio 1 but he quickly transferred his talents to the new commercial radio station which opened in London in 1973, Capital Radio. Savile's new show consisted of the Top Ten records from two different years and conveniently satisfied the need for a programme devoted to old records – a need that had remained unfulfilled for more than eighteen months

following the disappearance of ALL OUR YESTERPLAYS.

Jimmy Savile is one of the enigmas of the pop music business; he is a DJ but does not fall neatly into any accepted pigeon-hole. He devotes a lot of his time to charitable activities and his most famous effort in this connection is his work as a hospital porter in Leeds, where he has a fund which has raised a great deal of money. Indeed, the money he makes for other people clearly gives him as much, if not more, pleasure than that which he makes for himself. Jimmy came from working-class origins and was the eldest of seven children born to the wife of a bookmaker's clerk. He left school when he was fourteen and went down the pits, becoming a coal-face worker at Waterloo Colliery, Leeds. That's a tough life and Jimmy is a tough man who keeps himself fit, which allows him to keep up his exacting pace. By 1961 he was out of the pits and edging into the entertainment

Always ready to help a good cause, Jimmy Savile dons a hippy habit in a bid to raise funds for a new vicarage near Halifax.



business as assistant manager of the Locarno ballroom in Leeds. In the same year he began his long association with Radio Luxembourg with programmes like SAVILE CLUB and GUYS, GALS AND GROUPS.

He tells the story of his start with Radio 1 on page 53 but one is still left asking the question is the Jimmy Savile we see on television and hear on the radio the *real* Jimmy Savile or is it all an elaborate facade, concealing something less affable? As the mortician said when he had the corpse of an actor on his slab: 'If he's acting now, he's bloody good,' and the

conclusion is that we *do* see the real man although it could be that the public personality has taken over the private man. Jimmy clearly enjoys what he is doing and is in no way pulling a big-time act: he will, and does, talk to anybody who'll talk to him and he is so completely disarming that even those who have felt antipathy towards him before meeting him have come away from a confrontation totally converted. Whether you measure success in terms of money in the bank, listening figures or just being liked by people, Jimmy Savile is a three-way success. And

Sporting what appears to be a world record in cardigans, Jimmy Savile joins underprivileged and handicapped London children on a day out in Southend.



In March 1972 Jimmy Savile was awarded the OBE for his charity works: here he proudly displays his decoration after a visit to Buckingham Palace.



few people have been more successful in keeping their exact age a secret!

One way to get your name splashed across the front pages of the national newspapers is to shoot the Prime Minister; the other is to criticise Radio 1 DJs, who are national heroes to millions of people and who may well be better known than the Prime Minister to many listeners. This maxim was proved in May 1973 by TV interviewer and journalist Ludovic Kennedy who chose to complain about BBC DJs. 'Most of them,' he said cheer-

lessly, 'are grunting and moronic. They have no respect for the English language which they constantly mispronounce and they have no vocabulary apart from grunts with which to narrate or describe.' He did, however, concede a liking for Terry Wogan because of his 'ease, warmth and sharp professionalism'. And, presumably, this includes Terry's individual reconstruction of the English language which turns 'berserk' into 'beresk' and 'bronchial' into 'bronnicles' and 'various' into 'varicose'.

DAFT AT DAWN



Breakfast bopper NOEL EDMONDS reveals the truth behind the strange things that go on between seven and nine every morning, including some which are actually broadcast! Dave Tate is the power behind the breakfast show.

A hush falls over conference room B32. The leather-topped table, velvet-covered chairs, thick pile carpet and heavy brocade curtains reverberate to the deafening silence as twenty-eight of the BBC's top programme staff await the Director-General's arrival. Suddenly, the oak-panelled doors are thrown open and a tall man with an imposing handlebar moustache, thinning hair and sideboards flecked with grey stands poised before them, his eyes consuming the uplifted faces set in a semi-circle before him. With a deft flick of the wrist he directs the assembled men to be seated – the weekly production meeting to decide the contents of radio's most prestigious show is under way.

In the room above, formerly Lord Reith's attic, a beautiful brunette leans back in her chair, feet on desk, nail-varnish

brush swishing briskly across her fingertips while she hums gently to herself.

'Shut up Julia, for God's sake.'

The words tumble through the tobacco-laden atmosphere.

'How can Noel and I possibly concentrate if all you do is sing to yourself?'

Dave Tate (1924–19??) is obviously on edge. He scratches nervously at his complimentary CBS records ANDY WILLIAMS' GREATEST HITS ink stand and blotter, his other hand touring casually around the missing buttons on his shirt. Another hand passes rhythmically through his few remaining hairs and another soothingly massages his aching shoulders.

'Julia – leave me alone!'

'But Dave ...'

'No buts; my wife's coming up this morning – she wouldn't understand.'

Julia slopes off to her desk. For a second I catch her eye; I clean it and give it back. The atmosphere is almost unbearable. From below the steady murmuring has ceased – GARDENERS' QUESTION TIME has been organised for another week – and conference room B32 empties rapidly while above the scene is one of mental desolation.

'Noel, we need a gimmick – we need something to really catch the imagination of the listening public.'

Dave's voice has a hint of deperation.

'Supposing he did his show in the nude or on ice or preferably both?' says Julia.

'Could create a flashpoint of interest,' admits Tate, 'but he needs something longer.'

'Don't be crude,' says Julia, returning to her nails.

I sense that the moment is right for me

During 1973 Noel Edmonds had a lion called Tiddles roaring away on the breakfast show.



to reveal an idea that I've been hatching for some months. I rise to my feet.

'You're not off to open another supermarket, are you?' enquires Tate in his usual friendly manner.

'Actually, sir, I've had an idea for some time now and I feel that now is the time to introduce it.'

Dave turns slowly and catches Julia's eye; he also wipes it and gives it back to her. He clears his throat, adjusts his tie, leans back on his PVC-covered beer crate and coldly beckons me to elaborate.

'Well, it seems to me that we need an idea that outwardly appears incredibly

generous but that, in fact, costs the Corporation very little. A super prize that will capture the hearts and ears of millions.'

'Go on,' says Tate, his eyebrows wrestling with each other across his forehead.

'In one week, and for one week only, we award to fifty Radio 1 listeners, a Rolls-Royce Corniche complete with 247 sunstrip!'

'Incredible!' hisses Julia.

'Fantastic!' says Dave. 'But there's only one problem.'

I sense that my moment of triumph is to be short-lived.

'Where do we get the money for the sunstrips?'

'Damn! I hadn't thought of that! Foiled again by the BBC's lack of readies.'

This discussion took place many months ago and has only just been released for publication by the Home Office's Special Conversations Department. I include it now as an indication of the peculiar problems which confront Radio 1 programme planners every day of the year. As you are no doubt well aware, or if not shortly will be, in fact right now, the BBC's output is financed by generous donations from the British public. These sacrifices are made by millions of people out of the goodness of their hearts – plus threats of decapitation, disembowelling, mutilation or a detector van up the front path. This method of paying the bills means that the BBC cannot be seen to squander large sums of money on expensive 'give aways' and prizes. In fact, the fifty Rolls-Royces referred to earlier would have presented no problem at all; a team of off-duty DJs and engineers would have relieved Mayfair and Knightsbridge traffic wardens of their more extravagant parking obstructions in just a few hours. However, the sunstrips don't come that easy and so the super idea that had been incubated within my brain for so long had to be abandoned. But what of the successes? What of the really great ideas that have first seen the light of day on the Radio One breakfast show?

You'll all remember the week in the summer of 1976 when each day at eight o'clock I gave away a jumbo jet with full tanks and a crew of eight but do you recall the £1½ million Cartier diamond necklace

competition? When each day we offered one of these modest pieces of jewellery to the first person to successfully answer the question: 'Who does Lena Zavaroni remind you of?' Such breakfast show features have become broadcasting legends but what of the little known ideas? How did they come about? I repeat, how did they come about? Oh, all right, suit yourself, if you're not going to tell me then I'll tell you. Pull up a *Radio Times* and make yourself comfortable.

The late Duke of Wellington gave this noble land an invaluable invention – a pair of boots that protected the feet from such undesirable intrusions as the nastier bits of Napoleonic war casualties. Gone were the days of itinerant conquering generals risking some poor frog's cheeky bits squirting up their trouser legs. The Wellington boot was born, but so dull and so in need of decoration. Hence the Noel Edmonds 'wellie sticker' – awarded to faithful Radio 1 listeners for services above and beyond the call of sanity. A unique embellishment to brighten up the acres of black rubber below the knee. The campaign was born in an idle moment when, staring at the falling rain, I thought, 'No real wellie fan would subject his faithful friends to such atrocious conditions.' It turned out to be an enormous success. For 3½ months 10,000 applications were received every week, despite the fact that we only awarded two stickers each day. At last we had really caught the public's imagination. (The wellie stickers/enjoyed two seasons of popularity before being rested. During a total of six months more than a quarter of a million applications were received, just 250 being successful.



Dave Tate at work.

Noel Edmonds received an MBE for services to stupidity; Dave Tate received an ulcer.)

So now the hunt was on for a successor to the wellie stickers and the answer lay with the gnomes. For years I had toyed with the idea of creating a super race – a strain of humans totally dedicated to just one thing: silliness. The gnomes, lovely two-foot high Radio 1 gnomes, held the key. Actually, they held a three-inch fishing rod and boot, but you know what I mean! We launched the gnomes in Gnomevember and immediately 20,000 listeners offered gnome homes and elf farms. Each day a pair of this rare breed were despatched to every part of the UK. Syracuse went to Scunthorpe, Nathan to the Isle of Wight (he likes watching NATHANWIDE), Nureyev to Barrow-in-Furness, etc. Chief Gnome Horace still stands proudly on my cistern at home, keeping a watchful eye on the ballcock.

My, my, how the Christmas of 1976 must have been an extra special occasion for those breakfast show listeners who

received a Fiona Fairy – and how the world held its breath wondering what would come next. After gnomes and fairies you could be forgiven for anticipating a further month of little people – pixies, goblins, David Hamilton – but no! In a clever about turn the Radio 1 balaclava helmet hit an unsuspecting public. A magnificent garment, correct in every detail except for the location of the viewing hole. It was at the rear. In terms of creativity this was the most successful of the breakfast show ‘funny features’. Invited to submit original advertisements or parodies of well-known television commercials, listeners responded in their thousands. With the help of Paul Burnett, thirty lucky people had their masterpieces broadcast on 247. Once again Radio 1’s breakfast show successfully pushed forward the frontiers of foolishness.

All these ideas, plus others such as Desmond Duck replicas, have one thing in common. They were born out of simple conversations and moments of total stupidity. None of them were the result of lengthy planning meetings or deliberate ‘idea hatching’ sessions: they just happened. Okay, so I’m silly and anyone who lives his life in a world of gnomes, wellies, fairies, ducks, etc., should be put away. I agree. In fact, they can put me away right now – as long as I’ve got a microphone because there are an awful lot of fellow loonies out there!

