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and Radio Monthly

No 12 October 1973 25p

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editorial

Well, here we are with issue number 12 – and “DEE JAY AND RADIO MONTHLY” is one year old! From all of us at “DEE JAY” a very sincere thanks for your support over the past year – without you we couldn’t have made it.

This month is, of course, a very historic one for the British radio industry, as it sees the start of the first official UK-based and operated commercial stations – London Broadcasting and Capital Radio, and we at “DEE JAY AND RADIO MONTHLY” take this opportunity of wishing them all the very best for the future.

It’s certainly been an exciting year for “DEE JAY AND RADIO MONTHLY” and we’ve had our fair share of exciting features – but probably none more interesting and exciting than the series we are currently running on RONAN O’RAHILLY. In this month’s second part he tells his own story of the original Radio Caroline.

There’s also a feature on popular DJ DAVE CASH, the first big name to sign for the commercial stations, and on ANDY ARCHER, veteran “offshore” man.

We also take a look at I.D.E.A., one of Europe’s biggest and most influential disc jockey agencies and at Optikinetics, a new disco lighting company. In our series of features on the local BBC stations, the Baron takes a tongue-in-cheek look at BBC Radio Manchester. Plus, of course, all the usual features.

See you all next month for the first issue of Volume 2, and news of some exciting changes that we are planning for the new year.

BEN CREE
PUBLISHER

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new progs for 'sounds of the seventies'

"Rock On" is the title of a new show in the "Sounds of the Seventies" series on BBC Radio 1, which will go out every Saturday night from 10 pm to 12 midnight, starting on Saturday, September 29. The show will be introduced by Pete Drummond, and says executive producer Teddy Warrick "will consist of boogie-type music like that of say Status Quo, The Beatles and The Byrds. It'll be a Saturday night party-type of show".

Also new to "Sounds Of The Seventies" will be a rock music magazine programme "Rockspeak", which starts on Friday, October 5. This will be presented by journalist-broadcaster Michael Wale, and is designed, in some way to replace "Scene and Heard" which is ending. The pop news section of the new daily programme "Newsbeat" is designed to cover that part of the old "S&H" coverage.

"Sounds Of The Seventies" has for some time now been regarded as an important part of the progressive or alternative music scene. Says John Walters, producer of Tuesday's "Top Gear" with John Peel: "People like King Crimson, Osibisa, Curved Air, Marc Bolan, Family, Jethro Tull and Ten Years After have all made sessions for 'Top Gear' even before they had recording contracts. Once a band called Medicine Head sent us a tape which they had made in the bathroom and as a result we had them on the show."

limmie tour dates

A widespread tour of Britain is currently being undertaken by Avco Records' group Limmie and Family Cookin', recently high in the charts with "You Can Do Magic".

Dates remaining include Markham Hall, March (Oct 5), Norbeck Castle Hotel, Blackpool (Oct 6), Blighty's, Farnworth (Oct 7), HMS Collingwood, Fareham and Tricon Club, Portsmouth (Oct 9), Royal, Tottenham (Oct 10), Tivoli Ballroom, Buckley (Oct 11), Top Rank, Doncaster (Oct 12), Winter Gardens, Banbury and Barberella's, Birmingham (Oct 13), Cosmos, Carlisle (Oct 14), Top Deck, Redcar (Oct 16), Lion Hotel, Warrington (Oct 15), Sands Club, Whitley Bay and Top Hat, Spennymoor (Oct 18), Senate Club, Peterlee and Top Hat, Spennymoor (Oct 19/20) and Top Rank, Hanley (Oct 21).

To coincide with the tour Avco release the follow-up single, entitled "Dreamboat" (6105 025) on October 5.



Programme Director Adrian Love (second right) holds an informal briefing session in Studio 2 at UBN with two of his new DJ's Arnold Layne (extreme left) and Dave Anthony (second left). Graham Dene is seated at the console.

staff changes at UBN

Five new appointments and two promotions have been made at UBN (United Biscuits Network) at Osterley, London, which has recently extended its broadcast coverage to include not only the two London factories in the group but also those in Liverpool, Manchester and Glasgow.

The appointments reflect the extension of special programming plans to cater for individual factory audiences and the move by members of staff to the new London commercial radio stations.

Adrian Love becomes Programme Director, replacing Roger Scott who will be presenting one of the top morning shows for Capital Radio. Adrian Love, son of musical director, Geoff Love, has been on-air at UBN for the past two and a half years. Previously he was with Radio City in the offshore days and also had four years with the BBC.

Graham Dene, one of the founder DJ's on the station, becomes musical director. Recently he received the "Billboard commendation for European programming" for his DJ activities and his appointment creates a new post at the station, catering for audience demands in a constantly changing musical scene.

Newcomers are DJ's Dave Anthony, Arnold Layne, Roger Day, Geoff Allen and Richard James.

Dave Anthony started his broadcasting career with UBN, went to Radio Luxembourg and now returns to take over a four hour on-air personality show. Arnold Layne who was with RNI and Roger "Twiggy" Day, need no introduction to "Dee Jay" readers, but Geoff Allen and Richard James are making their broadcasting debut with UBN.

London broadcasting name team

During the past month, London Broadcasting, the all day news station, and the first of the two London commercial stations due to go on the air, have been naming their team of presenters.

Among the names so far announced are Stewart Francis and Dennis Rookard, as mentioned in last month's "Dee Jay and Radio Monthly".

Also joining the new station is Phil Jay, who after broadcasting with the Forces Broadcasting Service in Cyprus, joined and spent two years with Radio City. For the past five years Phil has freelanced for the BBC World Service and Radio 1.

Other names confirmed are journalists Janet Street-Porter and Paul Callan, and on the main news programmes Clive Roslin and David Jessel, who both have wide experience on both radio and tv.

It was also announced that the veteran broadcaster Godfrey Talbot, who covered the Queen's wedding and every Royal wedding since, will provide the principal commentary on Princess Anne's wedding on November 14. The station will relay the entire ceremony from the Abbey and commentate on the procession to the Abbey from Buckingham Palace and back. Michael Cudlipp, Chief Editor, made it clear that no commercials would be broadcast during the ceremony.

London Broadcasting commences transmission on October 8 at 6 am on 417 metres (719kHz) and 97.3MHz on VHF.

news in brief

Guests set for BBC Radio 1 & 2 "Jazz Club" include Jimmy Hastings Sextet and the Norma Winstone Group (Oct 7), Colin Smith and the Hank Shaw Quintet (Oct 14) and the Alan Haven Trio (Oct 28) . . . Aidan Day, who has joined Capital Radio as Musical Director, was previously General Manager with Scorpio Sound Studios. Prior to that he was engaged as a producer at the BBC, where he produced such programmes as The Rosko Show, The Rolling Stones

USA, Junior Choice, Radio 1 Club, the Mike Raven R&B Show and Mid-day Spin. He has also worked on programmes like Easy Beat and Saturday Club . . . Monday nights now confirmed as soul night at the Heavy Steam Machine, Hanley. Set for October 8 is Major Lance . . . recent poll conducted by Radio Luxembourg invited listeners to phone in the name of their favourite record. Over 14,000 replies were received on the 208 Ansafone system. Top was Donny Osmond's "Young Love" with around 1,500 votes.



'That's him', says *Dee Jay* Editor Ben Cree (right) pointing to USA competition winner Doug Martell, as the two flew out through London's Heathrow airport recently, on their way to 16 days of American Radio. There will be more details of the first part of their journey in next month's 'Dee Jay and Radio Monthly'.

'story of pop' starts on radio one

BBC Radio 1's new series "The Story Of Pop", a 26-part series on the history of pop music, began on Saturday last, September 29 at 2 pm.

Announcing the details of the series, at a special BBC presentation, Douglas Muggerridge, Controller of Radios 1 & 2 said, "This is the most ambitious project ever launched by Radio 1, and the first time that any network has undertaken a comprehensive study of the development of pop, combining entertainment, nostalgia and serious analysis. I am delighted that Radio 1 staff are capable of producing documentaries of this standard."

In addition to the Saturday placing on 247 metres and VHF, the programme is repeated each Sunday on 247 metres only at 3 pm.

The "Story Of Pop" team includes Johnny Beerling (executive producer), Tim Blackmore (producer) and Keith Skues (editor). Charlie Gillett has also been working as a consultant for the series, which spans the last 25 years of pop. As announced in last month's "Dee Jay and Radio Monthly" the series is introduced by DJ Alan Freeman.

Special programmes will be devoted to Elvis Presley, The Beatles, Cliff Richard and Phil Spector, and most programmes will have a special theme to them.

tamla budget 'sounds superb'

There's a real feast in store for DJs in mid-October with the launch of a new major budget label from Music for Pleasure - "Sounds Superb", as the first ten of the new albums (90001 to 90010) are all re-released Tamla material.

They include albums by the Supremes ("Baby Love"), The Four Tops ("I Can't Help Myself"), Stevie Wonder ("Uptight"), the Temptations ("Get Ready"), Martha

Reeves and the Vandellas ("Dancing In The Street"), Marvin Gaye ("How Sweet It Is"), R. Dean Taylor ("Indiana Wants Me"), Mary Wells ("Greatest Hits" including "My Guy"), Smokey Robinson & The Miracles ("The Fantastic Smokey Robinson" including "After You Put Back The Pieces" and "It's Christmas In Motown") with well-known Christmas songs from many top Tamla artists.

All contained in full-colour sleeves, they will retail at 99p and are ideal material to replace those very worn Tamla singles - or will be fantastic to use as give-away prizes.

brum country

BBC Radio Birmingham recently began its own weekly half-hour Country music programme, which goes out at 6 pm on Wednesdays. Presenting the shows, which will initially run through to the end of the year is Ken Dudeney, who has introduced the afternoon magazine programme "Home James" once a week for the past year. His own particular favourites are Jim Reeves, Johnny Cash, Marty Robbins, Lynn Anderson, George Hamilton IV and Wanda Jackson, but Ken is hoping that the programmes, to be called "Sounds Country" will reflect the whole spectrum of Country music. Record requests and any items for inclusion in a "Country Diary" spot should be sent to "Sounds Country", BBC Radio Birmingham, Pebble Mill Road, Birmingham B5 7SA.

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

new night riders

There will be three new faces on BBC Radio 2's popular show "Night Ride" from the beginning of this month. Joining the team are Peter Davies and Colin Berry from BBC Local Radio, and Radio 2 announcer Len Jackson.

The new "Night Ride" line-up will now read - Sunday - Robin Boyle; Monday - Simon Bates; Tuesday - Peter Davies; Wednesday - Barry Alldis or Tom Edwards; Thursday - Eugene Fraser; Friday - Colin Berry and Saturday - Len Jackson.

Colin Berry joins Radio 2 after freelancing for Radio Medway with a Saturday afternoon show. He has also worked for offshore radio and commercial tv and has more recently been making trailers for Radio 1. Peter Davies joins the team from Radio Leicester, where he was a staffman producing taped interviews and programmes.

These changes follow Peter Donaldson's move to Radio 4, and Ray Moore's decision to freelance in radio and television.

"Night Ride" runs from midnight - 2 am on 1500m, 247m and VHF (Stereo in certain areas).

no changes for one and two

It has been announced this month that the summer schedules on both BBC Radio 1 & 2 will continue for the time being.

"We are fully aware that commercial radio is just round the corner," said Douglas Muggerridge, Controller of Radios 1 & 2, "but we believe that we are entering this period from a position of strength, and, therefore, see no reason to make any last minute changes. We are, in fact, doing just what we would be doing even if no commercial stations were there. The new programme schedules have proved very successful and the audiences continue to remain very high."

CAROLINE: STRIKING AT THE ESTABLISHMENT

PART 2 OF A Dee Jay EXCLUSIVE BY DAVE JOHNS

Ronan O'Rahilly, it must be said, is an incredible man, who appears to have had nearly all the luck of the "Irish" with him, and in this part of the story, he tells of Radio Caroline in the mid-sixties.

"'You must be mad, you can't do that', was what everyone said to me when I told them I was going to run a radio station from a boat. But the more and more people talked to me, the more and more I was convinced it could be done. No one gave me a solid reason, though they all thought I would be arrested within 24 hours of doing it. No one in those days ever dared challenge the Government, and the idea of standing up to them was absolute power. I was a rebel, a revolutionary, and I wanted to break the upper-crust authority of the BBC and have the PEOPLE on the radio.

"Always we had public school, well-spoken voices on the radio and television, never a north country accent, and who is to say something is well-spoken. I personally love listening to a person from Liverpool or a Scottish person, but who is to say something is well-spoken – if you dig it it is well-spoken. We have all been conditioned, and I got to the stage that I knew that if I let loose a whole load of strange accents coming into people's homes the whole conditioning would be shattered, and I was really into doing that. Ludovic Kennedy recently attacked the pirate disc jockeys for polluting our language, and he was clever enough to realise what we had done, though I wouldn't consider it pollution. He considered it pollution because he is a member of the special sounding voice club, and he doesn't want that elitist trip sabotaged, because then suddenly any accent goes and you're starting to talk about equality and you might even get Marxist, and he might even find himself out of a job so it's a threat. I understood what the effect of that would be, and I also understood the effect that Caroline would have just existing in being a great anarchic thing to give the people a boost. To me anarchy in its true form is the only kind of democracy, you only reach a point of democracy when every

individual can decide what he wants to do when he wants to do it. The biggest thing that Radio Caroline did was to say to the people, listen, if we can do it, you can do it. If the impossible thing of running a pirate radio station can happen, then the possible can happen."

So there was Ronan, with his ideas formulated, and his plans set before him, but how was he to buy the ship, what was he to equip it with, who was going to install the transmitters, and where was he going to get all the money from?

"When I set my mind to anything, I go to it with enormous enthusiasm, and after listening to various people and studying Radio Veronica, the Voice of America and other stations, I set the whole thing into motion. We wanted to buy a ship, and I heard about a ship that was Danish Government owned, and they sussed that my deal was to do with pirate radio, and they wrote into the contract that the ship couldn't be used for pirate radio. So then I got someone else to buy the ship for cattle trading, but all this was just a silly game playing with bureaucrats. That ship was the *Fredericha*, and she was the original 'Caroline'. The *Mi Amigo*, because it was the 'South' ship, got all the publicity, but she was the old Radio Nord vessel, or *Radio Atlanta*, as she became known later. The *Fredericha* cost me £23,000, and I was

amazed when it was scrapped – because if all these 'Free Radio' people had each put in a bit of money they could have bought it and brought it back over here as a floating museum or discotheque. Even the Isle of Man could have put it over in Ramsay Bay, but it didn't, and it was a very sad day in my life when she took her final journey to be scrapped.

"But that's jumping ahead a bit. Anyway, I bought transmitters from America, and I got Ian Thomas to install everything, and technically he was the best for the job, as he had installed all the BBC equipment, and I thought that as their sound and technical stuff was good I might as well use that. Ian was the Chief Engineer for the BBC for about 30 years, and I got him out of retirement to do the work for me."

The time was now nearing Easter 1964, and the Disc Jockeys were starting to come together. Ronan had been running the "Scene Club" in the West End where he would put on all "blues" music, and that was where Simon Dee came into the picture, when he was asked if he would like to be a DJ.

It is at this point that Simon Dee takes up the story. "We flew to Dublin, went up the coast to Dundalk and set up in the 'Ballymascanlan Hotel', and every day we went down to the ship, and there she sat in

the harbour, with this huge great pencil mast, and we worked there for a couple of months. And then we set sail in Easter week and anchored off Felixstowe on Good Friday at exactly 7.30, did some testing, and opened up at mid-day on Easter Saturday." Radio Caroline was the very first station to broadcast from the British coast, and it received a very varied reception from the people.

Ronan remembers the first day of broadcasting. "It was dramatic. The *Daily Telegraph* reporter saw me in a restaurant in Fleet Street, and he was beside himself, and was going to attack me. He was saying, 'How dare you', and he was mad at me because I was challenging everything. I was turning everything upside down in such an unheard of way, then saying, 'Your move'.

"Caroline was an escape for everyone who was either stuck in a boring office job or school, and it was something for them all to believe in. Of course at the same time the Beatles and the Stones were just starting, so there were two things for the people to live for. It was extraordinary that I had a finger in all the pies that have now become the 'super group' people of today, though I can't really take any credit for that, because these people like Ginger Baker, Mick Jagger, Johnnie Walker and all the others would have happened whether I had been there or



Ronan O' Rahilly talks to Dave Johns (centre) and Rosko at the recent Brands Hatch meeting.

not. I don't think that anyone else would have done what I did with Caroline, because at the time it was such a mammoth scheme."

What effect did Ronan think that Radio Caroline had on the people?