TOP 20

1973 BIRTHDAY CHART

25th September, 1973

1	EYE LEVEL	The Simon Park Orchestra
2	BALLROOM BLITZ	The Sweet
3	ANGEL FINGERS	Wizzard
4	MONSTER MASH	Bobby Pickett and the Crypt Kickers
5	ROCK ON	David Essex
6	OH NO NOT MY BABY	Rod Stewart
7	ANGIE	The Rolling Stones
8	NUTBUSH CITY LIMITS	Ike and Tina Turner
9	FOR THE GOOD TIMES	Perry Como
10	ALL THE WAY FROM MEMPHIS	Mott the Hoople
11	JOYBRINGER	Manfred Mann's Earthband
12	I'VE BEEN HURT	Guy Darrell
13	SPANISH EYES	Al Martino
14	LAUGHING GNOME	David Bowie
15	YOUNG LOVE	Donny Osmond
16	THE DEAN AND I	10 C.C.
17	CAROLINE	Status Quo
18	OOH BABY	Gilbert O'Sullivan
19	DANCING ON A SATURDAY NIGHT	Barry Blue
20	FOOL	Elvis Presley

Now we are six and the power of television was clearly demonstrated as the Simon Park Orchestra shot into the top slot with the theme from the TV series *VAN DER VALK*. Just below them, Sweet assaulted the ear with *BALLROOM BLITZ* showing that the market for meticulously produced and performed but totally innocuous records was far from dead. It was quite unusual to find a funny record in the Top 20 (funny ha ha, that is, not funny peculiar since there have been plenty of those) but this sixth birthday list contained two: *MONSTER MASH* at No. 4 and *LAUGHING GNOME* at No. 14. Apart from the royalties this re-issue must have

been something of an embarrassment to David Bowie who was, by then, involved in much more sophisticated music. A new idol had appeared for female fans to drool over, only this time he was as British as steak and kidney pie – David Essex, who had been starring in *GODSPELL*. Meanwhile, another target of passionate teenage adulation, Donny Osmond, was descending the charts with *YOUNG LOVE*. After an interval of some years, following their flirtation with Phil Spector's echo chamber, Ike and Tina Turner were back in the solid groove with which they had established their reputation. At No. 7 the Rolling Stones demonstrated their continued ability to

make the right sort of record at the right time while at the bottom of the list was a newcomer, Barry Blue, whose real name was Barry Green. Guy Darrell's record I'VE BEEN HURT had been around for quite some time and was at last making an impression on the hit parade as was

veteran American singer Perry Como, who was accompanied further down the chart by fellow countryman Al Martino. Both these records leaned more towards Radio 2 than Radio 1 and showed that Radio 2 listeners were as capable of giving a record a push up the charts as anyone.

DO YOU REMEMBER

Ask me no questions and I'll tell you no lies, the old saying goes. Here's your chance to lie extensively, although the last page will catch you out if you do!

1. Who declared **YOU'RE SO VAIN** at the beginning of 1973?
2. And who said **YOU WON'T FIND ANOTHER FOOL LIKE ME** at the end of the year?
3. **WELCOME HOME** did well in August for Peters and Lee: what are their Christian names?
4. What were the Strawbs part of?
5. Elton John said **GOODBYE YELLOW BRICK ROAD** in October: in what famous musical film was the yellow brick road featured?
6. The Hotshots successfully revived **SNOOPY VERSUS THE RED BARON**, following in the footsteps of which group?
7. With which football club was **NICE ONE CYRIL** by the Cockerel Chorus connected?
8. **SORROW**, once a hit for the Merseys, was in the Top 10 again in November: who sang it this time?
9. Where did Dawn suggest that you should **TIE A YELLOW RIBBON**?
10. Who travelled on a **LOVE TRAIN** in April?

The advent of commercial radio, mentioned in 1973's commentary, made a dent in Radio 1's audience in the areas in which it could be received. However, the basic advantage which Radio 1 has over any commercial station is its national coverage (although the quality of reception varies from place to place on medium wave) and the network's daytime team, consisting of a carefully nurtured group of well-known personalities. Each new commercial station, however, has had to develop the popularity of its on-air staff from scratch since they were either totally new voices or perhaps some of the DJs who had been tried out by Radio 1 and found wanting. On the whole, however, Radio 1 has largely retained its position in the ratings and, in any case, competition is good for everybody because it prevents complacency from creeping in.

In March, Radio 1 started playing musical disc jockeys. While Tony Blackburn was on holiday, David Hamilton took over from him for a fortnight with Dave Lee Travis coping bravely with the afternoon show. This sort of swapping around can be a bit confusing for the casual listener who activates his tranny expecting a Blackburn joke only to get a David Hamilton beauty tip and then wonders why his watch is slow. But basically the pattern stayed constant until July when the RADIO 1 ROADSHOW leaped into action again. To accommodate its daily broadcast, David Hamilton was pruned back to 4.00 p.m. After the Roadshow finished, the Monday to Friday pattern reverted to its normal shape at the beginning of September and ticked over happily until the end of the year and the usual Christmas

amendments which included two hours of THE OSMONDS on December 25th and another cleansing dose of Eric Idle's RADIO 5 on Boxing Day.

One of the more interesting deputies during the year was John Peel who stood in for a while for Stuart Henry on Wednesday evening's COLLEGE DATE. Apart from the odd appearance on RADIO 1 CLUB, John had mostly confined himself to the esoteric atmosphere of TOP GEAR and SOUNDS OF THE SEVENTIES. Despite his association with progressive music John had, in fact, presented programmes of a less demanding nature in America where he began his DJ career. Born John Ravenscroft in Liverpool (whose football team still secures his unfettered admiration) he went to Texas in 1962 after completing his military service. He broadcast for station WRR in Dallas for two years, during which time the Beatles were reaching the peak of their success in America. For the next three years he moved around the USA working for various stations, including KLMA in Oklahoma City which claimed the biggest night-time audience in the country. He was also heard on KMEN, near Los Angeles, before returning to Britain in 1967 when he joined Radio London for whom he presented his PERFUMED GARDEN series. He was signed up by Radio 1 and heard for the first time on the network's second day, October 1st, 1967. John, like most of Radio 1's DJs, is a family man and his wife Sheila gave birth to a son, named William, in January 1976.

Turning to Saturdays in 1974 we see that Eric Idle's RADIO 5 also had an airing in April and part of May following the re-run of THE STORY OF POP. He was displaced by

Nothing, it seems, can upset the composure of the good citizens of Leeds – not even Jimmy Savile in a genuine diplomatic rig.



the start of THE BEACH BOYS STORY, narrated by Bob Harris, after which Tony Blackburn began another TOP 100 series. The next radio biography began in October when Ed Stewart told the story of THE OSMONDS. The 2.00 to 3.00 p.m. slot saw a succession of interesting programmes for the rest of the year culminating in ALL AMERICAN HEROES, which brought another new name before Radio 1's audience – Paul Gambaccini. From time to time critics with cloth ears have grumbled about the 'mid Atlantic' accents which Radio 1 DJs are supposed to have but with Paul's arrival the medium waves were graced with a genuine transatlantic voice. Paul, a native of New York, was born in 1949 and is one of the most erudite DJs ever employed by Radio 1. He gained a history degree at Dartmouth College in Hanover, New Hampshire, before crossing the Atlantic to attend Oxford University from which he graduated with a degree in philosophy, economics and politics. (This allows him to think a lot about the cost of being an MP.)

However, his qualifications sit lightly on his shoulders and instead of sinking without trace into the cloistered calm of a university, he chose to plant himself before a microphone in New Hampshire for station WCDR. He was not just a DJ because he became general manager and chairman of the Board. In addition to his broadcasting activities he has written extensively for *Rolling Stone* and several other magazines and rock journals. His hobbies include baseball (an American corruption of rounders), squash, golf, watching films and playing classical piano. The only other change on Saturdays in 1974

worth noting was the end of the Saturday slot of SOUNDS OF THE SEVENTIES, which had been taken over by Alan Black from Pete Drummond in April; it ended in December.

During 1974, there was a certain amount of shuffling of Jimmy Savile's programmes on Sundays: SAVILES TRAVELS, SPEAKEASY and THE DOUBLE TOP TEN SHOW were all to be heard but SPEAKEASY and TOP TEN alternated. March 24th saw the arrival of another recruit from far-off Radio

Luxembourg (well, bits of it are far-off but they do have a London office) in the comely shape of Paul Burnett. Unlike most other DJs, he has a show business background – his parents were variety artists and the constant moving about which their career required meant that Paul's education was, to say the least, fragmented. In all he attended twelve schools and lived mainly in caravans. He was born not in a trunk but in Manchester and began broadcasting while serving with the RAF in Aden. He came back to England and worked as a DJ in a Northern disco for five nights a week, buying himself out of the Air Force in 1966 to take a job with one of the pirate stations. Subsequently he joined Radio Luxembourg before eventually arriving at Radio 1.

Paul is married to a Luxembourg girl, Nicole, whom he met on a transatlantic flight when she was an air hostess. Nicole speaks four languages and the Burnetts

have two children, Darren and Philip. Paul enjoys driving and is fond of old films, so presumably his idea of heaven would be a drive-in cinema showing only vintage movies. Paul was given a three-hour show on Radio 1, beginning at 10.00 a.m., while Dave Lee Travis moved to 3.00 p.m. for two hours of record requests. MY TOP TWELVE trotted back for a new series during the year but Tom Browne's air-time was drastically reduced and he was left with only the Top Twenty. There was a Radio 1 Fun Day at Brands Hatch on September 9th and Dave Lee Travis made way for this with live action from the circuit with Tony Blackburn and David Hamilton.

'A disc jockey now is part fairground barker, part comedian and part old-fashioned British nannie, carefully keeping nasty thoughts out of the nursery.' So wrote one journalist in the *Daily Telegraph* in January and in March this comment appeared in London's *Evening News*: 'I do

Does that label on the microphone stand for Burnett's Broadcasting Corporation? Whether it does or not, Paul Burnett appears to be perfectly happy anyway.



not listen to Blackburn or any of the other disc jockeys whose ability and contributions to society rise no higher than using their limited vocabularies to make asinine remarks whilst playing the talents of others.'

As with most generalisations, this kind of remark doesn't take all the facts into account and, as we have seen, both Noel

Literally in the news is Radio 1's afternoon man at the microphone, David Hamilton.



Edmonds and Paul Gambaccini have good academic backgrounds which are not usually the result of limited vocabularies. Anyway, criticisms of this kind are subjective rather than constructive, since what one person considers to be asinine may appear the height of wit to another. Neither do broad-based attacks like this accommodate the fact that DJs work hard and occasionally find themselves in difficult situations as David Hamilton did when broadcasting from a punt on the River Cam at Cambridge. Rowdy students (with excellent vocabularies) bombarded David's craft with flour, pepper and water, trying to duck him. Colleagues came to the rescue and he scrambled ashore, rushing for the safety of the BBC Radio van.

Radio 1's tame American, Paul Gambaccini, takes things easy in the studio before a broadcast.



BEYOND THE POP HORIZON



We asked JOHN PEEL, known to three if not four listeners as the man most likely to without getting caught, if he would compose a thoughtful and penetrating analysis of Radio 1's progressive music coverage. This he has done but it's extremely dull so, instead, we print this heart-warming short story first published as part of the useful gardener's guide WHAT TO DO UNTIL THE MIDWIFE ARRIVES. 'You promised,' said Evangeline, pouting prettily and allowing her blouse to fall open ever so slightly to reveal the soft swell of a Jubilee pendant.

'You promised,' she repeated, 'to tell me, complete with lantern slides and footnotes, the true story of rock music on Radio 1.'

'And you can be sure that I shall, my dear sweet child,' I crooned unpleasantly, 'and a demmed fascinating story it is too.' And, catching my broken thumbnail on the billowing Ramones T-shirt I won in a SPOT-THE-BALL competition, I motioned her into my office.

'Promise me you won't try anything funny,' she insisted.

'On the bones of my great-grandparents I swear it. What kind of depraved monster do you take me for anyway?'

'Well, last time, when you were showing me the photographs of the pumping station near your old school, it took me hours and hours to get the stains out. I'll tell mother if you do, you know.'

I sighed. Was I, a man who had braved mutineers, privateers and typhoons while gun-running in the China seas, to be dictated to by a fifteen-year-old girl? It looked as though I was.

'Will you sit on my knee while I tell you?' I asked, without any real hope that she would. For an answer she threw herself down on the divanette and reached for one of the brandy-snaps I always keep in the ash tray.

So I started to tell her the story of rock on Radio 1. I told her how, in the spring of 1967, I had returned from California after seven years of prowling about the Americas and had gone to work for Radio London, a pirate station already doomed by the Marine Offences Bill, or whatever the confounded thing was called. Within weeks of signing on I had taken over the midnight to 2.00 a.m. spot and decided to abandon entirely the format prescribed by my alleged superiors, playing instead a wealth of the music we then categorised as 'underground'. Night after night (this is the fine descriptive stuff you've been secretly yearning for) I sat in the bowels (ugh! I'm sorry about that) of the rusting hulk in, on and around which we lived, moved and had our being. Two decks above me the rest of the gang were drinking themselves into a stupor, watching blue films or risking their all on the

turn of a marked card. In the brief pauses between the records you could hear the lapping of the waves against the side of the ship, or the low moan of kittiwakes lost in the fog. You may well want to know what kittiwakes were doing fooling about like that in the small hours of the morning, and I must admit that's a pretty tricky question. I think that, under the circumstances, you'd better mind your own business or get out now while the going is good.

Now – where was I? Ah, yes. Instead of playing the records on our playlist, I was playing stuff by such folk as the Pink Floyd ('Pink Floyd and his band' as I once heard them called on the TODAY programme), Jimi Hendrix, Captain Beefheart, the Incredible String Band, Country Joe and the Fish, Donovan, Love, the Grateful Dead – look, I could fill up pages of this preposterous volume with lists of names – and quite a few of our listeners seemed to think this was rather a good wheeze. When Radio London was closed down your cuddly Uncle John joined the rush of panic-stricken DJs to Broadcasting House, and, to his considerable surprise, was given employment. The fledgling Radio 1 had a notion to provide a programme which would 'look over the horizons of pop'; they decided to call it TOP GEAR and put a young chap named Bernie Andrews, a former lieutenant in the Flying Corps, in charge of the shop. (Look, I know this is all extravagantly boring, but what else can I do? I wanted to use this space to attempt to persuade young women that they could benefit enormously from a meaningful personal relationship with an older, fatter and balder man – not, in this

instance, Timmy Bannockburn – but I was told, rather sharply I thought, that this simply would not do.)

Anyway, I suspect that on TOP GEAR we were supposed to peer over the aforementioned horizons in search of rare Lulu pre-releases and carry out detailed research into not so much what Amen Corner had for breakfast today, but what they were going to have for breakfast next Thursday. Well, to cut a longish story short, Bernie and I reckoned that this wasn't likely to prove particularly fascinating so, realising that there were definitely Things Happening outside mainstream pop which should be heard, we gave TOP GEAR over to the sort of music I had been featuring on Radio London. We were also fortunate in being able to record special sessions in BBC studios for transmission in the programme. Thus we were able to feature 'live' music by such rockaboogie kings as the Who, Cream and Jimi Hendrix. Bernie and I – and John 'Petals' Walters who took over the reins of office from Bernie after a year or so – were also able to record for TOP GEAR artists who had not, at that time, recorded commercially. Thus we were able to introduce Led Zeppelin, Roxy Music, Free, Yes, Jethro Tull and other rock heavyweights to an astonished and grateful world. I think it is true to say that over the years everyone of solid worth, save the Beatles, the Rolling Stones and Inia te Wiata, has been heard in TOP GEAR sessions and on the subsequent JOHN PEEL SHOW (pretty catchy title, eh?).

At this stage of the narrative I felt the old familiar stirrings (two colour photographs sent on request) and moved closer to Evangeline. She was breathing more

John Peel in his best suit.

heavily now, her face flushed with excitement, her mouth slightly open to reveal her flawless teeth. I let my hand fall on her knee. With a hoarse cry of sheer horror she started back into full consciousness, her small fist smashing down with unimaginable force onto my knuckles. The heavy anthracite ring she has worn since that memorable November night in Dumfries tore into my flesh, severing several fairly important tendons and leaving me with a slight limp. I sobbed, blinked back the tears and continued my story in an unnatural falsetto.

This TOP GEAR business went down rather well, you know. The programme won one or two attractive awards and, for a lamentably short period, it was quite fashionable to be John Peel. Comely young 'actresses' and 'models' were prone (sometimes) and I moved into a simply super flat near London's park-like Regent's Park. Here I was besieged by ill-kempt louts who played bass in bands with absurd names and was able to enjoy interesting visits from drug squads with time on their hands. Every young feller's dream of heaven, I shouldn't wonder. I was even, for reasons which I never discovered, encouraged to appear regularly on television to deliver myself of homely chats on such matters as American involvement in Vietnam and the war in Biafra – things about which I knew next to nothing.

But I don't, dearest friends, want to leave you with the impression ('Judy, Judy, Judy') that I have single-handed carried the rock load on Radio 1. Goodness me, no! There have been others – and if you'll allow me a second or two I'm pretty sure





Scarcely a year after the start of the network, readers of MELODY MAKER voted John Peel as Top Disc Jockey in the paper's popularity poll.

I can come up with their names.

(Pause)

For a start there's that shocking old Australian person who has done more to swell attendances on the terraces on a Saturday afternoon than any other human agency. Alan Freeman – an example to all of us who question whether there is life after death. And what about Whimpering Bob Harris? What indeed? And there was Pete Drummond too. One of the good guys, young Pete, and a man always reluctant to use one word when ten would suffice. Now he's enriching our lives with a steady stream of shrill calls to purchase on the commercial stations. And these are

not the only names in the Pantheon of Glory (whatever that means – if it means anything, which I doubt). Salute with me Anne Nightingale, still happily chirruping away on Radio 1. Who can forget her programmes with Alan Black? Oh, go on! Of course you remember. And Mike Harding, now one of the brains behind BBC Records. Ah, their names were legion. But now, Things Have Changed and many of the groups which a few years ago drew whistles of horror from the Radio 1 establishment have now themselves become respectable, their records being heard on a wide range of Radio 1 programmes. At the same time there are always new artists raising their funny little heads all about us, and we 247 boys still bring them to you months before the lesser breeds without the law get around to it. The new-wave bands are a case in point – we were the first to bring you the Damned, the Clash, the Stranglers and the Jam, for example. And while keeping a weather eye on the big names, we'll continue to track down the good new stuff for you, whether it is rock, folk, reggae, jazz-rock or what-you-will. End of advertising feature.

And that is how Mrs. Horsfall of 11A, Artillery Buildings, got those *extraordinary* marks on her back.

TOP 20

1974 BIRTHDAY CHART

24th September, 1974

1	KUNG FU FIGHTING	Carl Douglas
2	ANNIE'S SONG	John Denver
3	HANG ON IN THERE BABY	Johnny Bristol
4	LOVE ME FOR A REASON	The Osmonds
5	Y VIVA ESPANA	Sylvia
6	YOU YOU YOU	Alvin Stardust
7	QUEEN OF CLUBS	K.C. and the Sunshine Band
8	CAN'T GET ENOUGH OF YOUR LOVE BABE	Barry White
9	ROCK ME GENTLY	Andy Kim
10	LONG TALL GLASSES	Leo Sayer
11	I'M LEAVING IT ALL UP TO YOU	Donny and Marie Osmond
12	BABY LOVE	Diana Ross and the Supremes
13	BLACK EYED BOYS	Paper Lace
14	NA NA NA	Cozy Powell
15	SAD SWEET DREAMER	Sweet Sensation
16	GEE BABY	Peter Shelley
17	SMOKE GETS IN YOUR EYES	Bryan Ferry
18	WHAT BECOMES OF THE BROKEN HEARTED	Jimmy Ruffin
19	ANOTHER SATURDAY NIGHT	Cat Stevens
20	KNOCK ON WOOD	David Bowie

The mood of the Top 20 on the occasion of Radio 1's seventh birthday was really quite gentle and romance was in the air again. This does not apply, however, to the No. 1 record at this time in which Carl Douglas capitalised on the interest in martial arts, the oriental technique of doing nasty things to several people at once, with pirouettes which would have turned Rudolf Nureyev green with envy. The trend towards softer sounds was typified by Johnny Bristol, the Osmonds, Andy Kim and Sweet Sensation. Andy Kim's

record was one of several around at that time with 'rock' in the title - ROCK YOUR BABY and ROCK THE BOAT were two others. But this was not the hard rock of the progressive bands nor the old fashioned rock 'n' roll - it was a new 'soft' rock with a relaxed rhythm, strings and, quite often, the added atmosphere of a choral backing. Barry White was another exponent of this style, although he sounded as though he could do with a few throat pastilles. Y VIVA ESPANA was the sort of knees-up record which people going on package holidays

to Majorca or the Costa Plenty brought back with them – strong beat, simple tune, substantial royalties. A new entry, at No. 17, was Bryan Ferry of Roxy Music whose curiously flat voice revived Jerome Kern's mournful lament **SMOKE GETS IN YOUR EYES** without any great success – it dropped out two weeks later. Diana Ross and the Supremes proved, with **BABY LOVE**, that

you can't keep a good record down while Alvin Stardust, who turned out to be dear old Shane Fenton all the time, continued to climb with **YOU YOU YOU**. Leo Sayer was to prove a stayer and it was good to see Cat Stevens still making hits, a prime example of the now almost commonplace singer/songwriter.

DO YOU REMEMBER



1974 was the year of old whatisname, the four (or was it five?) thingummyjigs and the sensational new girl – no, boy – called . . . well, see if your recall is better by tackling the following questions; answers on page – er – um. . . .

1. During August the Bay City Rollers were enjoying an appropriately seasonal hit with **SUMMERLOVE SENSATION**: who is their manager?
2. One of the more unusual groups to have a hit in March were the Wombles: what was **this first hit of theirs** called?
3. **Andy Fairweather-Low** sang **REGGAE TUNE** in October: which group did he first make his name with?
4. **Abba** won the Eurovision Song Contest with **WATERLOO**: which country did they represent?
5. Which French singer was No. 1 with **SHE** in July?
6. **Queen** were riding high in November with **KILLER QUEEN**: can you name their lead singer?
7. Drummer **Cozy Powell** thundered into the charts with his first hit in January: what was his percussive disc called?
8. Who acted on **DOCTOR'S ORDERS** in April?
9. **Elton John** revived **LUCY IN THE SKY WITH DIAMONDS** in December: on which **Beatles** album did this song first appear?
10. Who joined **Lulu** on her hit **THE MAN WHO SOLD THE WORLD** in February?

As a cup of BBC coffee expires on the corner of the desk, Anne Nightingale proves that no other Radio DJ has more appealing legs.

1975 followed hot on the heels of 1974, although roaring inflation led many people to wonder if the Government might not decide to miss it out and go straight on to 1976. Inflation, or something like it, struck the BBC at this time and economies had to be made. The first manifestation of this came on January 6th when *Radio Times* showed that the late night SOUNDS OF THE SEVENTIES had gone and that David Hamilton's programme was to be broadcast simultaneously by Radio 2. This was an unhappy compromise because Radio 2 listeners were not overjoyed to find the somewhat sharper sounds of Radio 1 emanating from their radios where previously there had been easy listening with Tony Brandon.

The cuts also meant that Stuart Henry, Bob Harris, Alan Black and David Simmons were dropped from Radio 1 on a regular basis. Stuart and Bob later migrated to Radio Luxembourg, Alan continued to introduce IN CONCERT and David went back to his full-time job with BBC Radio London. With the loss of the late night progressive slot, new arrangements were made at the end of the day: NEWSBEAT moved to 5.00 p.m. followed by John Peel on Mondays and Thursdays, Alan Freeman with his YOUTH CLUB CALL on Tuesdays and Anne Nightingale on Wednesdays. ROSKO'S ROUND TABLE stayed put on Fridays.