"Well I know that it was a tremendous boost to the whole upsurge of the sixties. Pirate radio was a really 'upper' and did an awful lot to bring people together and to break down class barriers. Everyone listened from MPs to peasants, and the more the Government attacked it, the more the people listened."

The take-over of Radio Atlanta to become the Caroline South ship was a massive deal, costing much more than the deal to buy the *Fredericha*. Simon Dee again takes up the story as he viewed it!

"Well I was one of the two disc jockeys who went on to the Radio Atlanta ship, the other being Doug Kerr. We knew that there was some deal going on, as it was obvious that you couldn't have two ships broadcasting about ten miles apart. Our tender came along and took us, with our transmitting crystal for 199 meters over to the *Mi Amigo*, and it was then decided that the *Fredericha* was to go off to the Isle of Man. As it turned out, we had about 11 hours to get the *Mi Amigo* ready for broadcasting the next day, and we came upon several difficulties. We couldn't find

any needles for the record players, and in fact first of all we couldn't find any turntables, so there we were playing 'hunt the needles', and we were searching everywhere, and eventually, someone completely drunk remembered where they were, and so we got underway. When everyone turned on their radios next morning, they all thought it was Caroline again, but really it was Radio Atlanta, with Radio Caroline voices of myself and Doug Kerr. Of course the *Fredericha* was gaily sailing back around the coast broadcasting as she went."

With Ronan now completely in control of the Caroline organisation, he set off to do other things, but naturally from time to time, something went wrong. Perhaps the worst moment was when Duncan Johnson, aboard the Radio London ship, saw the *Mi Amigo* start drifting towards the coast – the anchor chain had snapped. Duncan, and other disc jockeys tried to alert the Radio Caroline South crew by sending messages over the radio, but no one could have been listening to "Big L", as the *Mi Amigo* was washed further ashore. To Ronan the whole operation seemed like a miracle. "That whole coastline had spikes going out into the sea every 30 feet, so it was certain to wreck itself, and all the fishermen all said she'd be gone, and all

the time there were these mammoth waves bringing her closer and closer. About 250 yards up the coast from where she was coming in there was a gap of about 180 feet, the ship was 160 feet, and then she just drifted in, and at first we didn't see the gap, and she ended up parked right in the middle. At that time we discovered that the hull needed repairing, so again there was another stroke of luck. It was so incredible that in that whole coastline the ship should find the one place where she would fit! I was watching the whole thing myself, and it was like a nightmare. I couldn't really put a value on it if it had been lost, but it was worth one hell of a lot of money. I spent all of my time ducking and diving from the authorities when she was up on the shore, and I was so relieved to see her heading back out to sea. One of the sailors went over the side of the ship at low tide and hammered in this huge great stake into the sand and put a rope to it, and as soon as the tide rose, he put the rope to the winch motor and pulled us off that way. The boat went straight over to Holland, the insurance company paid for an entire new hull to be put on to the ship. The whole thing was so incredible, and then when the tug company towed the ships away, he dry-docked the *Mi-Amigo*, scraped it, painted it and checked the hull, and

then put it back in fresh water, so for the years before I got to it again it had been in near perfect condition."

In the continuing parts of Ronan's story, he will talk of other incidents concerned with Radio Caroline, for the first time giving his account of the success story which has brought the name "Caroline" into everyone's home. Before we leave the story for this month, there is one major story to make this part of the history complete.

"There was this newspaper man, who came on the phone to me, and saying, 'Why are you towing the ship away?' I completely freaked out. It was the power of the individual, and apparently one of our guys had had a row with him, and he decided that he was going to tow them in. We hadn't paid all our bills, but that is normal with any business. There isn't any business in the world which doesn't owe money, and the more credit you can get the better. Our advertisers sometimes don't pay for three or four months, and even some don't pay at all because they don't have anything. I was very upset when the ships were towed away, especially after I had been through so much, including the House of Commons and the House of Lords, Irish Government, Court of Human Rights, and then to be stopped by some Dutch idiot. That was a real downer, especially when you think that you had about 23 million listeners over the week. It was amazing though when the owner of the company came into England again after towing the ships in. He died at Heathrow Airport, and that has always freaked me a bit, because as he hardly ever came to England, and then all the bad jibes from these millions of people were all descending on him. It is a bit of a heavy belief to get into, but I always imagined that."

So there we are, Radio Caroline as we all knew it had gone, but in the next month's story, Ronan discusses his involvement with Radio Northsea, the Conservative Party and subsequently the Government, his film "Girl on a Motor Cycle", and his project to re-start Radio Caroline.

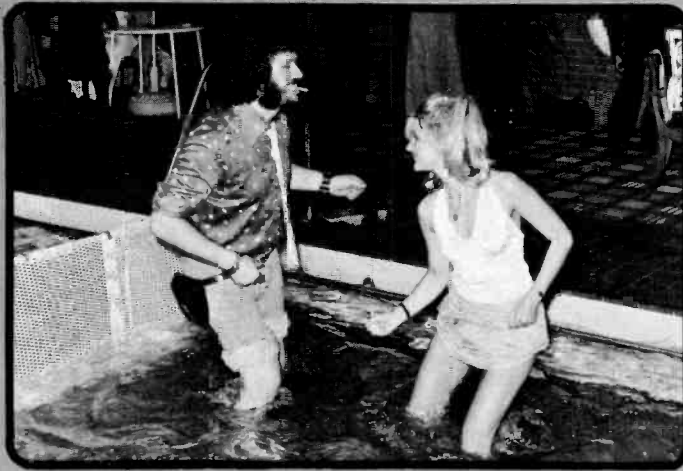
DEE JAY WEEKEND

And WHAT A WEEKEND IT WAS!!! - September 8th/9th.

It all started off in fine style on the Saturday evening with our special "Dee Jay and Radio Monthly" grand summer poolside barbecue and "splash in" at the Holiday Inn, Heathrow, attended by many top DJs, radio personalities and "Dee Jay" competition winner Doug Martell.

Among those seen sampling the delights of steaks from an actual outdoor charcoal barbecue were BBC DJs Dave Lee Travis, Rosko, Stuart Henry, David Simmons, Steve Jones, Bruce Wyndham, Ray Moore and Keith Skues, along with BBC Radio London's Robbie Vincent, ex-offshore man Roger 'Twiggy' Day, and representing the new commercial stations London Broadcasting's energetic press officer Jason Pollock and presenter Stewart Francis.

As expected it soon developed into a real splash-in, with many of the



DLT and the lovely Marianne shuffle in the shallows as a prelude to the plunge

guests following the example of "hairy monster" DLT who, as shown, very swiftly took to dancing with his lovely lady Marianne in the shallow children's pool. This, however, soon proved to be not quite deep enough for some of the visitors, who took to the main pool, some fully clothed!!!

The following morning it was up early (ouch!) and off to Brands Hatch (complete with hangover!) for the "Dee

Jay and Radio Monthly" Car Race Meeting.

The major event of the day's motor sport, organised by the Surrey Centre of the BARC, was an eight lap challenge race between the Radio 1 DJ team and a special "DJ & RM" team driving the special ShellSPORT Ford Mexicos and Consuls. And what a race it was!

Noel Edmonds drove yet another beautiful race to win, David Hamilton retired after

2 laps and there's the full story in 'DJ Diary' on page 32.

The final result was a win for the Radio 1 team by 66 points to 70, the lowest score counting.

208 DJ Paul Burnett was also there, assisting in the commentary on the race, and presenting the trophies, accompanied by some minor soaking as the Charles Heidsieck Champagne corks popped all around him!

Finally to round off the day the HBC Radio 1 Caravan provided almost non-stop music (courtesy of the Steve Jones Road Show) and was a focal point for the thousands of autograph hunters.

A great day, fortunately with some really superb weather, a fantastic 13,000 plus crowd, and by no means the last involvement that "Dee Jay and Radio Monthly" will have with the world of motor racing.

As I said at the beginning - WHAT A WEEKEND!!

Ben Cree



Rosko looks surprised, while "Dee Jay" Hospital Radio Editor Ray Mack watches from afar!!



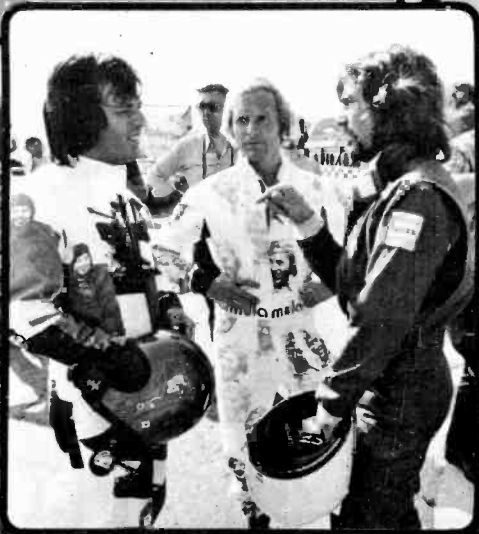
Radio 1 producers Johnny Beerling and Stuart Grundy get stuck into some of the superb food



DJs Steve Jones and Robbie Vincent, plus partners, consult the Brands Hatch race programme for the following day



Your editor checks up with Stewart Francis on the progress that London Broadcasting are making





beatwave

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

In this fifth and final part of our series on the off-shore forts, we return to Roughs tower. This fort had been occupied, on and off, during 1965 and 1966, but no one had used it for broadcasting. This was strange, because the fort was clearly outside territorial waters, and an operator could not have been convicted under the Wireless Telegraphy Act.

At least two men had their eyes on the fort. One was Roy Bates. As we saw in Part 3, he was fined in November, 1966, for broadcasting without a licence. Because of this, he decided to move from Knock John tower to another fort.

The other man interested in Roughs was Ronan O'Rahilly. In January, 1967, engineers working under his instructions began to demolish the superstructure. As metal was burned away by the oxy-acetylene cutter it was dumped in the sea.

Eventually, most of the superstructure was cleared, and the platform was marked out as a helipad. An agreement was drawn up with L'Aeronaute Ltd for "a varied helicopter and fixed wing support for the future requirements, both exploitation and servicing, of Radio Caroline and Ronan O'Rahilly personally."

This agreement reckoned without Roy Bates. He transferred from Knock John to Tongue Sands tower, but instead of implementing his plan to resume broadcasting from there he claimed Roughs, and came to a tentative agreement to share it with

No Roughs for Ronan

Ronan. This agreement fell through at a time when Roy Bates was in possession.

A dramatic attempt to regain the tower for Radio Caroline was made on June 27, 1967. A party of four men left Harwich on the tender *Offshore II*. They were Percy Scadden (local agent for Radio Caroline), John Hoiles, Frank Heritage and the Dutch skipper. They thought the fort would be deserted, but as John Hoiles said afterwards: "All hell was let loose when I was halfway up. There were flashes and bangs everywhere, and I think someone was firing a shot gun as well as an air rifle. The pellets were bouncing off my lifejacket. I looked up and shouted and a bottle of

flaming petrol just missed me. Suddenly I saw a gun — a big one fixed to the fort deck on a swivel. There was an enormous flash and a bang, and a lot of splinters fell around me. It looked like a gun from the Spanish Armada and it seemed incredible it went off at all."

The bottle of flaming petrol landed on the tender, and set fire to part of the wheelhouse. The *Offshore II* had to pull away, leaving John Hoiles dangling on a rope ladder.

After the flames on the tender had been put out, attempts were made to get back to the fort. Each time they approached, the Caroline men were driven back by petrol bombs and shots.

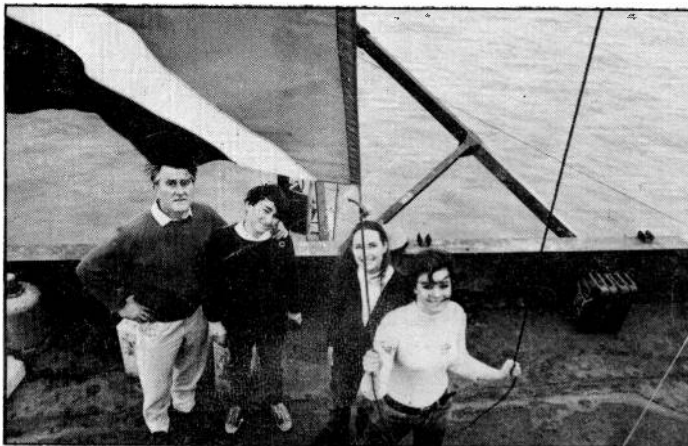
A call was made from the tender to Walton-on-the-Naze for a lifeboat. John Hoiles clung to the rope ladder for two hours before his assailants took pity on him and lowered a crate on a rope for him to sit in. They also provided blankets, food and coffee. It was a further three hours before he was rescued.

The following day, reporters sailed out and discovered that the sole defenders of Roughs were Roy Bates' 15-year-old son, Michael, and 25-year-old David Barron. They had empty oxygen containers and petrol bombs ready to hurl at anyone attempting to climb up. They also had air rifles, shot guns and a home-made "cannon".

Warning shots were fired as the pressmen approached, but when they identified themselves they were invited up — one at a time.

Michael Bates, armed with a bayonet, was thoroughly enjoying the adventure. He told a reporter he had been on the fort for a week. "I should really be at school," he said, "but this is much better than school."

David Barron told one of the reporters that six boarding attempts had been made on behalf of Ronan O'Rahilly. "We have already had them in the water," he continued, "and set fire to their boats. We now have a complete security system working. At night the rope ladder is left dangling, but it is booby-trapped at the top along with an alarm system. Trip wires are around the iron platform and now that we have the generator working the electric fence is switched on. Then we have



The Bates family hoisting the Sealand flag on Roughs tower.

a portable flame-thrower which will repel anyone who gets too close."

All this was too much for Ronan. There was no doubt left in his mind – nor anyone else's – about who controlled Roughs tower. When asked at the Caroline office what he intended to do about the situation he replied, characteristically, that he would send some flowers to Roy Bates.

The Government was very much concerned about Roughs tower, because it was realised that it might be used for broadcasting. In the words of an official: "We wanted to get rid of this present situation in view of the Act which comes into operation soon." The Act he was referring to was the Marine Offences Act.

Roy Bates said he was offered £5,000 by the Ministry of Defence to leave the fort so that it could be repossessed (and – we have no doubt – blown up) by the Crown. A detachment of Royal Marines and two helicopters stood by "in case the negotiations are successful". Roy Bates chose to stay put, and suspected that the Marines were really there in case the negotiations were unsuccessful! "You don't have that lot standing by for nothing," he said. Very wisely, the Marines did not attack. If they had done so, we have a strong feeling they would have found Roy Bates more than they could handle!

The helicopters would have found it difficult to get close to the fort because of a 20ft aerial mast (which can be seen in the picture of Roughs reproduced in Part 3 of this series, May, 1973). When this was erected there was speculation that the tower would soon be used for broadcasting. But Roy Bates had other plans. On September 2, 1967, he hoisted a red, white and black flag, and declared: "The independent state of Sealand is now in existence."

Roy Bates was convinced that Roughs tower was legally an island because its base was silted up. Since it stood outside territorial waters, he believed there was nothing in international law to prevent it from being declared a new nation. Reluctantly, his claim was backed up by Ronan, who



Joan Bates, with daughter Penny, in the Sealand kitchen.

said: "I was the one who thought of starting a new country. I got the advice of international lawyers and I'm certain it is valid. Now Bates has got the fort – and the idea." A man from the Foreign Office said: "If this fort is outside British territorial waters, and if the Admiralty has given up all title to the fort, then we have no more to say in how it is run. What?"

A United Nations' spokesman was more cautious, and unable to say whether or not Sealand could be considered an independent nation. "This cannot be decided," he said, "until a formal approach for recognition comes before the General Assembly."

The first real test of Sealand's independence came on October 21, 1967. On this date Roy Bates appeared before Mr Justice Chapman at the Essex Assizes in Chelmsford, charged with possessing a pistol and ammunition to enable his son to endanger life. The charge arose out of an incident in which shots were alleged to have been fired in the direction of Trinity House men who were working on a buoy some 200 yards from Sealand.

For the prosecution it

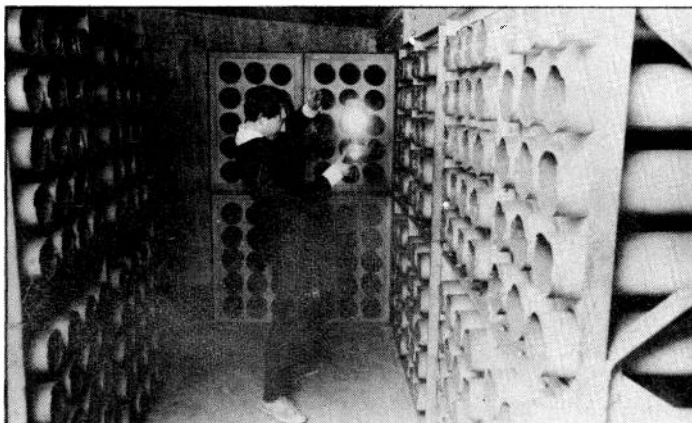
was stated that Roy Bates had told the police that Michael had fired, but had aimed wide, because the men had shouted obscenities at his sister.