At a time when women's lib was rampant it was, perhaps, politic for Radio 1 to have Anne Nightingale on its strength. From time to time there had been cries of protest in the pop press (generally from ladies) at the fact that there were so few women disc jockeys. In reply to this, the



BBC's spokesman muttered something like 'Well, chaps have more authority you know' or 'If you can find someone suitable we'd be pleased to use her' and then retired to his little Spokesman's Office to build up his strength in case Mary Whitehouse glimpsed something naughty on the box. Fortunately for him – and for the network as a whole – they found Anne Nightingale; although, as Anne has disclosed, it was not in a sudden blinding flash. She started in journalism, working in Brighton for the daily *Evening Argus* and wrote a book in 1964, in collaboration with the Hollies, called *HOW TO RUN A POP GROUP*. 'It didn't sell,' she recalls, 'but it taught me a lot about economics in music and publishing.' Her research for the book included rehearsing and singing with a group. 'I did a tour with the Hollies, with the Dave Clark Five and Mark Wynter on the same bill – and the Kinks somewhere near the bottom.' (The Kinks hit the big-time in 1964 with the exceptionally raucous *YOU REALLY GOT ME*.)

Anne soon moved on, however, and worked in television for a while, hosting (or should that be hostessing?) a pop request show on ITV, sitting on the *JUKE BOX JURY* and appearing on *A WHOLE SCENE GOING*. As to radio, she explains: 'I sort of fell into it, doing short news pieces for programmes like *TODAY*, interviews for *SCENE AND HEARD* and a magazine programme from Brighton in 1969 called *POP INSIDE*; that was good and we worked ourselves stupid on that.'

Her only experience as a straightforward DJ was for a short time on Radio Luxembourg before she joined Radio 1 where she was heard on Sundays at 8.45

p.m. (in October 1969) and as part of the *WHAT'S NEW* team. She doesn't particularly relish the title of 'Radio 1's only girl DJ'. 'People are always asking me what it's like being a woman DJ, which is pretty silly. I think the main thing I have going for me is my voice, which is probably as near to a classless accent as you can get. I'm sure it was a lot plummier when I left school.' But Anne's time is given over more than anything else to her children. Alexander, in his early teens, is, she says, more interested in the exploits of Leeds United and Sussex County Cricket Club than in any pop group. And her daughter Lucy decided, at the age of eight, that she wanted to be a pop star after seeing Pete Townshend swinging his arm about at the Oval (which sounds more like cricket than rock anyway).

Anne's own musical tastes are, she says, difficult to define. 'I'm not into teenybop, although I don't dismiss it out of hand – I can respect anything that's well done. People I've liked consistently would be the Byrds, the Beatles, the Who, King Crimson and the Bonzos.' Music is not her only interest, however, because she also likes palaeontology. This is, in fact, the study of early man through fossils. (It's said she once dug up one of Tony Blackburn's jokes.) Incidentally, Anne has continued to write and displays a considerable ability at choosing words and arranging them in the right order, the results being published for all to see in magazines like *Cosmopolitan* and *19*. During 1975 she extended her radio range by deputising for Rosko on *ROUND TABLE* in June and July.

The *RADIO 1 ROADSHOW* was off again

The hairy monster at bay! Dave Lee Travis bares his teeth plus a few square inches of chest in one of the Radio 1 studios.



and heard on the air between 11.00 a.m. and 12.30 p.m. during July, with consequent short-term cutbacks in air-time for Tony Blackburn and Johnnie Walker. The personalities who showed themselves unashamedly to their adoring fan for the duration were David Hamilton, Ed Stewart, Rosko, Paul Burnett, Dave Lee Travis and Noel Edmonds.

Later in the year, in September to be precise, the 29th to be more precise, at 4.30 p.m. to be irritatingly accurate, Dave Lee Travis was back on the daily team after a two-year interval. His new show actually sported a title – something quite rare by then: IT'S DLT, OK! Dave is the only DJ who can be identified by his initials although there are those who believe him to be a brand of pesticide. He was born in 1945 in Buxton, Derbyshire, and when he was attending grammar school in Manchester his main interest was art. Consequently, he aimed at a career in this area when he left school and began by designing

interiors for shops. While he was thinking up ways to make counters cute and shelving shine he began working as a DJ in local clubs and ballrooms. A meeting with Herman's Hermits led to a tour of America with the group and, when he returned home, Dave went to Radio Caroline for 2½ years. He was on board when the ship ran aground during January gales in 1965.

From Caroline he went back to Manchester and began his Radio 1 career by presenting POP NORTH, gradually extending his experience until the advent of his first daily show in 1971. He has made many appearances on TOP OF THE POPS and in 1976 he got together with Paul Burnett and, under the name Laurie Lingo and the Dipsticks, made a record called CONVOY GB, which was a big hit in the Radio 1 Fun Thirty. Dave, who is married to a Swedish girl called Marianne, still retains an interest in art and also enjoys motor racing and archery. Yes, friends – Dave is right on target!

When DLT's new series began, the network was able to recoup to a small extent the losses it experienced earlier in the year and John Peel began to broadcast for five nights a week between 11.00 p.m. and midnight. Among the special programmes of 1975 was EJ THE DJ in March in which Elton John played some of his favourite records; there was a special concert by Neil Sedaka in May and the customary crop of Christmas extras including Simon Bates and Anne Nightingale getting cosy with a late-night show on Christmas Day. On Boxing Day Radio 1 cautiously transmitted an hour (which was all that flesh and blood could stand) with the slightly ageing enfant terrible of pop, Jonathan King. And to welcome 1976, Radio 1 chose Simon Bates. We shall be meeting Simon in lurid detail during the review of 1976.

At the beginning of 1975, however, there were changes on Saturdays caused by the departure of Stuart Henry. Rosko now started at 10.00 a.m. and socked it to everyone for an extra high-powered hour. At 1.00 p.m. Paul Gambaccini continued his investigation of the ALL AMERICAN HEROES with Alan Freeman next at 2.00 p.m. – and he had also been extended to three hours. John Peel returned to the Saturday line-up for an hour and a half at 5.00 p.m. with IN CONCERT following at 6.30 p.m. This meant the end of the specialist soul and R & B show which, first with Mike Raven and then with David Simmons, had been running since Radio 1 began. After Paul Gambaccini completed his series, another documentary started – SIMON AND GARFUNKEL, TOGETHER AND ALONE. Then there was a one-off programme about

Adam Faith, christened FACE TO FAITH by some comedian – and then back came MY TOP TWELVE for another six months. In September Paul Gambaccini moved into John Peel's seat to begin a long-running series in which he played the best-selling pop records from the American charts.

The previous series of MY TOP TWELVE had been heard on Sundays and, on the first Sunday of 1975, its place was taken by a third airing of THE STORY OF POP. Alan Freeman, who narrated this major series, was also the chairman for a new series called QUIZ KID 75 in which young listeners competed to find out who knew the most about pop music. This proved to be successful becoming an annual event on the network and is based, unlike most Radio 1 shows, in Manchester. As far as Jimmy Savile was concerned, THE DOUBLE TOP TEN SHOW now became a permanent fixture at 1.00 p.m. with SAVILE'S TRAVELS and SPEAKEASY each doing three months at a time at 2.00 p.m.

When Dave Lee Travis began his daily show in September, Anne Nightingale took his place in the afternoon in what was at first called THE WIA 4WW SHOW but later became THE ANNE NIGHTINGALE REQUEST SHOW, because that was what it was.

There was another worthwhile innovation in 1975: when THE STORY OF POP popped off, INSIGHT started. This allowed people with special interests in the pop music field to present programmes which examined perhaps a particular kind of music or the work of one artist in detail and which would not stretch to the longer series on Saturday afternoons. Among the early INSIGHT features were interviews with Janis Ian and Norman Petty, a programme

on surfing music by Paul Gambaccini, a report on compilation albums in which Paul co-operated with Stuart Grundy, accounts of pop music stars from the Midlands and the North East, a look at humour in pop written by John Pidgeon and a history of record producer Joe Meek's career presented by Brian Matthew.

Just to confuse things, QUIZ KID 76 actually started in 1975, on December 7th, and also during the year there were a brace of two-hour Sunday specials, on May 18th and September 7th, presented by David Hamilton, the housewives' friend (until their husbands find out). These came from Radio 1 Fun Days at Mallory Park and Brands Hatch. The Mallory Park episode is described by Johnny Beerling in PUTTING IT ABOUT and it showed a disparity among the newspaper reports as to how many people were injured. 28 HURT IN PRESS AT

POP FUN DAY declared *The Guardian*, whereas *The Times* counted 39 casualties.

During 1975 a new Controller for Radios 1 and 2 was named: Charles McLelland, who came from the BBC's Arabic Service. The canteen menu was eyed suspiciously for a week or two after his arrival in case there was any attempt to curry favour with him by dishing up sheep's eyes and similar Middle Eastern delicacies. In October, with the London Broadcasting Company and Capital Radio two years old, the BBC claimed to be winning the battle for listeners, despite the fact that Capital Radio said that more people were tuning their way than to Radio 1. According to BBC estimates, three million people in the metropolitan area tuned to 247 metres, against a combined Capital and LBC audience of 600,000.



During the Radio 1 Fun Day at Brands Hatch, 1975.

DONE TO A TURNTABLE



DAVE TATE explains how he cooks up things to keep your breakfast bright in an article that is particularly tasty if grilled underneath an overheated record player and sprinkled with finely grated vinyl.

Producing the breakfast show on Radio 1 is rather like baking a large fruit cake every day. The idea is to supply chief cook Edmonds with the various ingredients in the correct proportions after which it's up to him to mix them together and make the thing rise. The recipe includes generous helpings of chart discs, up and coming hits, brand new records and a sprinkling of oldies to make your early morning more palatable.

The music you hear during the day on Radio 1 is organised each week using our playlist. Almost every popular music station in the world uses some form of playlist system to give that station its own musical sound. The way we compile our list is very simple. Each week, every Radio 1 producer receives between sixty and eighty new singles. I listen to them all carefully and then, with Noel's help, select

perhaps ten to fifteen records that we think are right for our programme. The other producers are doing the same in their offices so you can imagine the din! Our choices, when added together with top thirty hits and 'chartbound sounds', as Tony Blackburn would say, make up the Radio 1 playlist.

The reason we don't play every new release is that there are not enough hours in the day. If we didn't pick the best tracks available you would never have the opportunity to become familiar with, and maybe even like, a particular record as you would only hear it once or twice a week and then only if you listened to every Radio 1 programme. When I am selecting music I often have to reject a record that I really like simply because it's not the sort of track that goes down well with your cornflakes.

There are lots of small details which are all part of ensuring that Radio One runs smoothly. For example, it's the producer's job to make certain that no particular record is played too often during the week; generally we take care that you don't hear the same oldies or newspins on the same day. We also try to separate records that have a similar sound. Returning to that cake, one of the ingredients which has been very popular since 1973 is the 'School Report'. A mention from Noel means that the school concerned receives a real live school report signed by him which can be displayed in the classroom or used as a dartboard!

We try to change the cake's recipe quite often; everyone would soon become tired of the same taste each morning, however nice it might be. So, we go to great lengths

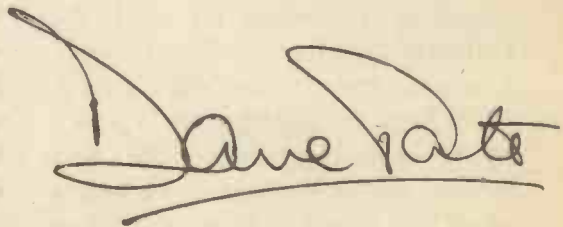
to round up wellie stickers, gnomes, fairies, loafahs, footballs and, recently, slightly imperfect balaclava helmets. The idea of all this silliness is to encourage you to write to Noel so that we establish a two-way link and so that you can contribute to the show. Your involvement makes for a more enjoyable and interesting programme: Noel and I are most grateful to all the lovely idiotic people who join in whenever we're in the thick of one of our brainstorms. The response is really marvellous.

One memorable incident happened a couple of years ago when a lady wrote to Noel and, in the course of her letter, happened to mention that she'd never been up in an aeroplane. Noel read the letter on the air and my phone rang all morning as several major airlines and a couple of private pilots with Sopwith Camels offered to take the lady up for her first flight. In the end, she and her family had a free trip with Britain's national airline. Bit like Noel'll fix it!

Very occasionally we move the show away from the studio to an outside broadcast location. So far we've broadcast from two motorway service stations and a hotel where Noel and James Hunt were starting off as entrants in the 1976 Texaco Tour of Britain. Alas, they only lasted for the first day of the three-day event as they managed to hit a tree! Outside broadcasts, however, create extra problems for the producer. He has to arrange for the installation of the masses of technical equipment and ensure that the GPO can supply the telephone lines which are needed to send the speech and music to Broadcasting House in London.

A few of our outside broadcasts were

not so 'outside' as we led you to think. All Fools Day – the first of April – is a time of great merriment on the breakfast show. For 1977 Simon Bates, sitting in for Noel who was on holiday, compered the MISS RADIO 1 beauty contest from the Royal Victoria Hall in London. In the past, Noel has visited an imaginary cereal factory, interviewed a fake American pop star and, in 1976, presented the show live from an aeroplane flying between Gatwick and Aberdeen – or did he? I had fun selecting the aeroplane sound effects and finding the cast – captain, air hostess and the odd passenger. Well, we appeared to fool hundreds of people, especially those who turned out at Aberdeen airport to see Noel arrive! I must confess, though, that the last laugh was on me later that morning. Noel ended the show by saying that we were about to land in Aberdeen and that later in the day we would be visiting a North Sea oil rig, code name Diana. The telephone rang at around 10.30 and a very irate gentleman announced himself as Diana Rigg's solicitor. He insisted that she had been very offended at the misuse of her name and really went to town on Noel and I for a good five minutes or so. After I had trotted out the customary non-committal BBC phrases disclaiming any guilt whatsoever he added: 'By the way, the show was great. April Fool!'

A handwritten signature in black ink, appearing to read 'Simon Bates', written in a cursive style with a horizontal line underneath.

TOP 20

1975 BIRTHDAY CHART

30th September, 1975

1	HOLD ME CLOSE	David Essex
2	SAILING	Rod Stewart
3	THERE GOES MY FIRST LOVE	The Drifters
4	I ONLY HAVE EYES FOR YOU	Art Garfunkel
5	MOONLIGHTING	Leo Sayer
6	FUNKY MOPED	Jasper Carrott
7	HEARTBEAT	Showaddywaddy
8	I'M ON FIRE	5,000 Volts
9	FATTIE-BUM-BUM	Carl Malcolm
10	UNA PALOMA BLANCA	Jonathan King
11	UNA PALOMA BLANCA	George Baker Selection
12	THE LAST FAREWELL	Roger Whitaker
13	SCOTCH ON THE ROCKS	Band of the Black Watch
14	WHO LOVES YOU?	The Four Seasons
15	IT'S TIME FOR LOVE	The Chi-lites
16	S.O.S.	Abba
17	MOTOR BIKIN'	Chris Spedding
18	LIKE A BUTTERFLY	Mac and Katie Kissoon
19	BIG TEN	Judge Dread
20	SING A LITTLE SONG	Desmond Dekker

As we have seen on our march through Radio 1's birthday charts, new versions of old favourites are frequent visitors to the Top 20 and, as Radio 1 concluded its eighth year of broadcasting, Showaddywaddy did it yet again by giving a 1975 treatment to the old Buddy Holly favourite HEARTBEAT. Further up the chart, Art Garfunkel's romantic version of I ONLY HAVE EYES FOR YOU was still climbing. David Essex was parked at No. 1 with a bright sing-a-long song while Rod Stewart was on the way down with a record that proved to be as agreeable to his fans as to many of their parents:

SAILING had bridged the generation gap. At No. 9, Carl Malcolm's record was happily broadcast by the network who clearly felt that the word bum coming through their transistor radios would not give listeners the vapours or send them rushing to the phone to scream abuse at the BBC's duty officer. Two versions of UNA PALOMA BLANCA testified to the pop power of the continental holiday-maker and the song was barely distinguishable from 1974's Y VIVA ESPANA. In the year following their victory in the Eurovision Song Contest, Abba had gone from strength to strength and flexed their

musical muscles with a new entry at No. 16. The other new arrival in the chart, **BIG TEN** by Judge Dread, was *not* played by the BBC – a fate suffered by its numerical predecessors. This is, in fact, an extremely varied chart with something as unlikely

as the **Band of the Black Watch** rubbing turntables with the polished sound of the **Chi-lites**, and **Roger Whitaker** sharing public favour along with the electrifying sound of 5,000 Volts.

DO YOU REMEMBER



How are you getting on with the questions so far? Well, never mind – perhaps you can answer at least one or two of these and amaze your friends, though do try not to be *too* brilliant or they may suspect you of having peeped at the last page first.

1. Who declared **I CAN HELP** in January?
2. An unexpected hit in June was **WHISPERING GRASS** by Windsor Davies and Don Estelle: in what TV comedy series do they both appear?
3. TV cop Kojak in the person of Telly Savalas, the barber's curse, recited **IF** and shot to No. 1 in March: who wrote this song?
4. Who had **FEELINGS** in October?
5. **STAND BY YOUR MAN** she advised in May: her name please?
6. When **Typically Tropical** flew you to **BARBADOS** in August, on which airline did you travel?
7. The surprise Christmas hit of 1975 featured Laurel and Hardy with **TRAIL OF THE LONESOME PINE**: do you know what their Christian names were?
8. A second hit for Peter Shelley in April was called – what?
9. Who sang about **ANGIE BABY** in February?
10. In July, Ray Stevens gave an up-tempo treatment to **MISTY**, which was a big hit for whom 15 years earlier?

One of Radio 1's outspoken DJs, Johnnie Walker, a few months before his departure from the network.

Time, it has been said by someone with a talent for the obvious, marches on and so does Radio 1 – a fact which is warmly welcomed by those artists which it has under contract. It is not generally realised by listeners that the big names on Radio 1 are generally contracted on a long-term basis, in some cases as much as three years. This affords the DJs some measure of security in an insecure business and also allows the network to plan ahead with confidence. The DJs are not *forced* to sign for long periods, of course; by 1976, for example, Johnnie Walker was, at his own request, booked for only three months at a time since he felt in need of a change and did not want to be tied down by a further long-term engagement.

Press reports often hazard a guess as to the amounts which the BBC pays its top DJs but their estimates are usually inaccurate because fees are a totally confidential matter. It is true that a handful of DJs can make a very good living but they do not have a great deal of security so they can hardly be blamed for taking advantage of their earning capacity while they can. If you want an example of how things can go disastrously wrong, consider the astonishingly rapid fall from favour of Simon Dee. He graduated from Radio Caroline to the BBC and eventually became an extremely popular television personality who was awarded a lucrative contract by London Weekend Television, who then dropped him like a hot brick. One week – everything; next week – nothing.

Another popular misconception is that DJs only work two or three hours a day. This is not true: what you hear on the air is just the tip of the iceberg. When you are



heard five days a week on national radio you are, apart from anything else, looked on as public property and deluged with invitations to open this fete, inaugurate that shop, participate in this charity football match and support all manner of enterprises which are in need of publicity. All Radio 1 DJs consider every request of this nature they receive with sympathy but it is physically impossible for them to go everywhere and do everything so, inevitably, some people will be disappointed. DJs are only human after all – they have homes and wives and children and indigestion and colds and bills to pay – so they can't be expected to behave like supermen (or superwoman, begging your pardon Miss Nightingale). It's these infuriatingly short twenty-four-hour days that are the problem . . .

Radio 1 launched 1976 down the January slipway in fine style with a BAY CITY ROLLERS NEW YEAR'S DAY SPECIAL which, thanks to a triumph of planning, was broadcast on January 1st. The celebrated Scottish string and percussion quintet were entertained by David Hamilton and introduced their hit records, latest album and favourite records by other artists. The Rollers were greeted by a sea of tartan and muted cries of 'We are moderately fond of you' wherever they went. However, the Osmond family (which seemed to have ground to a halt at Jimmy) still had its devotees and the latter were rewarded, on Good Friday, by an hour with Donny and Marie.

The RADIO 1 ROADSHOW kicked off earlier than usual, on Easter Monday, taking advantage of the school holidays. It was back in action as usual towards the

end of July and fans were able to see some of their favourite DJs in the flesh, which was really quite an appealing prospect since much of the flesh was decorously covered by Radio 1 T-shirts and garments of that kind. Beneath the closely-knitted fibres could be discerned the manly physiques of Noel Edmonds (a smile, a song and a bicep), David Hamilton (able to lift a cup of BBC coffee to his ruby lips without assistance), Rosko (holder of the World Vocal Sprinting record), Paul Burnett (thrill to his display of pickup manipulation) and Ed Stewart (Radio 1's football wonder – everyone wonders why he bothers to play).

In 1976, two of Radio 1's long-running DJs left the network. Rosko, alias Michael Pasternak, who had been heard on Radio 1's very first day had decided to return to his native America because his father, film producer Joe Pasternak, was seriously ill. The BBC had, of course, been forewarned of this move and had laid plans to cope with it. As far as the Monday to Friday programming was concerned, the solution was simple: Dave Lee Travis also appeared at 4.30 p.m. on Friday. But the weekend programme which Rosko had done for virtually nine years meant introducing another new name, who joined the team from one of the commercial stations. In addition to Rosko, Johnnie Walker also resigned as he felt constricted by the station's music policy and wished to pursue broadcasting opportunities in America. Johnnie's show was taken over by Paul Burnett who had been entertaining listeners on Sunday mornings since March 1974.

Johnnie felt that there was more scope

for LP tracks in daytime programming. 'My prime objective has been to recognise that albums should play an increasing part in the music in the programme and that singles are less and less a reflection of the tastes of the audience. Six of the top ten albums in the States are by British groups and all that creativity is not reflected by Radio 1.'

Johnnie was noted for his forthright comments on some of the records which he was obliged to play. DJs on the daily shows do not choose their own records. These are selected by those unsung heroes of Radio 1, the producers, although the DJs can express a preference for a particular record which is usually the disc that becomes their Record of the Week. On one famous occasion, Johnnie chose to aim some critical remarks at records made by the Bay City Rollers. This had two effects: it ensured valuable national publicity for Johnnie and Radio 1 and provoked an avalanche of vitriolic letters from blindly devoted Rollers fans of the 'Who-does-Johnnie-Walker-think-he-is' variety. The answer to that, of course, is that he is Johnnie Walker (although he used to be Peter Dingley but gets cross if anyone finds out) and is perfectly entitled to express an opinion. If he had said he *liked* the Rollers, however, there would have been no headlines, and just a sprinkling of warmly appreciative letters since only unkind words are regarded as newsworthy. The old saying still holds true: 'Dog bites man isn't news - man bites dog is.' Perhaps if Johnnie had *bitten* a Roller the coverage would have been even better!

For the rest of 1976, the Monday to Friday sequence, after Rosko's exit, re-

mained stable although December 27th saw another *EJ THE DJ* programme with Elton John and, as customary on Bank Holidays, an extra edition of *JUNIOR CHOICE*, normally heard only on Saturdays and Sundays. On December 28th, the pop phenomenon of the year, Abba, were interviewed by Tom Browne in a 1½-hour programme in which they talked about their career in between playing some of their records. And chosen to see us into 1977 was Simon Bates, who had also been selected to take over from Paul Burnett on Sunday mornings. He had been presenting *ALL THERE IS TO HEAR* since July, following holiday relief jobs for Noel Edmonds and David Hamilton. Simon was born in Birmingham but lived in Suffolk until 1954 when he moved to Shropshire. But he had to go to New Zealand to get his first broadcasting experience and worked for a year as a radio actor in Auckland in 1965. Then he moved to Wellington for a further three years as a radio and television DJ. He left Wellington (did he get the boot?) for Australia where he worked for the Australian Broadcasting Commission, the down under equivalent of the BBC, where he divided his time between a weekly arts programme on television and three radio series. By 1971 he was back in England and joined the BBC as an announcer and newsreader for Radios 1 and 2 in December. He built up his reputation by presenting Radio 2's *EARLY SHOW* from March 1974 to January 1976 and also proved his versatility (and availability) by introducing *LATE NIGHT EXTRA* and *FOLK 74*.