The defence counsel claimed that the court had no jurisdiction because Sealand was well outside British territorial waters. After a long argument his submission was upheld, and Mr Justice Chapman ruled that the matter was "not within the jurisdiction of the English courts".

This brings our series on the off-shore forts to an end, but the story of Sealand has perhaps only just begun. Whether or not Sealand will ever be used for broadcasting remains to be seen, but it is certain that anyone attempting to operate a radio station from the forts within territorial waters would be risking prosecution, as well as risking his life.

All that now remains is the memory of great stations like Radio 390, Radio City and the others, and the stark structures with their hypnotic magic – impossible to describe, but well understood by the people who have been closely associated with them.

We wish to thank Martin Stevens for the photographs



Michael Bates in the Sealand ammunition store.

of Sealand.

The complete forts series is to be reprinted in the form of an illustrated booklet. Full details will be announced in "Dee Jay and Radio Monthly" as soon as copies are available.

NEWS SHORT

Our latest news from Holland is that the proposed legislation against the off-shore stations is meeting more parliamentary opposition than was at first expected.

Robin Adcroft has transferred from Radio Caroline to RNI, and adopted a new name – Robin Banks. Why, why, do disc jockeys use assumed names – sometimes even changing from one assumed name to another. It can get very confusing, especially when different DJs use similar names. It would surely be better for the listeners – and for their own careers – if they would stick to one name, preferably their own!

The current line-up of DJs for the English language service on RNI is Brian McKenzie, Graham Gill, Don Allen, Mike Ross and Robin Banks.

Spangles Muldoon is no longer working at Caroline House in The Hague. Caroline's 389 metre service is still off the air, due to the difficulty of propagating two powerful medium wave signals from one ship. It is hoped that the problem will be solved by an expensive diplexer which has been ordered from Continental Electronics. Meanwhile, Radio Seagull and Radio Atlantis continue on 259 metres. On Monday, September 10, there was a treat for Beatles' fans on Radio Seagull in the form of a complete programme of Beatles' music.

The radio ship which the owners hope will be used for Radio Condor has been towed into harbour. It is a stylish vessel, as can be seen from the picture in last month's "Dee Jay and Radio Monthly". It is very small, however, and was not suitably equipped for anchorage in the North Sea.

We have another advance offer of photographs – our new Radio Essex and Sealand set. There are 21 glossy postcard-size photographs in the set, and they are sent with an identification sheet. The price is £2.

The address to write to for your set is Free Radio Association, 339 Eastwood Road, Rayleigh, Essex, SS6 7LG. Please make your cheque or postal order payable to F.R.A.

To those readers of "Dee Jay and Radio Monthly" who are either currently working as disc jockeys "sur le continent", or to those who may in the past have worked over there, the initials IDEA probably need little or no explanation. To the uninitiated, and particularly to those of you who may be considering journeying across the English Channel to work as DJs, then a word of elucidation.

IDEA stands for the International Discotheque and Entertainment Agency, probably one of the largest of the agencies booking DJs into clubs and discotheques all over Europe.

The organisation is the brainchild of an ex-patriot Englishman, Alan Lawrie, and what better than to let him explain how IDA (as it used to be known) came about.

"I was born in Bromley in Kent, but spent most of my life on the Isle of Wight. After a series of jobs finding out what was best for me, I finally settled for a vacancy with CBS Records as a recording engineer. I stayed there for two years, and during that time worked in the editing department with some of the great Radio London DJs - Kenny Everett, Dave Cash and Chris Denning. At that time CBS handled many pre-taped shows for commercial radio, and here I noticed for the first time the spontaneous wit of the true announcer and a capacity for ad-libbing when things went wrong "on-the-air".

"Anyway the wage freeze came in 1967 and I split for Denmark. Just packed my bags one day and departed for ever, and I haven't been back to England since. Two days later I became the first ever English DJ to work in Denmark. I bluffed my way into a Copenhagen club called the 'Star Club' and stayed there resident for a year and a half."

Unfortunately for Alan the spring of 1968 saw the demise of the "Star Club" and it became difficult to find work. There were no DJ agencies, and the usual music agents were not really interested. There were by this time several discos in Denmark, but these regarded changing the records as "strictly a job for girls". Then a few agencies saw

some potential and began to handle DJs.

"They took about 25% in commission, and couldn't care less if the bloke had been a jock before or not - as long as he was English he was good enough," says Alan. "These agencies knew nothing about the problems of being a DJ and if there wasn't work available, well that was hard luck!"

About that time Roger "Twiggy" Day was booked for a month in a Copenhagen club called the "Circle Club" and got chatting to Alan about the terrible conditions and apathy of the managers. To cut a long story short the net result of that conversation was that IDA was founded in June 1969. Their first DJ was a chap called Andy Rose who Roger sent over from England, and from that day Alan has never really looked back.

"We reduced the percentage to 15 per cent and covered all realistic troubles and needs such as working permits, tax problems, days off, sick relief, free records. But above all we provided the highest standard of character and entertainment.

"Today we are still growing at the same rate and we feel that we have achieved the safe medium for an English lad or lass wary of the foreign conman, crook and swindler, to obtain work in any country he or she wishes without fear of not getting his or her money or having to find his or her own accommodation and arrange work permits, etc. Our office is here to assist in every way we can, things like Green Card insurance whilst driving abroad, helping to replace stolen records with fresh ones from the record companies, information on travelling, and

all sorts of minor details."

So there it is IDEA. They are currently placing DJs and dancers into over 150 clubs and with less than 100 DJs to choose from there are obviously still some gaps. Don't feel, however, that it is easy to become part of the IDEA team - their standards are high.

As Brian Laurie, 1972's Top Danish DJ who now works alongside Alan, put it, "We've really tightened up on the quality of our DJs, because it's the only way to provide the best product."

Let Alan, however, have the last word. "The only thing we guarantee to any DJ who comes over here to work for us is that we will always pay their fare back home if things went really wrong."

Let's face it - you can't say fairer than that.

Dee Jay Editor Ben Cree visited the headquarters of the IDEA and sent this report on 'jocking'

'SUR LE CONTINENT'

THE NATIONAL D.J. CHAMPIONSHIP

The National DJ Championship, presented by IDEA, was held in Copenhagen earlier this year and yours truly was honoured to be asked to join the panel of judges. Some 15 DJs from all over Denmark took part in the finals, and a very exciting evening it was.

The evening was intended firstly as a get-together for the DJs, secondly as a competition to pick the Top DJ in Denmark, and thirdly as a "shop-window" for IDEA, as among the many guests were several important club owners and bookers, who, of course, were able to see the DJs working at first hand.

Winner of the occasion was an English DJ Roger Shepherd, closely followed by another ex-occupant of these Isles - Mickie Lee, who dressed as a clown (he opened his set with Manfred Mann's "Ha, Ha Said The Clown"), and despite soaking me with a glass of beer spilt by a well-aimed (?!?) football during Chelsea's "Blue Is The Colour", was very professional, and a born showman.

Many of the other DJs were pretty nervous, and to be honest their programming often left a lot to be desired.

Top Girl DJ (there were four female entrants, only one was not allowed to appear topless and, therefore, withdrew - SHAME!!!) was another English person, Maureen MacGowan, who despite problems with jumping equipment, due largely to some graceful but energetic movements, managed to get the first dancers on to the floor.

After the competition was over we all adjourned to a nearby discotheque until the early hours where various DJs took turns on the club's gear - this time in a much more relaxed frame of mind.

Thanks to Alan and all at IDEA for a great evening, and I'm already looking forward to next year.



Maureen MacGowan (above) is congratulated by Ben Tree, Roger Shepherd (right) will now work for IDEA.



THE WINNERS

ROGER SHEPHERD - Started as a DJ in 1965 after taking over at a club in Kristiansand, Norway, when the resident DJ was away. As a result of this he was approached by another club in the town, and last year was approached by Alan Lawrie to join the expanding team of IDEA jocks.

Roger has lived abroad now for over seven years and spends most of his time working in Denmark, Switzerland and Norway - where he will shortly be taking up a post as Sales Manager for the IDEA DJs in that area.

What made Roger choose to work on the continent?

"The opportunities over here are far greater than in England. Over there you find lots of 'cowboys' operating mobile discos - here it is much more professional."

What hints did Roger have to offer to any DJs coming to work on the continent?

"Stick to happy music. Don't go too heavy, progressive or specialist. Aim to keep the majority of the audience happy."

Sound advice from the Top DJ in Denmark! **MAUREEN MACGOWAN**, Age 23, and from Loftden, Maureen started as a dancer when she was 16, and appeared together with her brother and sister. They like

Roger she felt that the British scene was dead and moved to the continent about four years ago, and has since worked as both a dancer and more recently a DJ all over Denmark.

Had Maureen in particular any advice to offer to girls who might be thinking of making a move into Europe?

"Some girls really expect too much, and there can obviously be problems of sex, etc. So my advice is to register with an established agency, like IDEA, and then you will feel much safer, and can, therefore, work better."

As with Roger, Maureen also had some advice to offer on what records to play.

"Play more of the popular sounds, don't get too much into your own thing. You must stop and think that it is different over here. To really get them going you need something happy."

Words of wisdom from two of the top IDEA DJs. Next month two other leading DJs from Alan's team give more detailed opinions and advice on what it takes to work successfully as a DJ in Europe, the problems which can occur and how to overcome them.

Any girls interested in becoming DJs or already established as DJs, and would like to work in Scandinavia, please contact Dee James either by letter, enclosing a recent photograph, or by telephoning 01-286 0577. The girls will be personally looked after, and work found for those successful through IDEA.

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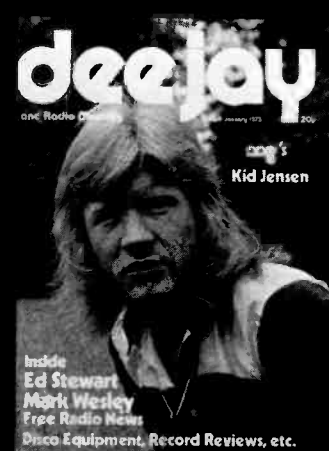
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DLT · BOB HARRIS
TONY BRANDON**



**ROSKO
TERRY WOGAN
KID JENSEN**



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TONY PRINCE**



**TONY BLACKBURN
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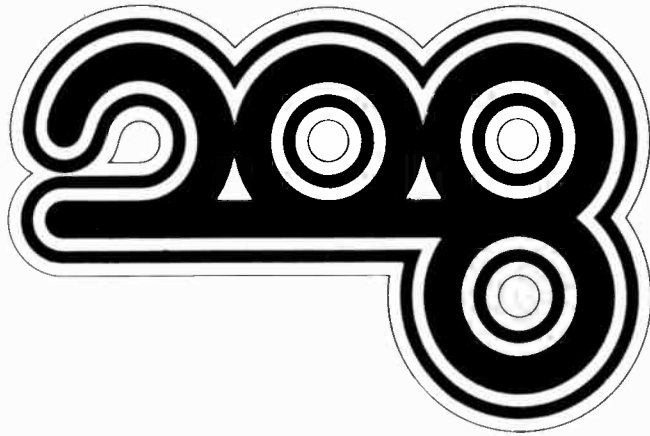
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RADIO LUXEMBOURG

**BRITAIN'S
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Andy Archer, at present the senior disc jockey on Radio Caroline, was born on 22 January 1946 at the little Norfolk village of Terrington St Clement. After attending King's Lynn College of Commerce and Technology, Andy worked his way through over 30 jobs before he joined the RAF.

"Joining the Services was perhaps the turning point in my life, as it gave me the opportunity to join the 'Air Radio Service'. Really, that experience was invaluable to me, and gave me the necessary experience to be able to survive on the ships.

"As soon as I was out of the RAF I joined Radio Caroline South, and in fact I had almost got the job before I left the Forces. Caroline was a marvellous experience, and I enjoyed my time there, but there was a great deal of back-stabbing out there, and that element was also in evidence during my time out on Radio Northsea. I think that everyone has written and spoken about the time when we were towed away, but I think it is enough to say that I was very sorry. We had been told that the station would be back in a few weeks, but I wasn't convinced."

So Andy arrived back in England and joined KPM, the music publishers, and then did perhaps the most foolish thing of his career.

"I had had a telephone call telling me that if I went to Whitby I would get back on Caroline, so I left the job and packed my bags and set off, and of course when I got there there was nothing at all. So I had left a very good job and I now had nothing."

Andy's next port of call, so to speak, was Wolverhampton where he joined a discotheque circuit, which enabled him to get on to the BBC Radio 1 Club list of jocks.

"Of all the people I worked with, Stuart Henry was great in that he gave me the opportunity to interview the personalities who would drop in from time to time, and he gave me the encouragement I needed."

Many disc jockeys have joined the BBC list who have passed auditions, and have only done occasional work, and Andy was one of these, and the lure of regular money and a regular show decided him on moving to RNI.

"Roger Day rang me up and asked, and as soon as everything was ready I set off to Holland with Alan West. Little did I know that as soon as I left England a telegram came informing me that I had got the job of relief disc jockey for Dave Cash as he was going away on holiday. Of course by the time that I got back to land after my first spell on the MEBO 2, the job had gone. I was sick at missing that chance, as I regard the BBC as perhaps the ultimate in any broadcaster's career, and I still feel that I just missed a chance of a life-time. Nevertheless, I decided to make the best of the situation as I found it, and stayed with Radio Northsea International for about ten months until the initial close-down. I did spend five very eventful days out on the ship later on in the company of a certain Tony Allan, but that developed into something

that Mr Bollier and Mr Meister did not want.

"Everyone has different opinions as to the station, but I honestly believe that in 1970 we were the best ever offshore station to broadcast. We had lost the idea of a format, and generally speaking there were fewer hang-ups between the various people. I know Roger Day thinks that RNI is best now as it is making money, but you cannot regard making money as a sole criterion for being a good station. With the team that Roger Day originally got together in 1970, we all had roughly the same amount of experience, and it was difficult for him to control a group of people who all knew him as an equal, and some people would tread on anyone to get what they wanted. You have to remember that life on a boat with an all male community is hardly the most ideal situation in which

to have a stable situation."

RNI has been plagued by many disasters, big and small, of which the only major one Andy saw was the raiding where the ship was nearly towed away.

"I remember it well, on the afternoon of August 29, when we saw these two ships coming towards us. Kees Manders came on board the *Mebo* and had a talk with the Captain, and apparently he discussed the fact that he wanted to tow the ship away. As soon as we realised what was going on we boarded up the ship, battened down the hatches, and if I remember rightly, someone was locked in the studio, I think it was Alan West, and we broadcast distress calls. Anyway, Kees returned to his boat, and they went about the task of trying to cut the anchor chain. Our cook was ready for anything, and he was brandishing a huge cleaving knife, and he was really dying to use it,

RNI RAIDERS & ROGUES

**Senior Caroline D.J.
Andy Archer talks
to Dave Johns
about those wild
days at sea**



and I feel that if anyone had tried to come on to the ship there would have been some very nasty injuries. One of the guys on the tug had a hose, and he was going to spray water over us, and fortunately someone shouted to him what would happen if he did, and he went white. If the water had touched the aerial, the power would have arced back down the hose and would have burnt that poor guy to pieces, and it would have probably killed all of us. Someone on the *Mebo* also had a great pot of boiling cooking oil and was going to pour it over the guy with the oxyacetylene torch, and in the end the two raiding ships steamed off when they saw the armada of ships coming out from Scheveningen to help us. Although this incident was bad, and we were all frightened, it wasn't as bad as the incident with the bomb."

As it turned out, the men who planted the bomb on RNI were actually on the ship for about 30 minutes while deciding where the bomb would have most effect, but as everyone knows, it fortunately did not take any lives.