While we're dealing with Sundays in 1976, there was another new programme in May: *PLAYGROUND*, a magazine pro-

gramme for Radio 1's younger listeners which immediately preceded JUNIOR CHOICE. Its compere was David Rider who had been discovered lurking within the BBC in 1967 and presented Thursday's MIDDAY SPIN for a while. Although not heard presenting Radio 1 programmes in the intervening years, he had contributed to the network by undertaking research for Noel Edmonds' programme and compiling questions for POP THE QUESTION. His most recent assignment is compiling a book about the 10th birthday of Radio 1 (what a good idea) about which he says: 'Please buy it.'

On May 2nd, Radio 1 held another Fun Day at Mallory Park which was considerably less chaotic than the one in 1975. Once again, a two-hour programme was broadcast from the circuit in the afternoon, shared by David Hamilton and Anne Nightingale. Apart from the predictable coming and going of SPEAKEASY and SAVILE'S TRAVELS during 1976, the only other programme of note on a Sunday during the year was another appearance by Jonathan King, at 5.00 p.m. on December 26th. Two studios were used to record this programme - one for Mr. King and the other for his ego. This may seem an unkind remark but it is, in fact, the sort of thing which Jonathan says about himself almost as much as other people say it about him. His energy and enterprise as a record producer, songwriter and performer have brought a welcome touch of bravura to the pop music industry which, for one which is supposed to purvey entertainment, is populated by an unusually large number of people whose bearing is more akin to that of funeral directors. Jonathan believes

that pop music is fun and Radio 1 goes along with that, being in the business of bringing a smile to the face of the nation. Assailed as we are on all sides by apparently endless stories of gloom and despondency. Radio 1 lightens the burden of the daily grind and is treated as a friend by millions.

Finally, a glance at the Saturday schedule for 1976. The documentary programmes continued with detailed accounts of the careers of David Bowie and Elton John plus a re-run of THE BEACH BOYS STORY which gave way to a further series of MY TOP TWELVE. The departure of Rosko brought yet another newcomer to the Radio 1 team - Kid Jensen. Christened David Allen Jensen, he was born in 1950 and is a native of Victoria, British Columbia, but none the worse for that. An early starter in the radio stakes, he began broadcasting in Canada at the age of sixteen presenting, oddly enough, classical music. Later he joined a pop station in British Columbia and also worked as an announcer on radio and television in Whitehorse, Yukon. He was dubbed 'Kid' when, at eighteen, he became Radio Luxembourg's youngest DJ. He stayed in the Grand Duchy for 6½ years, during which time he was also seen on Granada Television introducing a weekly pop show. In May 1975 he was taken on by the commercial station in Nottingham and, just over a year later, moved to Radio 1. He is married to an Icelander, Gudrun, and enjoys listening to music (fortunately), playing and watching football, reading and cooking.

September 25th, the day Kid made his debut on Radio 1, was also the occasion for a re-arrangement of the schedule. Paul

Gambaccini's programme of records from the American charts was retimed to noon, followed by MY TOP TWELVE at 1.30 p.m. Three hours of Alan Freeman came next and, at 5.30 p.m., another new series began - IT'S ROCK 'N' ROLL, introduced by Stuart Colman. There had been fairly intensive lobbying of Radio 1 by the pro-rock 'n' roll faction for improved coverage of their favourite music and this three-month series was the result. As well as playing the classical records of the rock era, Stuart Colman presented BBC recordings of contemporary bands who play rock 'n' roll. The series got a good response from listeners and BBC Records issued an LP featuring some of the best material taped for the show.

In an interview published in July by *Melody Maker*, Derek Chinnery, Head of Radio 1, tried to define what he meant by a typical Radio 1 listener. 'I have various people in mind. One is a man working in a small garage where perhaps there are two or three mechanics clonking around with motor cars but have the music on. And they're enjoying it as a background. And then there is this dreaded housewife figure who I think of as someone who, perhaps last year or two years ago, was a secretary working for a firm, who is now married and has a child. She wants music that will keep her happy and on the move.'

During the year the BBC was forced to tighten up on security at transmitters after an incident on the Isle of Wight when somebody placed a powerful portable transmitter close to the BBC's VHF relay station and interfered with part of John Peel's programme. Viewers heard some banned records and a fake advertisement

supposedly issued by the Metrication Board which threatened to demolish people's homes if they delayed in adopting the new system of measurement!

RADIO 1 TOP 100

For eight weeks during the autumn of 1976, Radio 1 ran a competition in which listeners were invited to forecast the Top 3 for the following week. They were also asked to name their all-time favourite record when they wrote in. The postcards were then sorted to create a list of 100 records in order of popularity, which were broadcast in Tony Blackburn's programme just before Christmas 1976 and repeated on the Jubilee Bank Holiday on June 7th 1977.

Sixty-seven of the records in the list date from 1970 onwards, and of these twenty-five were hits in 1975 and 1976. The list features British and American records in almost equal proportions, with the USA leading by a short head. There are fifteen artists with more than one record in the Top 100 and the winners here are Abba with five discs, all in the first fifty, followed by the Beatles and Elvis Presley with four each. The Rolling Stones only appear once and are well down the list at No. 88 and the Osmonds are, strange to say, only represented once at No. 91. Even Elvis Presley doesn't register until No. 30 and there are some people conspicuous by their absence: the Beach Boys, David Cassidy, Tom Jones, T. Rex, Sweet, Leo Sayer, Barry White, Slade, Gary Glitter and the Drifters among them.

TOP 100

20th December, 1976

- | | | | |
|----|--------------------------------|----|------------------------|
| 1 | I'M NOT IN LOVE | 10 | C.C. |
| 2 | MAGGIE MAY | | Rod Stewart |
| 3 | WITHOUT YOU | | Nilsson |
| 4 | BOHEMIAN RHAPSODY | | Queen |
| 5 | BRIDGE OVER TROUBLED WATER | | Simon and Garfunkel |
| 6 | HEY JUDE | | The Beatles |
| 7 | SAILING | | Rod Stewart |
| 8 | SEASONS IN THE SUN | | Terry Jacks |
| 9 | ALRIGHT NOW | | Free |
| 10 | I'M STILL WAITING | | Diana Ross |
| 11 | ALBATROSS | | Fleetwood Mac |
| 12 | LAYLA | | Derek and the Dominoes |
| 13 | MY SWEET LORD | | George Harrison |
| 14 | NIGHTS IN WHITE SATIN | | The Moody Blues |
| 15 | THE AIR THAT I BREATHE | | The Hollies |
| 16 | TIGER FEET | | Mud |
| 17 | WHEN WILL I SEE YOU AGAIN? | | The Three Degrees |
| 18 | DANCING QUEEN | | Abba |
| 19 | WHITER SHADE OF PALE | | Procol Harum |
| 20 | MY CHERIE AMOUR | | Stevie Wonder |
| 21 | SEALED WITH A KISS | | Brian Hyland |
| 22 | THIS OLD HEART OF MINE | | Isley Brothers |
| 23 | DECEMBER '63 (OH WHAT A NIGHT) | | Four Seasons |
| 24 | GOODBYE YELLOW BRICK ROAD | | Elton John |
| 25 | FERNANDO | | Abba |
| 26 | WHO LOVES YOU? | | Four Seasons |
| 27 | MUSIC | | John Miles |
| 28 | YOUNG GIRL | | The Union Gap |
| 29 | HONEY | | Bobby Goldsboro |
| 30 | WONDER OF YOU | | Elvis Presley |
| 31 | YOUR SONG | | Elton John |
| 32 | SILVER MACHINE | | Hawkwind |
| 33 | MACARTHUR PARK | | Richard Harris |
| 34 | MAMA MIA | | Abba |
| 35 | HAVE YOU SEEN HER? | | Chi-lites |
| 36 | WATERLOO | | Abba |
| 37 | REACH OUT I'LL BE THERE | | Four Tops |
| 38 | TELL LAURA I LOVE HER | | Ricky Valance |
| 39 | IF YOU LEAVE ME NOW | | Chicago |
| 40 | I ONLY WANT TO BE WITH YOU | | Bay City Rollers |
| 41 | HOUSE OF THE RISING SUN | | The Animals |
| 42 | REASON TO BELIEVE | | Rod Stewart |
| 43 | CROCODILE ROCK | | Elton John |
| 44 | MY LOVE | | Wings |
| 45 | HELP | | The Beatles |
| 46 | ROCK YOUR BABY | | George McCrea |
| 47 | BAND ON THE RUN | | Wings |
| 48 | KILLER QUEEN | | Queen |
| 49 | THIS OLD HEART OF MINE | | Rod Stewart |
| 50 | S.O.S. | | Abba |

TOP 100

20th December, 1976

- | | | |
|-----|------------------------------------|----------------------------------|
| 51 | JAILHOUSE ROCK | Elvis Presley |
| 52 | VINCENT | Don McLean |
| 53 | YOU'VE LOST THAT LOVIN' FEELING | The Righteous Brothers |
| 54 | GET BACK | The Beatles |
| 55 | MY EYES ADORED YOU | Frankie Valli |
| 56 | BLUEBERRY HILL | Fats Domino |
| 57 | IMAGINE | John Lennon |
| 58 | GONNA MAKE YOU A STAR | David Essex |
| 59 | SILLY LOVE SONGS | Wings |
| 60 | WOODEN HEART | Elvis Presley |
| 61 | I HEARD IT THROUGH THE GRAPEVINE | Marvin Gaye |
| 62 | RUBBER BULLETS | 10 C.C. |
| 63 | HOLD ME CLOSE | David Essex |
| 64 | SPACE ODDITY | David Bowie |
| 65 | SAVE YOUR KISSES FOR ME | Brotherhood of Man |
| 66 | HE AIN'T HEAVY | The Hollies |
| 67 | DANIEL | Elton John |
| 68 | WHAT BECOMES OF THE BROKEN HEARTED | Jimmy Ruffin |
| 69 | LAY LADY LAY | Bob Dylan |
| 70 | THE WAY WE WERE | Gladys Knight and the Pips |
| 71 | TRACKS OF MY TEARS | Smokey Robinson and the Miracles |
| 72 | ONE OF THESE NIGHTS | Eagles |
| 73 | YOU ARE THE SUNSHINE OF MY LIFE | Stevie Wonder |
| 74 | SHE LOVES YOU | The Beatles |
| 75 | ANNIE'S SON | John Denver |
| 76 | I ONLY HAVE EYES FOR YOU | Art Garfunkel |
| 77 | MAN OF THE WORLD | Fleetwood Mac |
| 78 | YESTERDAY ONCE MORE | Carpenters |
| 79 | LOVING YOU | Minnie Riperton |
| 80 | OH CAROL | Neil Sedaka |
| 81 | ALONE AGAIN (NATURALLY) | Gilbert O'Sullivan |
| 82 | GEE BABY | Peter Shelley |
| 83 | WHISKEY IN THE JAR | Thin Lizzy |
| 84 | JUST MY IMAGINATION | The Temptations |
| 85 | TOUCH ME IN THE MORNING | Diana Ross |
| 86 | SOMETHING OLD SOMETHING NEW | The Fantastics |
| 87 | ALL OF MY LIFE | Diana Ross |
| 88 | (I CAN'T GET NO) SATISFACTION | The Rolling Stones |
| 89 | LITTLE CHILDREN | Billy J. Kramer |
| 90 | BAND OF GOLD | Freda Payne |
| 91 | LOVE ME FOR A REASON | The Osmonds |
| 92 | EBONY EYES | Everly Brothers |
| 93 | ROCKET MAN | Elton John |
| 94 | DAYDREAM BELIEVER | The Monkees |
| 95 | FEELINGS | Morris Albert |
| 96 | VIRGINIA PLAIN | Roxy Music |
| 97 | BEN | Michael Jackson |
| 98 | RIVER DEEP - MOUNTAIN HIGH | Ike and Tina Turner |
| 99 | LYIN' EYES | Eagles |
| 100 | RETURN TO SENDER | Elvis Presley |