"Roguary is a word that seems to have been brought into fashion by Mark Stuart (Ex RNI), and my main aid in that cause was Mark Wesley. We were pretty terrible, and I especially made life hell for some people who came out to RNI and thought they were Tony Blackburns and Emperor Roskos. Really I should be sorry and apologise for being like that, but I think that most of them appreciate what I did for them. One person who never needed any getting at was Dave Rogers, who was really such a nice guy, and he had one quality that most other disc jockeys don't have, and that was that he would listen

to advice. I think most people agree with me in that he is the most under-rated talent to be thrown up by the pirates and it is unfair he has not got a job. Returning to what I was saying, our roguery consisted of putting fish in people's bunks, waking other disc jockeys up with buckets of water, exploding fire-fighting powder canisters in bedrooms, sorry, cabins!, and even a few people got thrown over the side. Someone got locked in his cabin, and Carl Mitchell got locked in the studio one night and we showered down pepper, curry powder, itching powder, the lot, down on to him through the air vents, and I can tell you that he was none too pleased! It would paint an unfair picture if I did not tell you that we did occasionally get drunk out on the high seas. One evening I went over with a couple of guys to the *Norderney*, the Radio Veronica ship, and we

stayed and had a few drinks. We had to be back though by 12 midnight to get Spangles on the air, and unfortunately the drink, combined with the very foggy weather, meant that we couldn't find our way back to the ship. We had a radio with us and tried to use it to find our direction, but as soon as we got near the ship the signal appeared to be coming from all around us and we eventually didn't find our way back until nearly 3 in the morning. Needless to say, the others back on the *Mebo* were really mad as they had had to do all of the shows, and trying to do Spangles show of soul music proved to be quite hilarious with Chicago playing Melanie!"

After Andy left RNI he returned to doing discotheques, but this time in Holland.

"The time went by, until last year, when Ronan O'Rahilly said that he was going to start up Radio Caroline again, and I have to admit that Caroline has a certain touch of romantic nostalgia for me, and I was keen to join. Apparently the format was going to be 'progressive', and when it started it was, though when the letters started to decline it was thought that as there were fewer people writing there must be fewer listening. I did not agree with that, as I feel that the older audience will not write in to the 'stars', but listen to the station of the music. Anyway, you know what happened, and then we had a lot of trouble with the transmitters and generators, though we did keep the station on the air with Radio Seagull and Radio Atlantis. I feel positive that by the time you read this we will be on the air with two English Services, Radio Seagull and Radio Caroline."

With regard to the future, Andy, like most disc jockeys, would like to return to England, and join one of the commercial radio companies, but for the moment he is happy out on the North Sea. "Basically I am very keen on doing a slightly more 'progressive' show, though I should imagine that it will be a long while before we have another British station to compete on the same standard as we are now getting to out on Caroline."

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UP TEMPO SWINGERS

JAY & THE TECHNIQUES	Apples, Peaches, Pumpkin Pie	Mercury 6052 302
ST CLEMENTS WELLS	Lazy Lady	Bell 1317
DEKE LEONARD	A Hard Way To Live	UA UP 35556
MOTT THE HOOPLE	All The Way From Memphis	CBS 1764
BACHMAN-TURNER OVERDRIVE	Stayed Awake All Night	Mercury 6052 357
TOMMY JAMES & THE SHONDELLS	Mony Mony	Concord CON 030
THE SWEET	The Ballroom Blitz	RCA 2403
BITCH	Wildcat	Warner K 16313
WINSTON	Mona	Bradleys BRAD 306
BOULEVARD	Down Down Down	Pye 7N 45270
THE MIXTURES	Dazzle Easy Diane	UA UP 35593
SMITH & WESTON	A Shot Of Rhythm & Blues	Decca F 13441
BARRETT STRONG	Stand Up And Cheer For The Preacher	Epic 1778
BURUNDI BLACK B	Marabunta	Barclay BAR 22
ELECTRIC DOLLS	Dr Love	Jam 52
DANIEL BOONE	Skydiver	Penny Farthing PEN 814
HAMMER	Rock Off	Vertigo 6059 084
DR MARIGOLD'S	March Hare	Santa Ponsa PNS 5
KRISTINE SPARKLE	Gonna Get Along Without You Now	Decca F 13445
JASON KNIGHT	Love Is Gettin Stronger	Pye 7N 45287

MEDIUM TEMPO GROOVERS

DON NIX	Black Cat Moan	Stax 2025 193
LINK WRAY	Lawdy Miss Clawdy	Polydor 2066 352
HI SHOTS	Here Come The Three Bears	Track 2094 015
JIMMY THOMAS	Young, Willing and Able	Contempo C 22
SIR DOUGLAS QUINTET	Nitty Gritty	Atlantic K 10348
JACKIE MOORE	Sweet Charlie Baby	Atlantic K 10355
GEORDIE	Electric Lady	EMI 2048
BETSY COOK	Put The Blame on Easy	Young Blood YB 1057
BILL WITHERS	Ain't No Sunshine	A & M AMS 7080
TRAVIS	Band Of Heroes	A & M AMS 7081
LES WALKER	Whatever Mood You're In	Retreat RTS 251
DEODATO	Rhapsody In Blue	CTI CTS 400
THE TEMPTATIONS	Law Of The Land	Tamla TMG 866
STRAWBS	Shine On Silver Sun	A & M AMS 7082
FINESILVER	Finale	RCA 2400
EVENSONG	Dance Dance Dance	Philips 6006 329
PRETTY PURDIE	Good Livin' (Good Lovin')	Philips 6073 708
CHARGE	Soulfire	Philips 6006 320
ROD STEWART	Oh No Not My Baby	Mercury 6052 371
NAPOLEON XIV	They're Coming To Take Me Away Ha Ha	Warner K 16309
WAR	Gypsy Man	UA UP 35576
ASSOCIATION	Windy	Warner K 16304
STORIES	Brother Louie	Kama Sutra 2013 073
ROGER DALTRY	Thinking	Track 2094 014
JOE SIMON	Drowning In The Sea Of Love	Polydor 2066 156
OSCAR TONEY JR	Love's Gonna Tear Your Playhouse Down	Contempo C 24
THE SUNSHINE KID	Get Your Rocks Off Baby	RCA 2413
DETROIT SPINNERS	Ghetto Child	Atlantic K 10359
BUNNY BLACKWELL	I Got A Thing About You Baby	Epic EPC 1727
WOODY HERMAN	The First Thing I Do	Fantasy FTC 108
COMMANDER CODY & HIS LOST PLANET AIRMEN	Watch My 38	Paramount PARA 3028
ELLIE GREENWICH	Maybe I Know	MGM 2006 306
RAINBOW	Jemaima	GL 103
BOBBY CHARLES	Small Town Talk	Bearsville K 15508
FAMILY	Sweet Desiree	Raft RA 18503
PRINCIPAL EDWARDS	Weekdaze	Deram DM 398
TIMOTHY WILSON	Phoney People	Decca F 13432
POPULATION	Look At Life	Decca F13438
RUBBER BAND	Moonwalker	Young Blood YB 1052
DAVID & GOLIATH	One Man Band	Concord CON 028
MASON	Fading	Dawn DNS 1040
MANDRILL	Fencewalk	Polydor 2066 357

DISCOPICKSDISCOPICKSDISCOPICK

DR HOOK & THE MEDICINE SHOW
 THE ZOMBIES
 THE BOLEYN BOYS
 KRACKER
 BLACKFOOT SUE
 RARE BIRD
 JOHNNIE TAYLOR
 THE KINKS
 LOU RAGLAND
 BEGGARS OPERA
 CLYDE BROWN
 THE HOLLIES
 BRYAN FERRY
 AFRICAN MUSIC MACHINE

Roland The Roadie and Gertrude The Groupie
 Time Of The Season
 West Ham United
 A Song For Polly
 Get It All To Me
 Virginia
 I Believe In You (You Believe In Me)
 Sweet Lady Genevieve
 Since You Said You'd Be Mine
 Two Timin' Woman
 Ghetto Cowboy
 The Day That Curly Billy Shot Down Crazy Sam McGee
 A Hard Rain's A-Gonna Fall
 Never Name A Baby (Before It's Born)

CBS 1648
 Epic EPC 3380
 Pye 7N 45277
 Rolling Stones RS 19106
 Jam 53
 Polydor 2058 402
 Stax 2025 194
 RCA 2418
 Warner K 16312
 Vertigo 6059 088
 Atlantic K 10362
 Polydor 2058 403
 Island WIP 6170
 Contempo CR 25

SLOW & SMOOCHY ONES

TOMMIE YOUNG
 ROLLING STONES
 HORACE ANDY
 PERCY SLEDGE
 JOHNNY NASH
 BOB DYLAN
 ENGELBERT HUMPERDINCK
 LARRY PAGE ORCHESTRA & CHORUS
 SONNY BOTTARI
 HURRICANE SMITH
 ELTON JOHN
 DOBIE GRAY
 THE INDEPENDENTS

She Don't Have To See You
 Angie
 I Stand Before You
 Sunshine
 My Merry Go Round
 Knockin' On Heaven's Door
 Love Is All
 Imagine
 Easy Evil
 Bye Bye
 Goodbye Yellow Brick Road
 Loving Arms
 Baby I've Been Missing You

Contempo CR 23
 Rolling Stones RS 19105
 RCA 2401
 Atlantic K 10358
 CBS 1736
 CBS 1762
 Decca F 13443
 Penny Farthing PEN815
 Young Blood YB 1059
 EMI 2053
 DJM DJS285
 MCA MUS 1221
 Pye Int 7N 25623

REGGAE CORNER

JUDGE DREAD
 PLUTO
 PIONEERS
 GREYHOUND
 BRUCE RUFFIN
 THE WAILERS

Big One/Oh She Is A Big Girl Now
 Mocking Bird Hill
 Bad To Be Good
 Wily
 In The Thick Of It
 Get Up, Stand Up

Trojan TR 7899
 Warner K 16311
 Trojan TR 7897
 Retreat RTS 252
 Rhino RNO 117
 Island WIP 6167

NOVELTY!!!

JIMMY DURANTE

I'm The Guy Who Found The Lost Chord/My Nose's
 Birthday

MGM 2006 318

(Don't forget the plastic cup!)

Hows-about-that, then, guys and gals (with apologies to you know who!!). What a fantastic selection this month. So keep on grooving, alright?, stay bright! Not arf! (with further fluffy apologies!!)

star pick

SLADE
 My Friend Stan
 Polydor 2058 407

Here they are again - the lads from Wolverhampton - with yet another disco smasher. Slightly less frantic than usual, but still with a good solid beat. "B" side - "My Town", more in their usual style, is also worth a spin. A goodie.

star pick

FREDDIE CANNON
 Way Down Yonder In New
 Orleans/Tallahassee Lassie

Bradleys BRAD 309

Two very welcome re-issue tracks here from the energetic Mr Cannon. Big pounding rock beat throughout is guaranteed to get those dancers really moving. Try it and see.

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 STAGING : FLASHBACK - IT'S NUMBER ONE - SOLID GOLD - AND MUCH
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 Deejay & Radio Monthly, Willmott House,
 43 Queen Street, Hitchin, Herts.**

the tony mercero column

This month, as promised, let's start by looking at how Jack Webb got involved with the world of broadcasting.

Jack, who later became a national figure as producer and star of the "Dragnet" series, broke into broadcasting as just another hired hand. This is how he tells the story.

"Everything started for me in San Francisco about 1945. I had met a producer who told me that his station needed a radio announcer. Now I had never announced anything in my life, but I went to KGO, the American broadcasting company in

those days. As I got out of the lift at the third floor, someone grabbed my arm and asked if I was an announcer. I said 'Well, yes', whereupon I was given a piece of paper, taken downstairs to a studio, and told 'just push the button, young man, and read what's on the paper'. And that was it - I was in.

"Those were the days. I had to get up at around 4.30 every morning and stagger downhill to the station. I used to walk into the studio, push the network button and say something like 'And now here's Taylor Grant from New York'. At around seven o'clock the chief announcer came in - usually at about three minutes to seven, and he was due on the air at seven! And this was his regular routine for the four years I was at KGO. He would sit down, open his desk drawer, pull out a bottle of rye, fill up a cup, look at me and say 'Boy, life at best is a task'. Then he would go into the studio, put on a disc and say 'Good morning, friends, time for music for the family'."

Commercial radio had been operating only briefly when broadcasters sensed the need to unite for their mutual protection, and on October 11th, 1923, the founding convention of the National Association of Broadcasters was held in the Commodore Hotel, New York. In all its years the NAB has had no more consistent defender or harder worker than Clair R. McCulloch, President of the Steinman stations. Without the NAB, however, it is almost certain that the broadcasting industry in America, with all its many elements, personalities and factions, would literally have torn itself apart.

Here are this month's stations to write to:

KTLK,
1165 Delaware Street,
Denver,
Colo 80204
Joe Finan

WFUN,
6101 Sunset Drive,
Miami,
Fla 33143
Mike Harvey

WAKY,
554-558 S Fourth Street,
Louisville,
Ky 40202
Joan Randolph



KLIF,
2120 Commerce Street,
Dallas,
Texas 75201
Mitch Lewis

Now on to the records. My album of the month is "Let The Good Times Roll" on Bell. It's the soundtrack of the great new rock and roll film. Singles are "Ballroom Blitz" by the Sweet - it's their best yet - on RCA and "NBC Man" by a band called George on Bell.

That's it till next month - apart from a big thank you to Ben Cree for inviting me to his two splendid race meetings at Santa Pod and Brands Hatch.

HISTORY OF AMERICAN RADIO

Tony, in addition to his usual column, has also prepared for "Dee Jay and Radio Monthly" some basic facts and figures on the History of American Radio, from 1895 to the present day - and we shall be running these over the next few months.

1895 - Marconi sends and receives the first wireless signals across his father's estate at Bologna, Italy.
March 27, 1899 - Marconi flashes the first wireless signals across the English Channel.
Dec 12, 1901 - Marconi, in Newfoundland, intercepts the first transatlantic wireless signal - the letter "S" transmitted from England.
1906 - Dr Lee De Forest invents the Audion - a three

element vacuum tube, having a filament, plate and grid.
Jan 13, 1910 - Enrico Caruso and Emmy Destinn, singing back stage at the Metropolitan Opera House, New York, broadcast through De Forest Radiophone. They were heard by an operator on the ss *Avon* at sea, and by wireless amateurs in Connecticut.
June 24, 1910 - United States approves an act requiring certain passenger ships to carry wireless equipment and operators.
April 14, 1912 - ss *Titanic* disaster proves the value of wireless at sea. 705 lives saved. Jack Phillips and Harold Bride are the wireless men; David Sarnoff at Marconi wireless station on Wanamaker Building in New York, receives signal.

August 20, 1920 - WWJ (AM) Pittsburg, sends out the Harding-Cox election returns, starting what is claimed to be the first regularly scheduled broadcasting.
July 2, 1921 - Dempsey-Carpentier fight was broadcast from Jersey City through a temporarily installed transmitter at Hoboken, NJ. Major J. Andrew White was the announcer. This event gave radio a tremendous boost.
1922 - The Superagterodyne as a broadcast receiver is demonstrated by its inventor, Edwin H. Armstrong.
Sept 7, 1922 - WEAJ (AM) New York broadcasts the first commercially sponsored programme of the Queensborough Corp - a real estate organisation.

My earliest recollection of Brian Matthew goes back to 1963 or 64 when I was a kid of about nine. The Beatles had just started a tour of the States and as on most weekends I was listening to Brian Matthew on "Saturday Club". I can remember vividly hearing him speak to the 'fabulous four' on the transatlantic phone and then playing the record "It Won't Be Long" from the "With The Beatles" album.

A fairly insignificant memory you might think. But the fact is there were millions like me, in that they used to eagerly await each edition of "Saturday Club" at the weekend. Saturday Club was in its time one of the most popular shows on radio.

"Saturday Club" was obviously a very important part of Brian's career but at the same time a small part of it. Other programmes which he has introduced produced, or co-operated in the making of are many. The other day I spoke to Brian in his plush BBC office.

"After I left the army in 1948 I became an actor for a few years and eventually in 1952 went to Holland and worked for Radio Nederland. In 1958 I joined the BBC as an announcer on the Light and Home. In those days one worked on both services. It was in that year that Saturday Club started and I was introducing this for about ten years.

"In about 1959 the Sunday morning show 'Easybeat' started on the Light Programme. This was a live show with an audience and consisted of reviewing records and live sessions. For a period I went freelance still doing 'Saturday Club' but also introducing 'Thank Your Lucky Stars' for ABC TV and a sponsored programme on Radio Luxembourg.

"I've also done other BBC shows like 'Late Night Extra', 'Album Time', 'Be My Guest' and a spell on a programme called 'Roundabout' which was a magazine programme of general interest."

Certainly one of Brian's most listened-to shows has to be the "Beatles Story" which has been heard in nearly every country in the world

RADIO 1 & 2

2nd XI



Brian Matthew

Brian is shown here collecting the first prize of the Radio Olympiad from Mr. D. Kiss, Councillor of the Hungarian Embassy.

and translated into many languages. I have heard many stories concerning the non-co-operation of the Beatles with these programmes however the extent of their co-operation was probably much less than most people thought.