TOP 20

1976 BIRTHDAY CHART

28th September, 1976

- | | | |
|----|---|----------------------------------|
| 1 | DANCING QUEEN | Abba |
| 2 | CAN'T GET BY WITHOUT YOU | The Real Thing |
| 3 | MISSISSIPPI | Pussycat |
| 4 | I AM A CIDER DRINKER | The Wurzels |
| 5 | I ONLY WANNA BE WITH YOU | Bay City Rollers |
| 6 | DANCE LITTLE LADY DANCE | Tina Charles |
| 7 | SAILING | Rod Stewart |
| 8 | ARIA | Acker Bilk |
| 9 | BLINDED BY THE LIGHT | Manfred Mann's Earthband |
| 10 | DISCO DUCK | Rick Dees and his Cast of Idiots |
| 11 | THE KILLING OF GEORGIE | Rod Stewart |
| 12 | DOINA DE JALE | Gheorghe Zamfir |
| 13 | GIRL OF MY BEST FRIEND | Elvis Presley |
| 14 | AMOUREUSE | Kiki Dee |
| 15 | SIXTEEN BARS | The Stylistics |
| 16 | THE BEST DISCO IN TOWN | The Ritchie Family |
| 17 | HERE I GO AGAIN | Twiggy |
| 18 | LET 'EM IN | Wings |
| 19 | BABY WE'D BETTER TRY TO GET IT TOGETHER | BarryWhite |
| 20 | I CAN'T ASK FOR ANY MORE THAN YOU | Cliff Richard |

By an odd coincidence, Radio 1's ninth birthday chart included a record by Cliff Richard, who also featured in the 1967 Top 20. But there are many new names in this list with the Abba music machine churning out another chart champion. A little further down the list came the bucolic Wurzels with their alcoholic re-write of *UNA PALOMA BLANCA*, which followed their hugely successful rustic romp *COMBINE HARVESTER*, a parody of Melanie's *BRAND NEW KEY*. It was bonus time for Rod Stewart since his current single *THE KILLING OF GEORGIE* was joined by *SAILING*, enjoying a second voyage into the Top 20 just a year after it was first launched. This renewed success was due to its use as the theme of the BBC-TV's documentary

series *SAILOR*. This list is unusual in that it contains *two* instrumentals: the mellow clarinet of Acker Bilk playing *ARIA* and, by now on the way out, the melancholy *DOINA DE JALE* which was another hit spawned by television having been used in *THE LIGHT OF EXPERIENCE*. 1976 saw the patience of Kiki Dee rewarded at long last in the shape of *AMOUREUSE*, while the shapely Twiggy was turning her attention to singing with some success as *HERE I GO AGAIN* was on the way up. Elvis Presley was content with a re-issue and at No. 10 a thoroughly silly record of the kind which occasionally appears in the Top 20; a prime example was *GIMME DAT DING* by the Pipkins in 1970. The Rollers revived the song that gave Dusty Springfield her first

hit in 1963 and Manfred Mann, who followed Dusty into the Top 20 early in 1964, had returned to the chart reckoning with *BLINDED BY THE LIGHT*. One satisfying aspect of this final chart is that more than half the records were British and five of the

artists, including Elvis, had been making hit records for more than ten years: don't forget that Wings included Paul McCartney, former stalwart of the respected Liverpudlian ensemble, the Beatles

DO YOU REMEMBER



Since you may have found one or two of the ninety questions asked so far just a little taxing, here instead are ten answers. All you have to do is decide what the questions are. For cases of brain fade, there's a restorative tonic on last page.

1. Frank Cannon, Steve McGarrett and Theo Kojak.
2. Silly.
3. Brotherhood of Man.
4. Cricket.
5. Hank Mizell.
6. An angel.
7. **GET BACK.**
8. Robin Starstedt's.
9. Slik.
10. Unit Four Plus Two.

Farewell to Rosko! A party given prior to his departure for America in 1976.



And so we come to Radio 1's 10th anniversary year. The reaction of many people to the news that the network was about to celebrate its 10th birthday was one of surprise that it has been around for that length of time. The memory compresses time so that last year becomes last month and ten years seems like five. Hundreds of hours of records, dozens of DJs, some outstanding successes, a fair amount of criticism, a lot of listeners. Radio 1 is looked upon by those who run it as being, to a considerable extent, a personality station. Of course, the music is important but the men and woman who tell you about it fulfil an important role in that they act as a guide, a friend, an amusing companion. If you think it's easy, that it's money for old polyester-based nylon-reinforced high-tension rope, then try getting up before dawn five days a week and greeting the world with unflinching good humour at 7.00 a.m. when people are either preparing to go to work or coming home from it or have been at it as long as the breakfast-show host. Tony Blackburn did it, Noel Edmonds does it, someone else will eventually have to do it. After ten years the relationship between Radio 1 and its listeners remains basically unaltered: they like it, it likes them.

A comparison of the Monday to Friday schedule for the first week of 1967 and the first week of 1977 shows that the number of DJs used between 7.00 a.m. and 7.00 p.m. has dwindled from 16 to 5. And of those five, only one was presenting a daily show when the network started - Tony Blackburn. Because he opened the station it is Tony who is synonymous with Radio 1 as far as most of the station's

audience is concerned. Tony, with his conventional background, is an 'ordinary' man who just happens to be doing a job which attracts a great deal of public attention. He has shown what can be done with the right opportunities and in this way fulfils by proxy the cherished ambitions of many of his listeners. There was a time when boys all wanted to be engine drivers - now they all want to be DJs.

So far in 1977, and because of the demands of publishing this account only covers the year as far as the beginning of May, there have been no dramatic changes in the daily format which has remained essentially the same since Paul Burnett took over at noon in July 1976. During Easter week and the week after, the RADIO 1 ROADSHOW was lurking locally in the capable hands of Dave Lee Travis and Noel Edmonds, who was able to venture as far afield as Clapham Common. Dave ran into a spot of unexpected bother when he visited York with the Roadshow. Barristers and witnesses at York Crown Court had difficulty in competing with Radio 1's loudspeakers, situated in nearby St. George's Field. A court official warned BBC personnel of the consequences if the noise was not reduced, pointing out that contempt of court was an offence. The sound level was promptly reduced by eight decibels.

It was in February that the Radio 1 team took part in a new venture when our heroes went to sunny Manchester for the week beginning the 28th and broadcast for eleven hours a day from a variety of locations in the North West. If anyone doubted the pulling power of a national network when so many local commercial stations

are operating, the amazing response to the charity discos at which the DJs appeared proved that there is no substitute for Radio 1.

The weekend programming, though, remained unaffected by such excursions – one producer, responsible for programmes on Saturday, pinned a notice on his door which read: 'I am *not* going to Manchester!' The documentary series reared its head again on January 1st when producer (and former Luxembourg DJ) Stuart Grundy began telling THE STEVIE WONDER STORY. And to replace IT'S ROCK 'N' ROLL there was another specialist programme, ALEXIS KORNER'S BLUES AND SOUL SHOW. When Stevie Wonder's story had been told it was followed by two programmes in which George Harrison talked to Anne Nightingale and then came a repeat of THE ELTON JOHN STORY. The ghost of SCENE AND HEARD hovered over one of its many old time slots when a new magazine programme, ROCK ON, was heard at 1.31 p.m. on April 9th. Produced and presented by Stuart Grundy, the programme was designed to reflect today's music scene,

with reports from Los Angeles and in-depth interviews. An interesting experiment was carried out with IN CONCERT, still going strong at 6.30 p.m., for the first three months of the year when it could be watched on BBC2 at the same time as the stereo broadcast on Radio 1. Generally, Radio 1 transmits in good old mono but some programmes are allowed on to the hallowed FM wavelength usually reserved for Radio 2. Those thus favoured include John Peel on weekdays, and all Saturday's programmes between 1.30 and 7.30 p.m., plus both editions of JUNIOR CHOICE because that is still fed to Radio 2 as well, as is Tom Browne's Top 20 on Sunday evenings. The BBC would like to be able to increase the stereo coverage of Radio 1 but, at the moment, this is not possible and their engineers are aware that reception on 247 metres is variable, to say the least. So much so, that in places Radio 1 is available on a secondary wavelength of 202 metres. However, substantial changes in the allocation of wavelengths are to be made in 1978 which may well bring Radio 1 to a still wider audience with increased clarity.



Executive producer Doreen Davies with Messrs. Hamilton, Blackburn, Edmonds, Travis and Burnett during Radio 1's week in the North West.



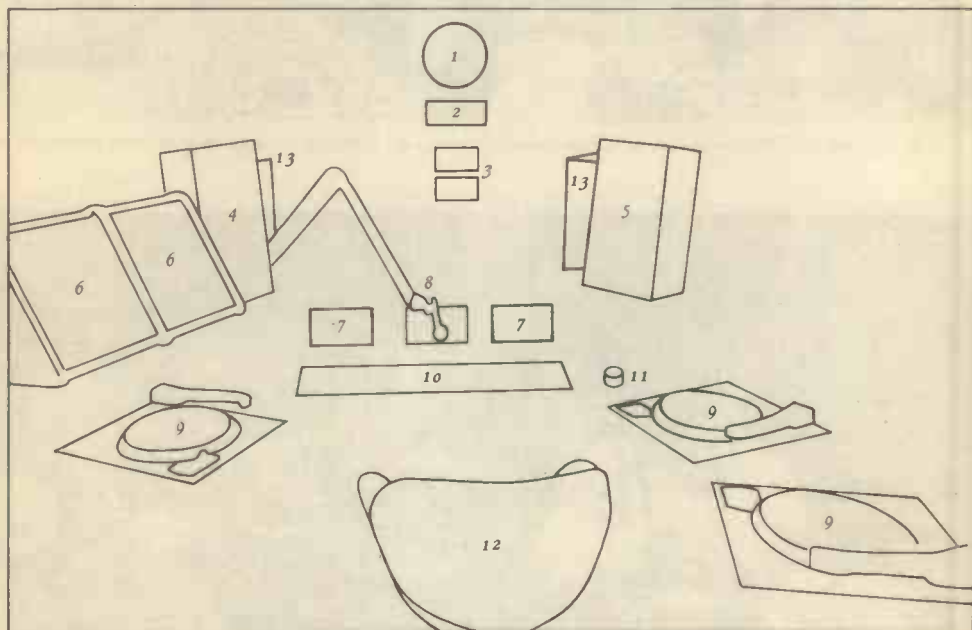
Paul Burnett visits Pilkington's glass factory during the network's North West week and gets some glamorous help.



David Hamilton enjoys some tea at three while chatting to a fan in a Manchester shop.



THE PILOT'S SEAT: A Radio 1 console as used by Noel Edmonds.



1. Clock for accurate time checks: all BBC clocks tick in unison.
2. Indicator lights: the centre red light glows when the microphone is switched on; the other two white lights indicate incoming telephone calls.
3. Fire warning lights.
4. Racks containing Radio 1 jingles.
5. Rack for programme trailers and promotions like Radio 1 T-shirts.
6. Record racks.

7. Cartridge machines for playing jingles.
8. Microphone. A second microphone is available for interviews with guest stars.
9. Heavy-weight two-speed Gates turntables.
10. Faders for controlling volume of microphones, cartridge machines and turntables.
11. Stopwatch.
12. Swivelling armchair.
13. Loudspeakers.

AS IT IS



A look at Radio 1 today by DEREK CHINNERY, Head of Radio 1

So Radio 1 is ten years old and has become a firmly established part of the British broadcasting and music scene. A whole generation of young people have grown up with the sound of Radio 1 as part of their lives. The DJs have become household names, their voices familiar to millions and their faces widely known through TV and their many public appearances.

Our audience research shows that nearly half the population tunes in at some time each week and that around 20 per cent listen for several hours each day. Each week nearly ten thousand people write to Radio 1 – to enter our competitions, ask for requests or dedications, or just to criticise or praise. That's high on half-a-million a year who positively involve themselves with the network.

The enormous audiences place a great responsibility on the management and

producers of Radio 1, who must ensure that we provide not only an entertaining service but one that maintains high standards, caters for wide-ranging tastes and takes into account the interests and availability of the various sections of our audience. We also have an additional responsibility to the music and record industry because featuring artists and playing their records on Radio 1 can have an enormous influence on their commercial success both in this country and around the world.

Radio 1 covers the whole spectrum of pop and rock music: current hits and familiar items with a liberal sprinkling of 'golden oldies' make up the weekday daytime output. In the early and late evenings a wider variety of music is featured – music that perhaps requires more actual listening rather than being a background to other activities. At weekends programming is also more varied, ranging from JUNIOR CHOICE to IN CONCERT and from PLAYGROUND to the TOP TWENTY. Also featured throughout the week are the best of the new record releases, both albums and singles.

The Top 20 and 30 Charts referred to by Radio 1 are specially prepared for the BBC by the British Market Research Bureau in co-operation with the record industry and Billboard Publishing. They are compiled each week from returns supplied by about 300 shops all over Britain and provide, we believe, not only an accurate as is possible representation of actual record sales but also an indication of the public's reaction to the records played on the network.

You may wonder why Radio 1 does not

play records 24 hours a day. Well, the copyright laws in this country give the record companies a right to control the public performance of their records. An organisation called Phonographic Performance Limited represents their interests and issues licences for this purpose. All radio stations, clubs, discos and anywhere else where records are played to the public, have to have such a licence. The licence that PPL has granted the BBC for Radio 1 and its other networks is for a limited number of hours only and we pay a large sum of money for it.

We also have agreements with the Musicians Union regarding the broadcasting of 'live' musicians. Each week we have quite a number of sessions in our studios with groups, singers and bands specially recording items for Radio 1. These are in addition to the IN CONCERT recordings made each week before an invited audience, which we broadcast every Saturday and as you may have seen, occasionally televised simultaneously on BBC2.

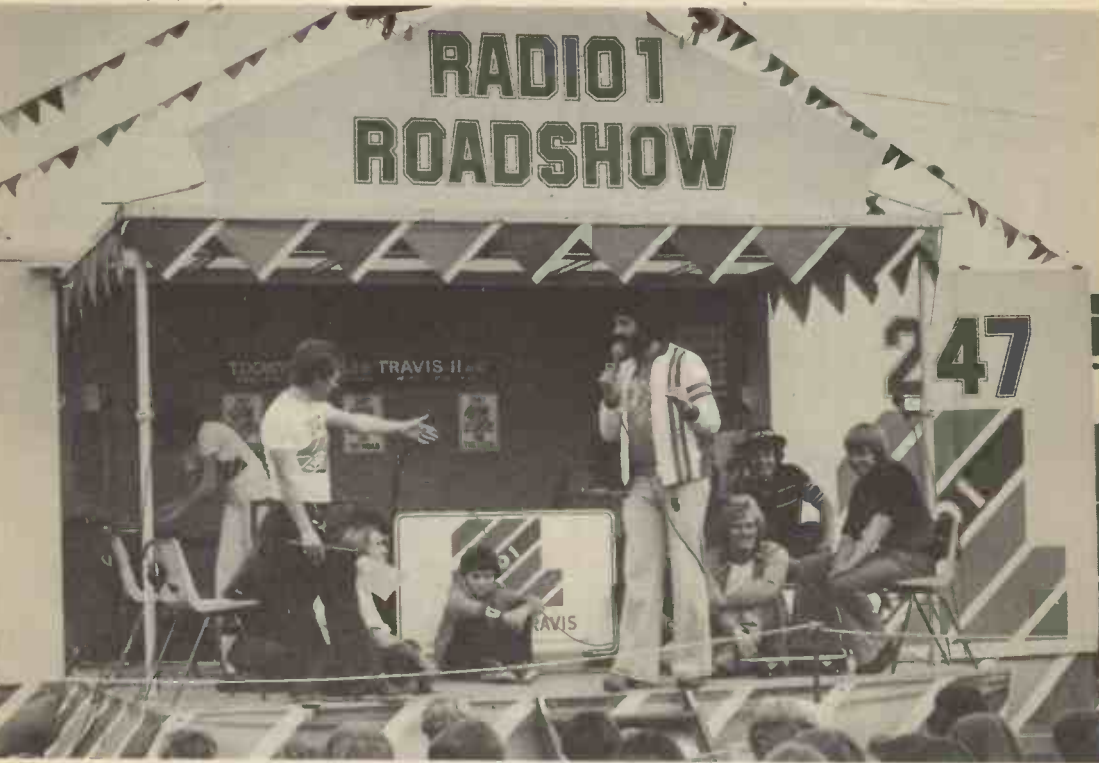
I am often asked how you become a DJ on Radio 1. Well, as in any career you start at the bottom and work your way up! There are now an increasing number of opportunities if you are enthusiastic enough. Hospital radio services have provided a starting point for many, as have clubs and discos, with further steps up the ladder being provided by both the commercial and BBC local stations. However, one thing is certain: it is very unlikely that any DJ will find a place on Radio 1 without considerable experience in one or more of these areas.

Over the past ten years, as you will have read in this book, programmes and DJs have come and gone but our aim remains the same: to provide the finest possible service of pop and rock music presented by the best DJs. And this is what we will continue to do in the future and, as and when possible, we will expand the output to provide an even better service on Radio 1 - the Nation's Number 1.

David Channing



Thursday, July 28th, 1977.



Having fun on the Roadshow.

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HEAR HIM, MONDAY - FRIDAY 4:30 - 7:00 P.M.

Radio 1
Roadshow

4920

National





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KEY RINGS

£0.35 (+ 10p P&P)

Cheques and postal orders should be made payable to Radio 1 Offers and sent to:
 Radio 1 Offers, PO Box 247, Portishead, Bristol BS20 9SG.

ANSWERS

1967 DO YOU REMEMBER: 1. The Mamas and the Papas 2. The Crystals (as THEN HE KISSED ME) 3. Jim Reeves 4. Manfred Mann 5. STRAWBERRY FIELDS FOREVER 6. Dave Dee, Dozy, Beaky, Mick and Tich 7. Peter Frampton 8. Dave Davies 9. Frank and Nancy Sinatra 10. Davy Jones

STARWORDS: 1. Leo Sayer 2. Stylistics 3. Queen 4. Tina Charles 5. Eddie Cochran 6. Beach Boys 7. Wings 8. Petula Clark 9. Four Seasons 10. Searchers 11. Hello 12. Carpenters 13. Temptations 14. Brenda Lee 15. Snokie 16. Slade 17. Gary Glitter 18. Elton John 19. Bread 20. Hot Chocolate 21. David Cassidy 22. Carl Douglas Mystery Group: Electric Light Orchestra

1968 DO YOU REMEMBER: 1. O. C. Smith 2. Joe Cocker 3. Dave Dee, Dozy, Beaky, Mick and Tich 4. CONGRATULATIONS 5. Lemon Pipers 6. Malcolm Roberts 7. BONNIE AND CLYDE 8. Peter Noone 9. The Equals 10. JENNIFER ECCLES

1969 DO YOU REMEMBER: 1. The Rolling Stones 2. Smile 3. The Archies 4. The Bedrocks 5. SOMETHING IN THE AIR 6. Brian Poole 7. THE THOMAS CROWN AFFAIR 8. Diana Ross and the Supremes, and the Temptations 9. Albatross 10. Johnny Nash

1970 DO YOU REMEMBER: 1. England Football Squad 2. WOODSTOCK 3. TWO LITTLE BOYS by Rolf Harris 4. Abraham Lincoln, Martin Luther King and John F. Kennedy 5. Safka 6. Mick Jagger and Keith Richard 7. It had been paved 8. Dana, singing ALL KINDS OF EVERYTHING 9. PAINT YOUR WAGON 10. Michael, Jermaine, Marlon, Tito, Jackie

1971 DO YOU REMEMBER: 1. The Piglets 2. George Harrison 3. Strawberry and the Shortcakes 4. McGuinness Flint 5. Titanic had a hit with SULTANA 6. T. Rex 7. Lyn Anderson and New World 8. Madeleine Bell 9. Your knickers 10. No. 40

1972 DO YOU REMEMBER: 1. Mindbenders or Hotlegs 2. Band of the Royal Scots Dragoon Guards 3. Terry Dactyl and the Dinosaurs 4. Coca-Cola 5. Alice Cooper 6. The Drifters 7. SWEET TALKIN' GUY 8. Khachaturian 9. Noddy Holder, Dave Hill, Jimmy Lea, Don Powell 10. Little Jimmy Osmond

CROSSWORD: Across: 1. Wurzels 5. Magic 7. Demis 8. Unite 10. Darin 11. Get Back 12. Bob 14. Starr 16. Car. 17. Andrews 19. Telly 22. Laura 23. Cohen 24. Seals 25. Stewart
Down: 1. World 2. Rider 3. Edmonds 4. SOS 5. Mount 6. Checker 9. Isaac 11. Grass 19. Beatles 13. Biddu 15. Ritchie 18. Evans 12. Linda 21. Yacht 23. CCS

1973 DO YOU REMEMBER: 1. Carly Simon 2. The New Seekers 3. Lennie and Di 4. The Union 5. WIZARD OF OZ 6. Royal Guardsmen 7. Tottenham Hotspur 8. David Bowie 9. Round the old oak tree 10. The O'Jays

1974 DO YOU REMEMBER: 1. Tam Paton 2. WOMBLING SONG 3. Amen Corner 4. Sweden 5. Charles Aznavour 6. Freddie Mercury 7. DANCE WITH THE DEVIL 8. Sunny 9. SGT. PEPPER'S LONELY HEARTS CLUB BAND 10. David Bowie

1975 DO YOU REMEMBER: 1. Billy Swann 2. IT AIN'T HALF HOT MUM 3. David Gates 4. Morris Albert 5. Tammy Wynette 6. Coconut Airways 7. Stan and Oliver 8. LOVE ME LOVE MY DOG 9. Helen Reddy 10. Johnny Mathis

1976 DO YOU REMEMBER: 1. Name three detectives impersonated by Billy Howard on KING OF THE COPS 2. What kind of love songs did Wings sing about? 3. Which group won the Eurovision Song Contest with SAVE YOUR KISSES FOR ME? 4. What sport does HOWZAT by Sherbert remind you of? 5. Who had a hit with JUNGLE ROCK? 6. What did Tavares say heaven must be missing? 7. Which Beatles song did Rod Stewart revive? 8. Whose resistance was low during the year? 9. Who had a hit with FOREVER AND EVER? 10. Who had the original hit with CONCRETE AND CLAY, also a hit for Randy Edelman?

HAPPY BIRTHDAY RADIO 1

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But do you know:

Which DJ has a degree in Philosophy, Politics and Economics?

What does Noel Edmonds eat for breakfast?

Who is the only girl DJ?

What does Tony Blackburn think about his success?

Which David Cassidy record topped the charts on the station's 5th birthday?

What is Kid Jensen's real christian name?

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