Continued Brian, "I was chosen to do this series of programmes because of my past and fairly close connections with the Beatles. None of the four wanted to help with the making of the series and it had to be compiled completely from the BBC archives with myself doing the links. We tried every possible means of making contact with them and it was only when we made a new final episode for the repeat series that we got to speak with Paul McCartney."

Brian was also a close friend of Brian Epstein's and this seemed a natural thing to question him on.

"I got on with Brian very well. He was a business man but I don't think he really knew enough about the music business to set up deals. This is not to criticise him, it's just an opinion. We did in fact have a joint company and we were going to build a theatre but when he died it all had to stop because he had arranged all the finance."

"Anyway while the

Beatles story was being made the idea for the present 'My Top 12' was brought up." This is a series on Radio 1 where Brian asks personalities, not necessarily pop ones, for their twelve favourite records.

"I was asked to do this because many of the people that we have on the programme are more middle-aged and not young pop-personalities. People like Roger Moore, Mary Peters and David Bailey."

At the moment he is doing a transcription programme which is heard in 35 countries throughout the world as well as a request programme on the BBC World's Service. However the bulk of his work at the BBC now consists of producing radio shows.

"I have been producing the music for the 'Jimmy Young Show' and now I'm involved in doing the same for 'Night Ride' and 'Open House' continued Brian. The work of a producer is not so generally known as that of a disc-jockey so I asked Brian what it entailed.

"Well my job is mainly booking artists and orchestras and then producing the session in the studio. I also choose all the records and compile the running order for them and that, very loosely is what a producer's job is."

As an experienced radio man it seemed natural to ask

Brian what he thought about the advent of commercial radio this month.

"I don't share a fairly wide held opinion that it will be beneficial to either the listening public or music as a whole because I don't know of any instances where commercial radio has improved standards. Of course in the States the advantage is that there is a choice and stations can specialise because there are so many of them but in this country there won't be enough stations and all the formats will be general so they won't in fact provide much of an alternative." However Brian did admit that the pirates had character. "They were illegal though but it was the law that was wrong and not the stations."

"Of course radio has changed a lot since I first started. In those days there were three or four tests to pass before you were accepted for broadcasting. Things like reading news, announcing and a knowledge of classical music and languages were what all potential broadcasters were tested on in those days. The main outward change has been the invention of the 'strip show.' ('Strip' show is the radio man's term for the two or three hour daily radio programmes).

"One of the highlights of my radio career", and Brian seemed very proud of this point, "was when I scripted and then introduced a programme for Radio Hungary. I can't speak the language but I was given eight hours tuition on the script then I read it. The show was part of a competition organised by the station involving about 20 countries and we won first prize."

His musical tastes are as he puts it, very broad ranging from early jazz to modern jazz and including a large section of pop and some classical records.

Brian has been married for 22 years and has a son of nearly 20. They all live in the Kent countryside and Brian's pastimes include sailing and he is often to be seen acting in Bromley Little Theatre.

Simon Burnett

CASH AT CAPITAL

BY BEN CREE

In this, the first feature of what will obviously now become a regular part of "Dee Jay and Radio Monthly", on commercial radio we talk to Dave Cash – the first BBC Disc Jockey to make the move over to the commercial stations.

Dave, who has now been appointed Production Manager with London's Capital Radio, talks about how he first became involved with radio, his days on "Big L" and his excitement at being part of Britain's first legal land-based commercial set-up.

Dave, going right back to the beginning, how did you get involved in radio in the first place?

"I was always freaked out with radio. When I was small, about 8 or 9, I used to listen to radio a lot in Vancouver. It wasn't really disc jockeys in those days, more "The Lone Ranger" and all that number – but I was always amazed – you know, the whole idea of being able to speak into a microphone and get it out the other end without wires, that sort of freaked me out. I first got into radio when I was about 13. The first thing I ever bought, I used to have a paper round, and I saved up my money and bought myself a radio, which in those days used to be huge valve things – and I used to spend all my time listening.

"One day I decided to go down and see what a radio studio was all about, and as soon as I got inside this place, CFUN in Vancouver, and saw all those turntables and things I did my nut. I said to this guy Red Robinson, who was the top jock and also my sort of hero, 'I want to be a disc jockey'. And he let me sit and watch, and I used to go down every evening and just watch.

"I then went to university and got involved with campus radio, and then went back to CFUN and asked for a job! So I got this job as a sort of coffee-boy and kept pestering to go on the air. Eventually Red told me of a job going on CJB in Port Alberta, so off I went to this amazing little station

as a relief man. There were six of us running the whole station – an audience of about 100 people, mostly illiterate Indians, three sponsors – Levi's, Coca-Cola and a local butcher – pretty grotty really, but I learnt a lot, right from the grass roots, because I had to do everything, news reading, news editing, news compilation, commercial writing, and production, plus the whole art of disc jockeying.

"So I stayed there for about a year, and learned what I figured was everything to learn about radio – the only thing being **THAT I'M STILL LEARNING!** You never really give up learning, you still keep at it because there are new methods and everything that comes in."

What was your next move?

"I compiled a tape and sent it to Red at CFUN, only by then he had moved on to CKWX in Vancouver. Anyway CFUN offered me the "Midnight to Dawn" slot, and I took it, and that's when the luck started to happen. I'd been there about four months and one of the guys got sick on the "Drive Time" slot, so I took it over for a month. During that month the guy who owned the station was up in Vancouver on some sort of business trip and happened to tune in while I was on the air. Unbeknown to me he got on to the Station Manager and said 'Who is the guy you've got on "Drive Time" – I like him and I want him down South'. So the manager said 'Well, that's Dave and he's only a junior here. He hasn't been here very long and hasn't had any experience of "A" markets.'

"But the guy wanted me, and so then followed a quick tour of the States – a really quick tour, I did it all in nine months. I worked in Seattle, Los Angeles, Dallas and New York – all the

way round. Again I was doing holiday relief and I acquired a tremendous amount of knowledge that would have taken most people eight or nine years to obtain. What an 'A' market was, how you presented this or that, the finer points of commercial writing and all that jazz."

How then, Dave, did you eventually make the move over to the UK?

"Originally I came over here on a holiday visit, to see the old homeland. I'd worked pretty hard since I left university and I thought I'd just take a couple of months off. I stayed with an old school friend who told me about the pirates. So I bombed off to 17 Curzon Street and who was the first person I met? – none other than Ben Toney, who had been my Programme Director when I worked in Dallas, and was now in a similar capacity with Radio London. He asked me if I was interested in going out to the ship to help knock some of the newer DJs into shape, re commercial radio. So I went out for two weeks – and stayed two and a half years, and got completely involved in what was going on.

"It was probably up until now the happiest time of my life, because it was completely breaking new ground. It was adventurous, the whole idea of getting the thing off the ground and moving, and largely due to the clever programming of Ben Toney, we became number one in England of the pirates."

Going back to the days on "Big L", how did the Kenny and Cash programme come about?

"Well, Kenny was brilliant, right from the word go, but he wasn't too hot at working the panel, because obviously he hadn't used one before. So I was working the panel, and he was learning to edit and all this kind of thing, and

we got together because of that. And somehow we got to do a double show, based on some of the American double shows, but **BRITISH!** And with British humour, and we did that, of course, for two years. We became, and still are, very good friends, although I don't see very much of him now because he's in Wales, and I'm here."

Why did the partnership end?

"We decided to quit while we were ahead because Kenny's career was going completely different to mine. Kenny's much more zanier than I am, and although his sense of humour and mine did match on the double show I knew it couldn't last. So we quit very amicably and went our separate ways – and then, of course, I quit 'Big L.'"

Why was that?

"Two reasons really. The first was a health reason – I had a bad kidney stone from drinking the lime affected water of the *MV Galaxy*, and nearly bought it, in fact I was in hospital for about three weeks. The second reason was that the whole thing was starting to disintegrate at that time – the main punch had gone out of it. We'd done what we set out to do, the Marine Offences Bill was being talked about, and we knew it was only a matter of time before it was passed."

So what happened next, Dave?

"There followed a period of acute unemployment, in which I worked a lot for Mecca, bless their souls, which kept me out of the poor house for a while. Then came the opportunity of working on the BBC on a live show 'Monday, Monday', which was a mid-day band show which I took over from Barry Aldis. Then followed 'Mid-day Spin' and then Radio 1 was instituted and Pete Brady who had been doing the

afternoon show went to tv to do 'Magpie' and Robin Scott, who was then in charge of Radio 1 asked for me! So I once again found myself with a daily show which was nice. I did that for two years and then I moved on to the evening 'drive time' slot. I changed the show quite a lot, introduced lots of road reports - Rita Road Report became a character. Microbe was already established as a character and he came over. I also started introducing heavy music, well, in those days it was heavy - Led Zeppelin, Norman Greenbaum's 'Spirit In The Sky' and so on. Then to my surprise the BBC said 'Yes, well we like that idea, we're going to call it "Sounds Of The Seventies",' and I said 'oh, great'. Then they said 'We're going to have a different DJ every night' - so I was out of work again!

"Anyway as some compensation they gave me a 26-week chat show which I really enjoyed doing.

We had a lot of nice people on there and I got to meet people that I'd always wanted to like Peter Sellers Spike Milligan, the Monty Python crowd, and so on.

"Then I thought I'd try my hand at television and we did 26 programmes for HTV - 'The Dave Cash Radio Programme', which I had a lot of fun doing, but which was really far out of my media - in fact it was really *work* for me - by the time Friday night came each week I finally

collapsed in a heap. I was also writing the series as well as performing in it. I nearly ended up with a nervous breakdown. When we finished the series I took off for a time, just roamed around and did the odd PA to keep some bread rolling in, but really took time to get my head together.

"I started back at the BBC doing the country thing, but I was really waiting for the commercial thing to take off. Then suddenly it all broke, contracts were awarded, and so on. By this time I'd built my own studio in my spare time and I'd started to do the odd commercial for people. Anyway I came in here to

Capital Radio and met Michael Bukht, and we really hit it off together. He asked me if I would undertake some freelance work for them - and one month later came the Production Manager's job, and here I am."

What, very briefly, does the job of Production Manager entail?

"The main job as Production Manager, once we get on the air is to take care of all the station promotions, advertising the station, what the sound of the station is going to be and to promote that through production. The mainstay of the job will be to liaise with the advertising agencies and

the clients because my commercial writing experience is really what Capital Radio are buying, because that is what I have been doing for most of my working life. Even when I was with the BBC I did trailers most of the time, which is another form of promotion. Making commercials is probably my mainstay and I can crack them off at about five or six a day, whereas it can take the tv people three weeks to do one. That's the joy of radio, you can do them very fast. The main thing is that I liaise between the advertising agencies and us, and that I edit all the commercials that come out here.

"I shall shortly have two full-time copywriters here and we will run the whole Production Department, which in itself should turn over a hell of a lot of bread, because we'll probably be making commercials for a lot of the other stations when they open, being as we are London based and the advertising agencies are here. In fact it's very exciting what between three of us, that's myself, Michael Bukht and Aidan Day, who is our Musical Director, that we can really shape the sound of radio to come.

"It really is tremendously exciting - it's new, it's legal, and it's going to happen!"

To be concluded next month



Welcome once again. Time is certainly moving quickly now! Do you realise in just a few weeks time, listeners in London and the surrounding areas will hear legal commercial radio for the first time on the British mainland. Capital Radio and London Broadcasting will be on the air 24 hours every day.

First off will be, as we announced last month, London Broadcasting on October 8. This is primarily a news station, but don't think it is going to be all political news, etc, because there is much more. For a start they will be teaming up with the resources of "Time Out" magazine to give you the latest news, daily, of any pop concerts, festivals, interesting events and general entertainment information. At the weekend you will have a chance to participate because their phone lines will be open for you to call in so that you will be able to let other listeners know of any events that are happening which may not have been mentioned.

London Broadcasting will be on 97.3mHz on your FM radio/tuner; which will be the last station on your dial before you get to the Police and Fire services (which you are not supposed to listen to). They will also broadcast on 417m (719kHz) medium wave.

Capital Radio

They are next. Starting on October 16 dealing in happiness and entertainment! They also have a lot of good ideas. Initially they have announced a wide range of programmes. They will be introducing their own chart survey; probably based on LPs more than singles.

To start the day a music and information programme which will feature Monty Modlyn (from Thames TV "Today" programme) out and about the streets of London, talking to you about . . . whatever is topical. There will be of course the latest news broadcast half-hourly during the main morning period (hourly for the rest of the day), interspersed with motorists' information. Housewives will be catered for by Tommy Vance (who at present comperes the "Pop Club" for BBC World Service on Saturday nights), and Joan Shenton (BBC 1 "Nationwide" presenter). Midday it's the "Rabbit's

Free Radio Campaign



Dave Cash - As well as broadcasting Dave has been appointed Production Manager at Capital, which means he'll be in charge of making commercials for advertisers and singles for the station (photo: courtesy Capital Radio)

Patch" (remember from Big L?) - Dave Cash runs a lunchtime competition called "Cash Countdown". The afternoon is again mainly for women. Drive Time is between 16.30 until 18.00 when it will be a programme outlining events in London that evening. 18.30 progressive music fans its your programme when Nicky Horne presents a two-hour progressive programme. The evening carries on with a phone-in programme, specialised music programmes, ie Jazz, c & w etc. The evening rounds off at 23.30 with a chat show, until some relaxed music for insomniacs and repeats of some of the day's earlier programmes - commence at 00.30 until 06.00.

Over the weekend programmes vary slightly, which includes a children's programme "Hullabaloo" on Saturdays and a live pop concert in the early evening. Sundays will have leisure time programmes, information on fishing, motoring etc.

Capital is right next to BBC Radio London on FM at 95.8mHz where there will be great stereo transmissions. For medium wave listeners

you can try 539m (557kHz), but you may hear some buzzing underneath the transmission during the talking. That is Radio Veronica!

That is a rundown of some of the new programmes which is just the beginning of an exciting new era. So good listening!

And now for something completely different. . .

Radio Nordsee International

The new voice on RNI's International Service is Robin Banks who joined the RNI team on the Mebo II at the



Robin Banks - Does he really? The latest voice to RNI's International Service (photo: courtesy S and D FRC)

end of August. Robin comes from Gloucestershire and earlier this year was heard broadcasting from Radio Caroline, where he used a different surname. Now Robin has joined, Rob Eden has once again returned to his administrative job, but could well be heard again on the air very soon when some of the other DJs take their holiday.

RNI's Dutch service boss, Jon de Mol, has struck again! No he is not taking away the English service again, but we hear from the grapevine that he has demoted a couple of his DJs, Gerard Smit and Peter Holland, also Ferry de Groot is no longer Chief Engineer. Gerard Smit's place on the morning "Buitengaats" programme has been taken over by Hans Molenaar. Peter Holland is now only heard weekends and Ted Bouwens has taken over his weekday programme. Ted is a new DJ to the station, but is well known in Holland. This all came about because the DJs dared to contact their Union!!

Finally, isn't it about time we gave Brian McKenzie's Rock 'n Roll show another plug? A must for all rock 'n roll fanatics, especially now that Brian has accumulated a vast collection of new records and tapes sent in by his listeners. A great example of how the listener can take part in running a radio show. That's it! Every Friday at 22.00 (or 21.00 if you've put the clocks back in Britain by the time you read this!!)

Radio Caroline/Atlantis/Seagull

Well at the time of writing Atlantis and Seagull are still successfully broadcasting

from the Caroline ship on 259m. Plans for the return of Caroline-proper are still in the pipeline. The shows on Atlantis are good but are aimed mainly for Dutch and Belgian listeners. They have some catchy jingles. Early in September there were some problems getting the tapes out to the *Mi Amigo* firstly due to Customs officials and then because of rough weather, so for a day or two Andy Archer and the rest of the Seagull team kept the show going.

The all-progressive music station Seagull seems to be gaining popularity as more people get to hear about it. Unfortunately, reception at night is sometimes poor. The DJs on the *Mi Amigo* have been joined by a couple of ex-Radio Geronimo people (remember the progressive station that came from Monte Carlo?)

Finally a **Radio Veronica** footnote. The only station to officially remember the all-important date "August 14" with a special show featuring Big L.

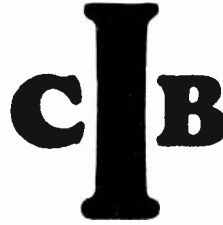
Late Rally News

Many thanks to all who helped with the rally last August, and all those who came. You will be pleased to know that it made the front page of the largest Dutch daily newspaper *De Telegraaf*. Of course FRC had previously informed all the British and Dutch press of the event.

The Forgotten DJ - A. J. Beirens

Over the past few months "Dee Jay and Radio Monthly" have interviewed most of the top English speaking DJs. All that is except one, RNI's biggest free radio supporter and DX expert A. J. Beirens. So FRC decided to include this interview we made with A. J. A. J.'s interest in radio dates back long before RNI. "I became interested in off-shore radio in 1959 after seeing a short film on tv about Radio Mercury. This interest increased with the coming of Veronica and Uilenspeigal and of course the English stations. I started listening to the English by radio broadcasts of the BBC, would you believe on short wave". This of course explains A.J.'s faultless English. The story of how he managed to get his regular show on RNI is interesting; after all he has survived the

CAMPAIGN FOR INDEPENDENT BROADCASTING



comings and goings of DJs, World Services etc.

"In the beginning things were not going as brilliantly for RNI and the short wave transmitter was off the air for quite some time and only the medium wave transmitter was on the air, with the result in Zurich Mr Meister and Mr Bollier couldn't hear their own station, so I was their only monitor. I listened to the station all day in my office and whenever something happened or went wrong, I telephoned or telexed Zurich. For instance, the transmitter broke down at 12.05 so there would be a telex at 12.06 saying that the TX would be off the air and I would inform them when it returned. I did that day by day, weekday and Sunday, and in the end Mr Bollier was very grateful and he invited me to the ship and we talked together. One day I said, 'Why don't you have a DX programme on your

station?' (Mr Bollier being a DXer himself), and I said, 'I would be prepared to make one if you are interested.' He said that was all right - that was in September 1970 - so we are still going strong."

How long did it take to prepare the DX shows that featured the popular "History of Off-Shore Radio"? "It took about three weeks to compile the information for one show; when I discussed the Carolines it took me even more than that. The making of the show now 60 minutes takes 1½ hours. That's not bad, is it?"

On radio stations A.J. has some very firm views. "A good station is made by the DJs mainly; a good free station is when the listeners have their say, and a good free station financially is made by the management. It has to be said that in the world some land based stations are more free than some of the off-shore stations

we have known.

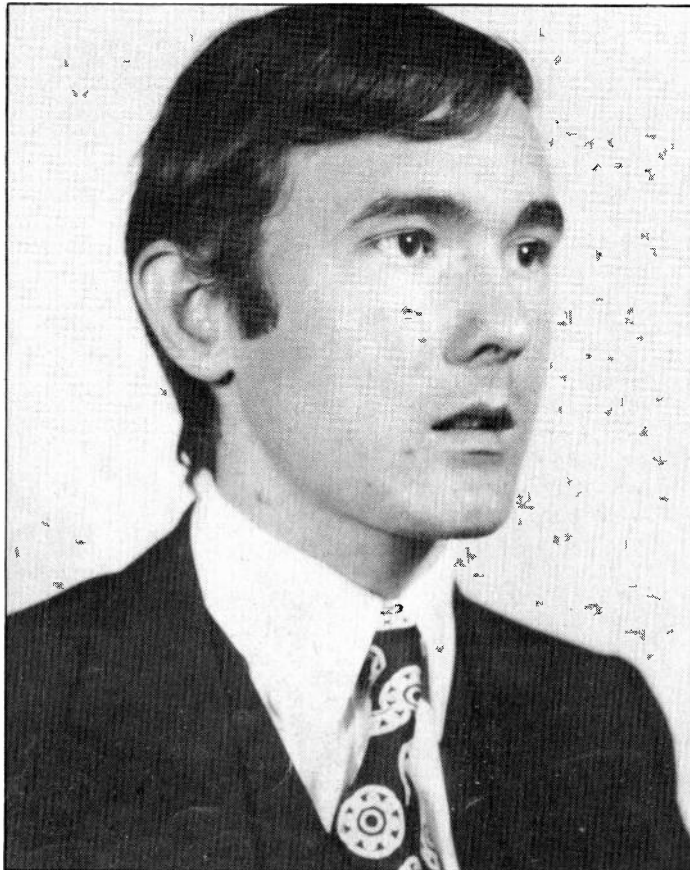
"In my opinion and probably most people won't agree as they think Big L was the best station, Radio Caroline was the best station there ever was. (I'm not including RNI.) To explain why . . . well I wouldn't know because there are so many reasons, probably it was the whole atmosphere on Caroline. London was so format like . . . it was freedom all right . . . but formatted freedom, while on Caroline there was a special atmosphere on the station. For instance the Johnnie Walker Show I used to listen every night on Caroline; it was so much better than it is now on the Beeb and that was something to do with the atmosphere of freedom on Caroline."

A.J. now has two shows on the short wave service of RNI every Sunday. The original DX show which celebrated its third anniversary last month, and now a magazine programme "Our World in Action" featuring stories and music from around the world. Since the DX show has become weekly it too features music and also now DX news and off-shore news is reported not only by A.J. but also by Paul S. Hansen of FRC in Denmark and Peter Hartwig of FRC Germany in Danish and German respectively. So why not give A.J. a listen this Sunday morning 09.00 GMT RNI; short wave band 49m (6205kHz)?

Interview by Pierre and Roy of FRC

These pages produced by FREE RADIO CAMPAIGN. Send foolscap sae for details of our stickers, posters of the off-shore stations . . . all supplies at no profit prices as YOU can help publicise the stations. Write: BM - FRC, London WC1V 6XX.

And CAMPAIGN for INDEPENDENT BROADCASTING. See the BBC survey from 1937 reproduced in our latest newsletter, circulated to all members. Also included, the latest news from the off-shore stations and plans for the new IBA stations. Membership is only 38p (less than 1p a week). Send foolscap sae with cheque/postal order to: CIB, 13 Ashwood House, London NW4.



A. J. Beirens - The multi-lingual short-wave service presenter on RNI (photo courtesy Bob Arnold)

If it's Cisco lighting you're after then you could do a lot worse than to point yourself in the direction of Cromwell Road in Luton. Where's that you may be asking? About 30 odd miles north of London and just right off the M1!

Seriously, there you will find the new and very smart premises of Optikinetics Ltd, and a showroom full of all types of lighting gear to delight the eyes of pretty well every DJ and club owner. You'll also find a whole host of disco equipment, for Optikinetics have for the last six months also included a range of decks, amplifiers and speakers.

Optikinetics started back in November 1970 and was formed by Keith Canadine, Neil Rice and Philip Bruncker with the object of supplying specialised lighting effects to disc jockeys, clubs, discos, groups and singers, etc. Fortunately the business expanded quickly and last year they moved into bigger premises in Luton, and took on extra staff.

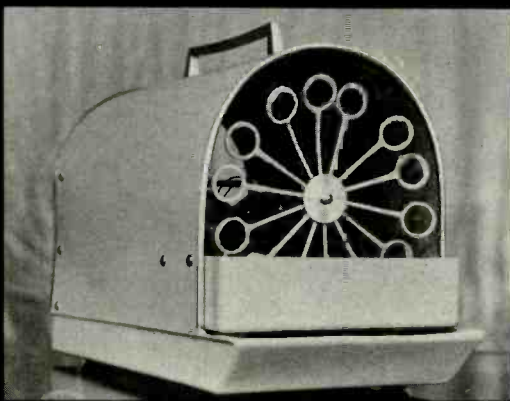
At first they operated in a purely wholesale capacity but more recently have opened their own retail premises at 38 Cromwell Road. Here behind dark blinds they can demonstrate beautifully the full range of projectors, strobes, oil wheels, bubble machines and so on. The colour picture gives an indication of some of their special effects, whilst the black and white illustrations show some of the many and varied gear available.

The aim of the company, according to 30-year-old Keith, eldest of the founder members of the company, is to turn plain walls into moving patterns of light. This they have certainly set out to do, and, in fact, their work can generally be seen on the walls of many clubs and discos throughout the UK. They also have many customers throughout Europe and also in such faraway places as India, Australia, Hong Kong and Pakistan.

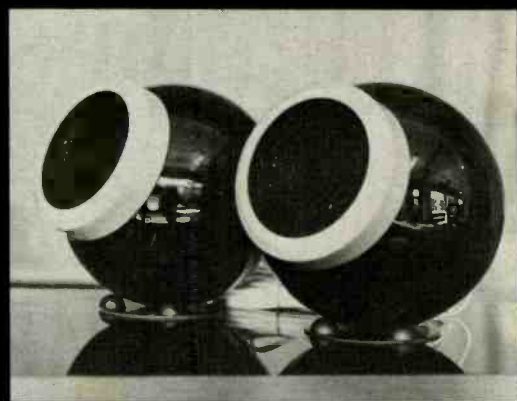
They are now interested in getting to grips with the vast number of mobile disco shows and groups and will literally sell you anything connected with lighting, from a single bulb to a complete club lighting control unit



HEAD FOR THE BRIGHT LIGHTS



Optikinetics Bubble Machine—£37.40



HIGHBALLS glass speakers—£29.70 (Pair)

retailing at well over £200.

One of their major successes has been their purpose-built Solar 100 Projector, which retails for £49.50. One of its main features is that it incorporates a wide-angle lens, thus giving a big picture spread even over fairly short distances. It uses interchangeable slot-in picture cassettes

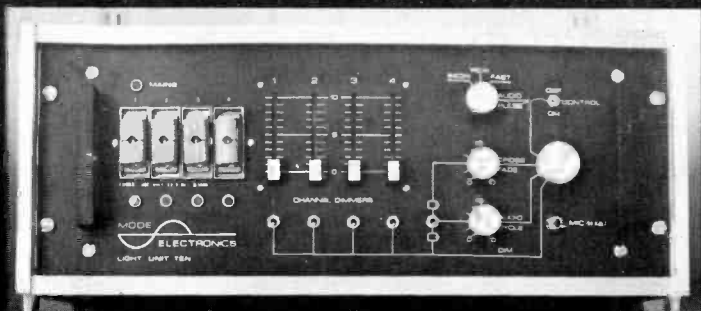
which sell for £6.75 each and a 2,000 hour lamp. In the Autumn they will also be producing a big-brother to this projector.

Another first from Optikinetics was the development of the "Hi Stand", a strong and sturdy adjustable stand, which enables a DJ to put his Solar 100 projector high above the crowd. These

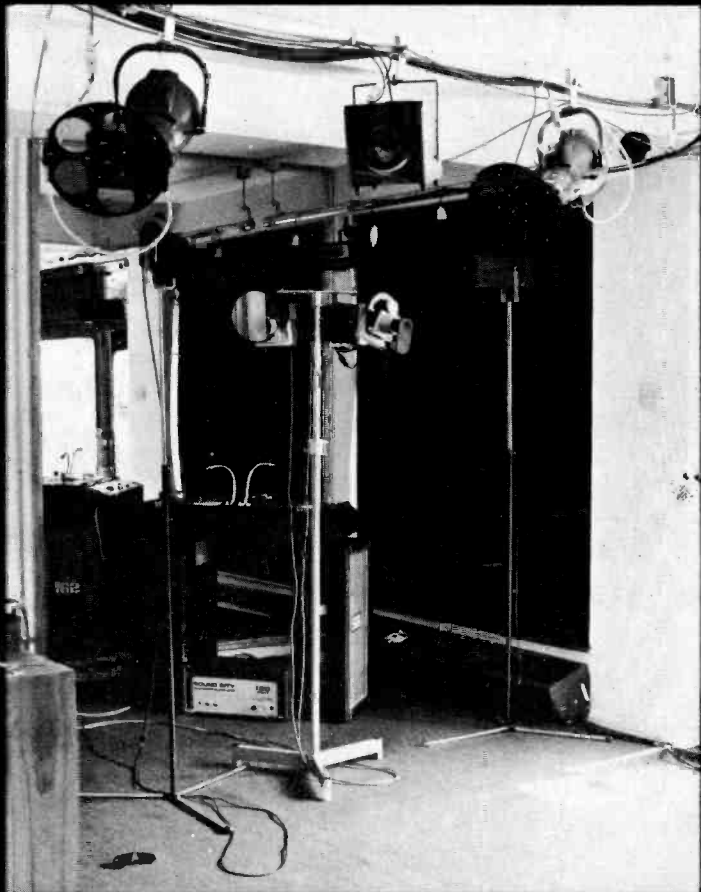
retail for £9.90 and can be seen in the studio picture.

The Mode Unit 10, at the top of page 27 can definitely be regarded as the "Rolls Royce" of lighting control gear, and is designed to completely control the entire lighting of a club or discotheque.

The disco unit shown is from the Calbarrie range — "definitely the best we've



Mode Unit 10—£242



heard" says Neil - and prices range from £198 for the basic 100-watt mono deck with amplifier to £280 for the 200-watt stereo system. The units feature a twin micro-switch on the sliding fader controls which gives instant start on the turntables and automatically switches the pfl over. The speakers, which retail for £94 per pair, feature velcro

front panels for easy access on installation work. So you can see - it's all there - literally everything you will ever need for your disco lighting, and I shouldn't be surprised if Neil, Keith and Philip will come up with some new ideas over the coming months that you didn't KNOW you wanted now - but I bet you'll WANT them then!



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DEE JAY BACK AT THE POD

This time we finally made it, and despite a short sharp rainshower on the Monday, the "Dee Jay and Radio Monthly" trophies were eventually presented. They were presented for us by BEC Radio 1 DJ Dave Lee Travis, who earlier during the drying-out spell had gone up the strip by bicycle, achieving a terminal speed of no less than 17.64 mph!! (By contrast Clive Skilton in his final run clocked in excess of 220 mph - in a quarter of a mile??!!)

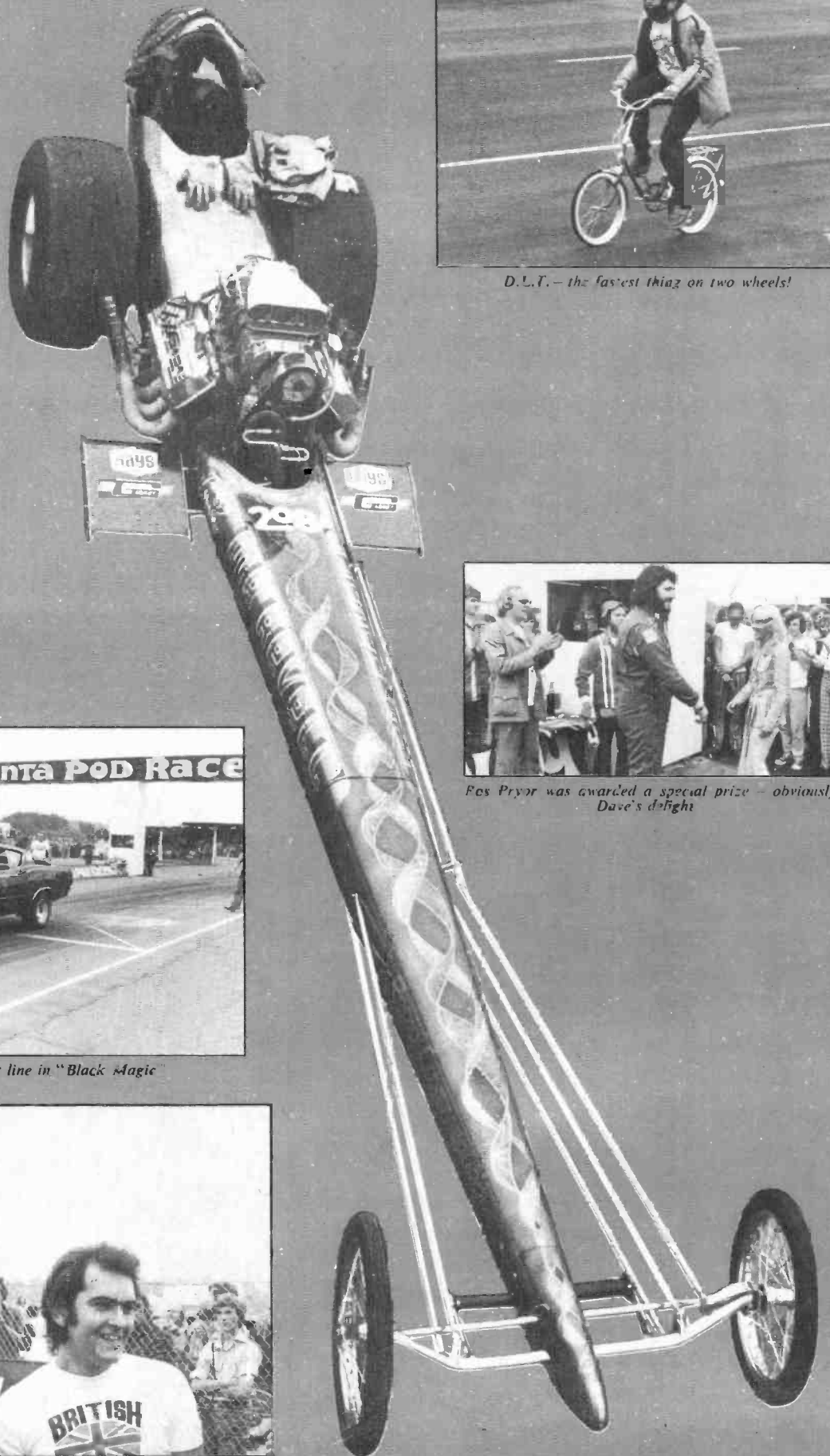
Rosko was there on the Sunday (unfortunately when our tame camera man wasn't), but he took the "Wheelie-Stingray" up the strip for some yards on two wheels and at a speed of around 100 mph.

Dave also handled a more potent piece of machinery than a bike, and in "Black Magic" put in speeds of 92.59 and 93.55 mph - a wee bit faster than last time.

Many thanks to all at the Pod for a great Bank Holiday Monday. See you all again next year.



D.L.T. - the fastest thing on two wheels!



Pos Pryor was awarded a special prize - obviously to Dave's delight



D.L.T. leaves the start line in "Black Magic"



D.L.T. and Dennis Priddle, driver of "Mr Revv"

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An article on Radio Manchester I was told as I sat in front of M's red leather topped desk in the centre of the dark mahogany panelled room. "It won't be easy, it's never been done before and the department expects you to expose all the main presenters including yourself. You've heard of Ben Cree?" Once went up it Sir, hell of a climb I might add. "You are thinking of Nevis." You could be right. "Well this chap Cree wants you to do the whole messy business on your own, with you having been there ever since they went on the air. He's offering you one pound per word so I took the step of assuring him you would do it. Any questions?"

When do I start, Sir?
"Immediately, I've arranged for you to see Bic at the armoury."

I left the armoury with a small everlasting pen especially prepared to pick off my subjects. They wouldn't, I was assured, feel a thing until it went to press and then, only then, would they realise what I'd done. I would of course have to leave the country for a short time but at a pound a word I could afford to.

On with the messy business. . . . A recent survey showed that one in every 20 BBC Local Radio Stations is Radio Manchester. Good value for money these surveys. It also showed that Radio Manchester went on the air from our luxurious studios on the 39th floor of Broadcasting House Piccadilly, but got the date correct as the 10th September 1970. After much re-adjusting to this sudden state of affluence under the supervision of Field Marshal Sir Allen Holden - Station Manager, and Private Derek Woodcock - Programme Organiser, programmes being heard on 95.1 VHF actually sounded good.

Just over a year ago Father Christmas, played by our Station Engineer Roy Preece presented us with a medium wave transmitter made from what he had left of an old Meccano No 3 set. There's a lot to be said for Meccano No 3s and the imagination and patience of Mr Preece because now when you turn to 206 metres on the jolly old medium wave band there we are for a total of 15½ hours each day.

Stop this evil man/give these people back their money Dept. presents . . .

RADIO MANCHESTER EXPOSED!

A special report from the Baron of the BBC.

The station goes on the air each weekday morning at 6.30 am with a programme called "Up and About". It's hosted by a gentleman called Alan Sykes who pops in after an early morning paper round in Oldham to play a few records, read a few news items and give a few traffic flashes.

All this lasts for 2½ hours even if it does seem longer to some listeners until 9 am. By this time the canteen staff have started to cook Mr Sykes' sausage. On an average day he will probably have, say, the head of Plastic Records with him to arrange, in the interests of the station you understand, an exclusive, of the first two bars of a new record by their very first signing "Rubbish". As Mr Sykes' sausage arrives, Mr Plastic chuckles at Mr Sykes' suggestion that in years to come they will be able to release a 14 album pack for less than £1, titled "A Load of Old Rubbish".

For the rest of the day no one is really sure what Mr Sykes (Psyche - to his friends) does. Some say until the following morning he's heavily involved in advising world leaders. Some say they have seen him on his hands and knees collecting golf balls in the long grass surrounding Oldham Golf Club. Whatever the truth this man, a kind of Tony Blackburn for old age pensioners, who looks exactly like Eric Morecambe, does, he says, quote, "A very entertaining programme and if you're going to mention me in that 'Dee Jay Monthly' article - do us a favour, mate, don't forget to mention I play a minimum of three

records every morning. Just in case any of the record companies get to read it. The wife would go mad if she had to start buyin' 'em".

On the chopping block next is Mike Riddock who follows Mr Sykes, not as far as I know into the long grass surrounding Oldham Golf Club, but certainly at 9 am every morning with his programme 'Piccadilly 33'. No one really knows how the title of this programme was arrived at . . . er yes, lady in the third row. "Surely, young man, you're aware of the address of your place of work?" Yes, madam, 33 Piccadilly. "And do you mean to tell me that you can't see that that Riddock fellow has cunningly taken your address from under your nose and tampered with it for his own use?" By jove thank you, madam, case dismissed, the mystery's solved. What a cad! and a Scottish cad at that.

Now we have solved the mystery of the title of Mr Riddock's programme let's . . . "I say young man, don't I get anything for my trouble?" I'm sorry, madam, I'm trying to write an article for Dee Jay Monthly. "I can't help that, young man. Look may be I would get Mr Riddock to play you a record on his programme "33 Piccadilly" "You mean 'Piccadilly 33'." Yes, madam, of course I mean "Piccadilly 33" Now should I ask Mr Riddock to mention you or not? "Don't get impatient with me, young man, you tell him to play a nice record for his grandmother. Now be off with you and don't forget to

tell him. I've spent so much time talking to you, it's time to turn my bicycle round and peddle back to Lerwick." OK, granny, I'll make a note of it on the same piece of paper I'm writing my article on. "Just as long as you don't forget, you young Saxonack." Bye bye, granny. "Och-i, och-i"

Now about the lad's programme itself. Although he doesn't make it generally known, he has had telegrams and letters of thanks from nearly every artist and group who have entered the charts in the last 18 months, all thanking him for his invaluable help in not programming their records. This is typical of Michael McRiddock, he'll do anything for anyone, so whilst he's cleaning my shoes, "Less spit on the inside, Mike", let's talk about Tom Tyrrell.

Thomas (hey come and listen to this) Tyrrell is a jack of all trades, as it says on the postcard hung in the local newspapers. This "Superman" amongst broadcasters flies from studio to studio, in his never ending fight to steal listeners from lesser fellows. For instance, few people know that under the name Marjorie Anderson he's hosted "Woman's Hour". In fact, he's the only man on the station who claims to have seriously threatened the future of Jack De Manio, Sam Costa, Fanny Craddock, Basil Brush and John Arlott, all on the same day.

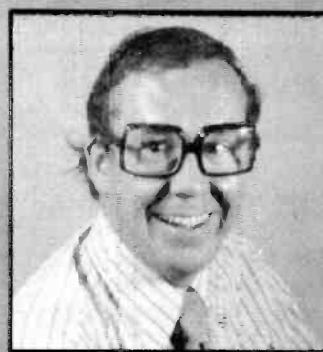
Tom has been accused of being partisan towards Manchester United in his commentaries, but from his red and white striped



Tom Tyrell



Mike Riddock



Alan Sykes



The Baron with Olivia Newton-John and Miss World '73, Belinda Green, at 'Blinkers' in Manchester.



Andy Peebles



Roy Cross

caravan-home parked next to the Stretford end he categorically denies the charge. He's not all that bad actually, 'cos recently in a five-a-side match he gave me the ball. Which reminds me I must give it him back.

It's at this point that you the reader must realise the very great personal sacrifices made by some of the Radio Manchester disc jockeys. Roy Cross, for instance, made the soul searching decision back in 1970 to give up entertaining especially to present the tea-time show. But old habits die hard they say and between the AA reports and police flashes he still tells the odd joke and slips in the odd comedy cut. Nobody's perfect! Except that is, and will you welcome him now, the one and only Michael Guy Gamble who every Tuesday night actually leaves the warmth and comfort of the BBC bar for a whole half-hour to present a country music programme called "Country North Western". Gamble enters. "Oh, Baron (hiccup), look, I can't stop, I've just popped down from the bar (burp) whilst they put a new barrel on to ask you not to mention anything about my drinking habits (hiccup) in the *Dee Jay Monthly* article like you do on your programme. It's awfully bad for my image, Baron, even if it is true." Leave it to me. Mike. "Thanks, Baron, that's jolly

good of you. Well I'll be off now. Cheerio."

The phone rings and it's Andy Peebles who hosts "The Andy Peebles Show" on Saturday mornings. "Baron, have you sent off the article for *Dee Jay Monthly* yet?" Yes I have actually. "You didn't, er . . . you didn't mention that I was a choirboy until recently, did you?" No, of course not. "Thank God for that, or that I occasionally pop to the shops in my cassock?" No, no. "Or that I'm a member of the Tufty Club?" No, I didn't know that you were. "Oh yes, I've got a picture of Tufty and ever such a pretty little badge that I wear, and do you know it seems to work 'cos I haven't been knocked down once recently!" The pips go . . . bye Andy.

Now how can I tell you about our lovely Sandra Chalmers, sister of Judith, and daughter of Mrs Chalmers. How can I possibly justify to her afterwards actually mentioning her in the same article as Alan Sykes and the rest of the mob. It could have a cataclysmic or even catastrophic effect on her career as a "female" Robin Day. She'd probably throw her bow-tie at me. Of course she wouldn't, she's too much of a lady. But what about Robin Day? Will he take exception to the phrase "female Robin Day"? If he does, will the BEC get rid of him or me? Would *Dee Jay*

Monthly pay the costs or would I? Over to our legal correspondent Ivor Goldmine. "Well, Baron, my boy, here's a map which I just happened to have showing your nearest labour exchange." But I don't live in Portsmouth! "OK, so you move, I can let you have the map cheap." Thank you, Ivor, I'll let you know.

The phone goes again and it's Alec (lend us a quid) Greenhalgh, the news editor responsible for Radio Manchester's 390 news men. "What's this about you doing an article on the station for one of those pop papers, this isn't just a bloody pop station, matie. When my lads are sober there's none to beat 'em. It's seeing the significance of the little mundane day to day events and turning them into a story of human suffering and tragedy." I know, Alec, you mean like when the Radio Manchester disc jockeys wopped the newsroom at football recently. The dialling tone replaces Alec's voice. Very sensitive these news chaps.

Expose all the main presenters including myself. was the arrangement as I remember. Mmm . . . I've nothing to hide, in fact what an excellent way of reminding Mr Plastic of Plastic Records who to send his "Load of Old Rubbish" to. With not having been on Radio 1 since it was repainted a few

of the less astute record companies have stopped using my postman to carry their wares - my goodness here he comes now with only two sacks instead of three. After all I am on the air every night at eight for two whole hours. Yes it's true I don't have unlimited needletime so I take the styluses out at five to ten and admittedly as a result the last couple of records could sound better. Even so it's not a bad little show with a "Baronial Album of the Week" and a "Baronial Single of the Week". But wait, what is that in the sky? Why it's the iron bird that confirms the music industry is cocooned in ignorance and totally unaware of Elvis's frequent visits to this country. Just let me move the washing off the line so the rotor blades don't slice into my Y-fronts. Colonel Tom's a mighty fine pilot, been making regular trips ever since RCA crossed me off the mailing list back in the summer of '57 and only once hit the washing. - Look out, Rover. Golly! he's landed on next door's dog - Elvis steps out of the helicopter as I'm so used to seeing him in his skin tight "Biggles" suit with the collar up. "Hiya, Baron boy", he shouts over the noise of the engine. Hi El. "I've brought ya ma latest record, boy, it's a re-issue". Thanks, El, I'll make it my record of the week, but you've landed on Rover, look - Elvis turns to look under the helicopter and sees Rover caught by the short and curlies. Elvis shrugs his shoulders, grins and suddenly breaks into song. "He ain't nothing but a hound dog, and he ain't no friend of mine! . . . See ya again son, boy, the Colonel hates to waste gasoline." Elvis jerks back into the cockpit and the Colonel waves goodbye as they take off releasing poor old Rover. No wonder he barks at planes, which reminds me I must be off to catch mine. Woof, woof, woof, Rover barks at the sky. What's a matter Rover? Gosh, you're right, it's my plane, I've missed it. This is terrible, I'll just have to stay here now and face the music. What is this one Elvis brought called anyway? Oh no! "Hound Dog". GRRRRrrr . . . Down, Rover, down.

Racing jocks

Following our brief report on the "Dee Jay and Radio Monthly" Trophy Race on page 8, here are a few more details.

In the key draw prior to the race (which decides the grid placings) jazzman Ronnie Scott drew pole position, whilst the other co-favourite Noel Edmonds, drew number 11 – well at the back.

However, suffice it to say that almost before the flag had dropped Noel was already streaking past your editor (no 9), and by Druids corner was already up into third place – and eventually went on to win at an average speed of

Dee Jay Diary

64.44 mph.

Back place men Tony Blackburn and David Hamilton took it fairly steady, Tony being lapped by Super Noel and "Diddy" David retiring after only two laps owing to a knocking noise which indicated to him that perhaps a wheel was about to fall off!

Ronnie Scott drove well and held on to second place, Steve Jones came third, while Des Dyer, in the best of the Consuls, who came fourth, was so delighted that he relaxed just a little too much after passing the chequered flag, completely lost it at Paddock Bend, hit the bank and did much damage to his car – he, fortunately, being

unhurt. Tony Blackburn also experienced a tricky moment on the slowing down lap. The other positions were: 5th – David Simmons; 6th – Clive Scott; 7th – Rosko; 8th – Johnnie Walker; 9th – Chris Barrington; 10th – Robbie Vincent; 11th – Dave Lee Travis; 12th – Ben Cree; 13th – Tony Norton; 14th – Dave Munden; and 15th – Tony Blackburn.

Also there, and very much hoping to race was none other than Ronan O'Rahilly, but an unfortunate mix-up over cars left him without a race, much to his annoyance. Never mind, Ronan, we'll make certain you get a drive at our next meeting, whenever that is.

He's no dummy

We've had a good response to John Wilson's comment in last month's "Dee Jay Diary" on the declining standard of disco shows. One came from DJ Ray Hewins of Sheffield who wrote:

"I agree with the points made with the exception of comment five 'No effort made to dress for the part, with the DJ in any old clobber.'

"Well John you may have a shiny sparkling tailor's dummy sat behind your turntables, but I dress comfortably and casually as if I were one of the audience, often I dress a lot more casual than the audience, even at a wedding (and also including at an appearance



Another missed face. DJ and Presenter Patrick Russell of the Birmingham Hospital Broadcasting Network, who somehow got left out of last month's BHBN story. Sorry, Patrick!

● "Is that really THE Ben Cree?" – that's what Steve Jones appears to be saying, as Ben enjoys a swift chat with Executive Producer Johnny Beerling ("The Guv'nor") aboard the Radio 1 Road Show Caravan at Brands Hatch (pictured above). What do you think he's saying? Five LP prizes for the best answers. On postcards please.

● 208 Press Officer Jimmy Parsons (right) looks on while DJ Paul Burnett tries the controls of one of the 208 ShellSPORT cars at the recent Brighton Speed Trials.



before royalty!) This allows me to be a lot more easy and helps me to present myself in a casual manner – thus making my audience feel more relaxed. So I wouldn't say that clothes make a disc jockey. (No offence to you or Garry Glitter!)”

Thanks very much Ray, and also for your lovely little poem, which went

*Many happy returns Dee Jay,
On your very first Birthday,
Thanks for the news,
And your reviews,
Happy returns of the day.*

FRIS needs you

The international Free Radio Information Service are preparing to conduct a random opinion poll on the first day of Capital Radio, along the lines of how many people listen to RNI, Caroline, etc, and how many will listen to Capital and other new commercial stations.

Dee Jay Diary

Helpers are urgently wanted for this job, so if you would be prepared to help, please telephone 01-870 9328 between 8 pm and midnight.

Pirate preacher

America currently has an “offshore” radio station, operated by a 67 year-old preacher!

Earlier this year, the Federal Communications Commission (the American IBA, if you like) took away the licence of the Rev Carl McIntire's radio station in Pennsylvania.

The Rev. McIntyre is a controversial fundamentalist who broke away from the established Presbyterian Church, and the FCC revoked his licence on the grounds that he failed to observe its “fairness doctrine”, which involves the

right of reply by people who disagree with a broadcast.

He has now started broadcasting from a “pirate” ship, a converted minesweeper, 12 miles off the New Jersey coast.

The FCC have made it clear that they intend to take legal action, and a Coast Guard cutter has already been seen hovering near Dr McIntyre's ship.

The thoughts of C.S.J.

Another three page “interview” (??) has been received from our old friend Crispian St John, which contains no real facts, but as always some lovely quotes from CSJ himself. We reproduce these below:

“I suppose when you're young you often change

your mind. I change mine sometimes, just like the weather.”

“There are always doubts in this business.”

“Money isn't everything in offshore radio . . . I can see such a station making about £10,000 a week profit after only a few months.”

Really?? Then what are we all waiting for?

As if that's not enough you can now join the new Crispian St John Listeners' Club and receive regular large newsletters, lifelines, the CSJ story to date and many other bits and pieces! Lovely, ah but wait, this will cost you 75p!! If you are interested (???) then be sure to write to Elaine Spence, 278 Whitehall Road, Wyke, Bradford, Yorkshire. The object of the club in CSJ's own words – “To continue to communicate with my friends, the listeners, 100%. They do really mean so much.”

So probably do all those 75p's!!!

B.C.

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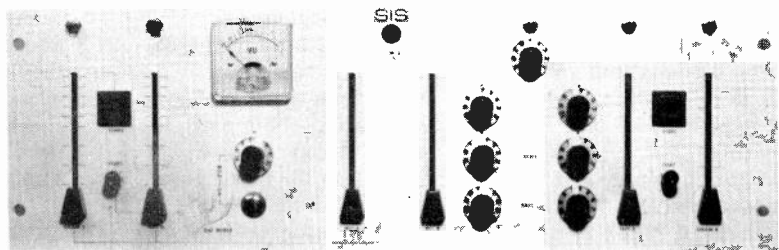
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SIS

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Turkish and other delights

This month we will take a look at the musical output of some shortwave stations, and also a couple of medium wave stations. All times by the way are given in GMT.

An unusual station to start with, TRT The voice of Turkey which has Western pop music in its "Dance Music" and "Music Club" programmes. Friday is the day for Turkish pop music, whilst more traditional Turkish music is carried on other days. A transmission to Western Europe is broadcast daily at 22.00 for a half hour in English on 11880kHz, 25.25m.

Finland has a small external service compared with other European countries, but they make up for it with interesting programmes. Two music shows to try for are Finnpop on Tuesdays and "Letter Box" which includes music requests on Sundays, suggested times for listening are the English broadcasts from 18.00-18.30, and 20.30-21.00, the best frequency is the 100kW outlet on 15185kHz, 19.76m.

From the land of Midnight Sun, Radio Norway features Norwegian pop tunes in its English transmissions on

Sundays, the feature is called "Pop Inn". From its latest schedule the following seem to be the best times and frequencies for Britain: 14.00-14.30 on 9550kHz, 31.41m; 16.00-16.30 on 15175kHz, 19.77m and 20.00-20.30 on 11850kHz 25.32m. English records are often included in a request programme carried on Wednesdays and Saturdays, suitable times here are 13.00-14.30 on 9550kHz and 19.00-20.30 on 11850kHz. Link announcements are mainly in Norwegian but some English is included in the programme which is aired at the end of the 90-minute periods shown.

Radio Nederland has many music programmes, one is "Whats New" in which Bruce Parsons and Nevil Gray sample the new additions to the stations record library and the Dutch Hit parade. This is carried in the Saturday transmission which is repeated many times throughout the day

including; 09.30-10.50 on 6045kHz, 49.63m; 14.00-15.20 on 6020kHz, 49-83m and 18.30-19.50 on 6085kHz 49.30m. On Sundays at the same time and frequencies you can listen to the "Happy Station" programme mentioned last month, with Tom Meyer presenting a variety of music and information.

The BBC has a pop show called "POPCLUB" in its World Service which has a good medium wave outlet for Europe on 1088kHz 276m. More on this service in a future issue.

Andorra, has two stations, one of which is Sud Radio on 818kHz 366.7m which mainly broadcasts in French. Progressive music fans should try for this one as much of this type of music is featured during its broadcasting hours currently 05.00-23.45.

The American Forces Network Europe celebrated its 30th Anniversary on July 4 and carries many worthwhile music programmes

during the week, the best frequency is the 150kW outlet from Frankfurt on 872kHz, 344m.

Radio Free Europe with transmitters in both Germany and Portugal regularly broadcasts pop music to its listeners in Eastern Europe, a good station this for past chart hits. The schedule is complicated but you should have no trouble in hearing the station. Radio Sweden continues with its popular "Saturday Show" on 255m from 22.45, a shorter version is featured on the stations' shortwave outlets.

On Sundays apart from RNI's two popular shortwave shows, you should try for World Music Radio which recently completed 10 years of clandestine broadcasting. It has recently expanded its schedule and now has English from 09.00-15.00 including a DX show from 12.00-12.30, the frequency is 6250kHz 48.0m.

Finally thanks for your letters which I am always pleased to receive, the address if you care to write is 11 Wesley Grove, Portsmouth PO2 5ER. Until next month - good listening.

Hi again, and as usual I'm late with my copy - still better late than never. Got a whole lot of goodies for you this time.

If you liked "Pillow Talk" then try "Didn't I" and "Had Any Lately" from the album. Definitely a slow groover for the discos.

The new single from the Jackson 5 in the States "Get It Together" is a funky thing and it's great for dancing. "Higher Ground" by Stevie Wonder is a nice one too if you like a cross between soul and rock 'n roll rhythm, and is due to be released on September 28.

Marvin Gaye has got a fantastic new LP in the States called "Let's Get It On" - and the whole thing is devoted to sex - all the titles are "Let's Get It On" and "Let's Do This" and you all know the rest of it - it should be quite

Christian's Soul Sounds



fun!

In late September Invictus joins up with CBS so I expect some nice things from them. Holland and Dozier - "Slipping Away" which is a nice single, also the new Thom Bell label in the States - Tommy Records - is now handled in this country by CBS and the first release is through Epic. Bobby Taylor (of the Vancouvers fame) with "I Can't Quit Your Love" - it's a good

disco one.

Buddah were quiet until about a month ago and now they've come up with a whole bunch of goodies. I've already raved about the Curtis Mayfield album - also there's a great version of "Brother Louie" by the Stories and the new Gladys Knight monster "Midnight Train To Georgia".

Finally after much hassle and plugging Earnest Jackson's "Love and Happiness" is out in

England - it's far superior to Al Green's version, even though Al wrote it - look out for it on Epic.

Walter Jackson has just made a nice new stomper on London - it's called "Easy Evil", a much covered record, but for me it's the best. Also through Decca, although not released yet, is a new record by Sylvia - yes I know I've already spoken about her - but I've just heard this one.

Now if you liked "Je t'aime . . ." - you sexy devil - then grab a listen to "Soul Je t'aime . . ." by Sylvia and Ralph on Vibration Records, if you can get an import copy - try Contempo.

Actually I've rather rambled on in this month's column, and there are no jokes - (Ed - hurray!) - the result of a bet with somebody to see if I could do something straight for once! - I win! Keep it together.

**HAS THE
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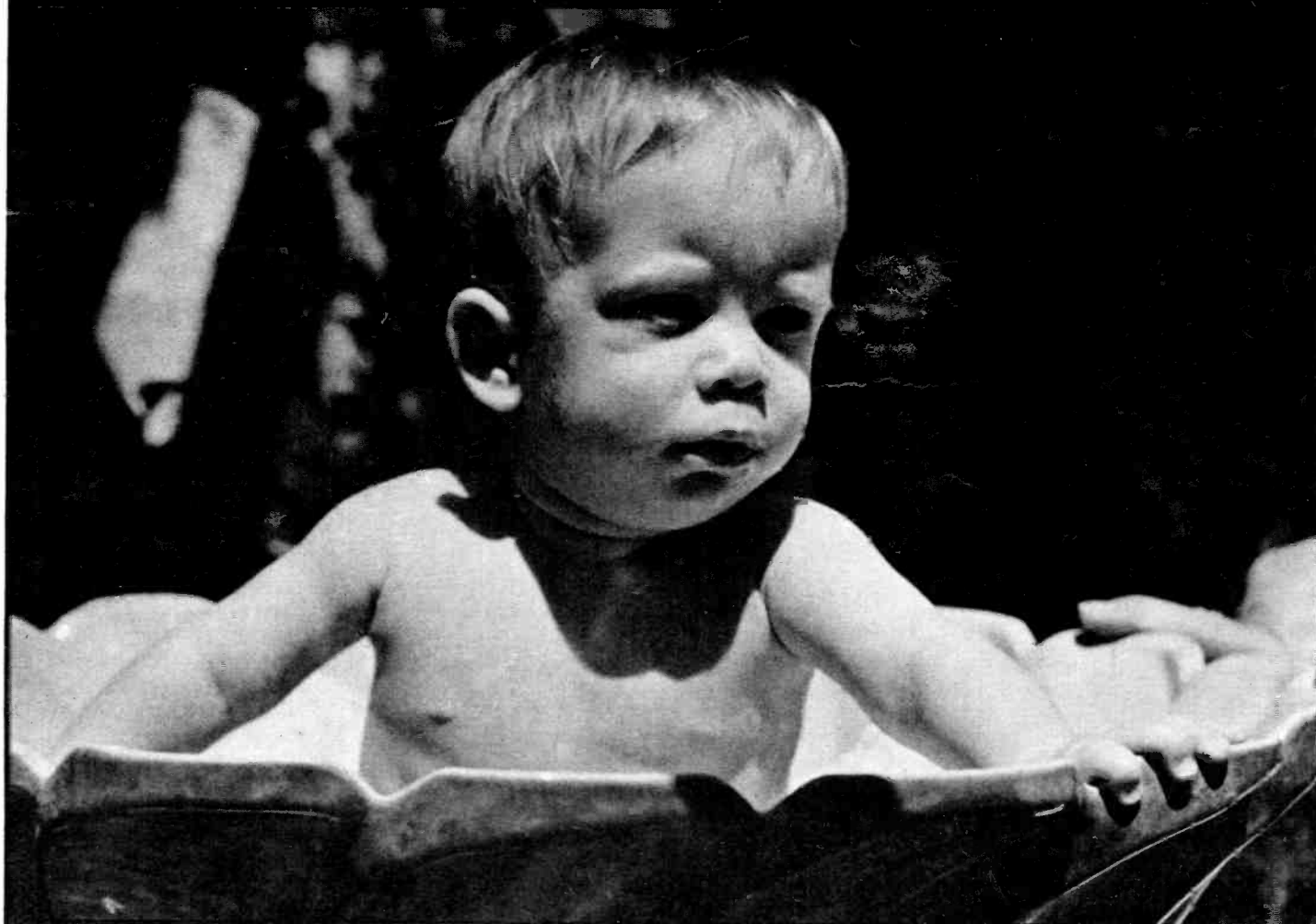
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ADVANCE BOOKINGS

BOB HERD

SPACE AGENCY

01 730 5181



As promised earlier this year we have for some time now been intending to run a short feature on the merits (or otherwise) of the compilation album. Well at long last - here it is!

In May of last year an album entitled "20 Dynamic Hits" appeared on the scene, and proceeded to virtually set the record industry alight, at a time of the year when it was usually hardly smouldering.

Selling at £1.99, this album did not contain the usual abysmal cover versions of current hits, but the ORIGINALS - and of fairly recent chart material. Produced by a transatlantic based company specialising in television promotion, K-Tel International, it was backed to the tune of some £300,000 on TV advertising. With this sort of advertising support, and with artists which included such star names as Argent, Dee Dee Purple, The Fortunes, Sly and the Family Stone, Hurricane Smith and Christie, it could hardly go wrong, and very swiftly shot to the top of the best-selling album charts.

Following hard on its heels came similar sets from two other companies, Arcade and Ronco, and since then there has been a steady stream of this type of album from these three companies. Their rapid success also prompted two of the major record companies, EMI and Phonogram, to produce their own albums, which also proved very successful.

What we really want to examine here is the relevance

of these albums to the disc jockey, in particular the guy who operates a mobile set-up, and to those who travel around a lot, for example on the continent.

One obvious factor in their favour is that one album can often replace up to 25 singles, thus making it easier to have those past hits available in case of the odd request. Secondly, they are

very useful to the new DJ who wants to quickly build up a back-library.

Then, of course, there is the cost factor. As one reader of "Dee Jay and Radio Monthly", Martin Ashton of Epsom, pointed out he had been able to buy 13 albums containing some 267 tracks for a total outlay of £24.88, whereas the cost of the individual singles would

have been well in excess of £100!

On the opposite side, however, another reader, Ray Bennett from Kilmalcolm in Renfrewshire, pointed out that the output level of these sets is obviously much lower than on singles. It is necessary, therefore, to adjust all the gain controls. He then goes on to say "then, sometimes you forget things are set 'high', you plonk on Slade and the roof blows off!" A fair point, Ray.

So really you pay your money and you take your choice - if ease of carrying is a major factor in building up a library fast, then these albums must have a lot to recommend them.

In closing, let's not forget the many other samplers and collections that have been released in the past on a variety of labels and covering a variety of music styles. These are also obviously very handy for the DJ, but are really too numerous to be included here. Maybe they could be the subject of another feature if you are interested. Please let us know.

What we have done below is to analyse the majority of these compilation sets that are and have been available in terms of the number of tracks which can "honestly" be said to have disco or DJ connotations - as always in a fairly broad sense.

The list is considered accurate at the time of writing, but apologies if any albums have been missed out - as you may know not all these sets are always available in every area - but if there are any omissions let us know and we will feature them next month.

Ben Cree

COMPIL- ATIONS

Album Title	Label and Catalogue No	No of tracks suitable for Disco/DJ use
20 Dynamic Hits	K-Tel TE 292	9
22 Dynamic Hits Vol 2	K-Tel TE 291	15
20 Flash Back Greats of the 60s	K-Tel NE 494	10
25 Rockin' and Rollin' Greats	K-Tel NE 493	23
Believe in Music	K-Tel TE 294	13
24 Golden Greats of the 60s	K-Tel NE 497	18
20 Explosive Hits	K-Tel TE 293	11
20 Fantastic Hits	Arcade 2891 001	12
20 Fantastic Hits Vol 2	Arcade 2891 002	13
20 Fantastic Hits Vol 3	Arcade ADEP 5	14
40 Fantastic Hits of the 50s and 60s	Arcade P3/P4	18
20 Star Tracks	Ronco PP 2001	9
"That'll Be The Day"	Ronco MR 2002/3	
Good Vibrations	Ronco RR 2004	15
20 Original Chart Hits	Philips TV 1	10
Pure Gold - 20 Hits	EMI	14
Great Hits of the Fantastic 50s	Brookville BR 101	5

musing with moffat

As I've explained to Mrs Moffat time and time again, every cupboard, every drawer, every box and hiding place in our humble abode is packed full of history.

The subject comes up every time that we are looking for something long since buried away in "The Moffat Archives". "I don't

know why you insist on keeping all that old rubbish" she says. "Look at that folder there. That one. There, at your feet! 'Showtime'" she reads: " 'Showtime' " - Roger Moffat introduces a sequence of words and music from the stage and screen. Light Programme 1954" - What the hell do you want those old scripts for? And

these old theatre programmes - Cicely Courtneidge, Vic Oliver, Ronald Frankau. Collecting dust and filling up the cupboards, that's all they're doing."

Once again I explain to her that, apart from their sentimental value, given time these things could well become collector's items. But all she does is scoff.



All the same, the rubbish of today is the history of tomorrow - and we're throwing it away! As I explain to my wife - "Think how rich as a nation we would be if Anne Hathaway hadn't made Will Shakespeare chuck all that 'waste parchment' into the dustbin. ("You've started that stupid play five times already, Will. You'll never finish it. Give it here and I'll chuck it on the fire.") Had Will only thought as I do, he'd have put it away for us to discover.

"Ah". My spouse retorts with scorn, "but you are no *Will Shakespeare!*" Perhaps not but as I sit here on the floor surrounded by ream after ream of slowly decaying script, I dream of days, years, even of centuries that lie ahead . . .

SOTHEBY & CO (AUCTIONEERS) 35 New Bond Street LONDON W1

(To be sold by auction on Tuesday, May 22, 2189)

Late 20th and early 21st Century Documents, Scripts, Papers and the like, appertaining to The British Broadcasting Corporation, an Organisation formed in 1922 to bring wireless entertainment to the Masses.

LOT 270 Original script in the handwriting of BRUCE WYNDHAM, a well known announcer of the time. Valuable because it contains his famous phrase "I wouldn't say my girl friend was fat but . . ." (It is said that Bruce Wyndham died in the early 21st Century still laughing at his own jokes.) (Reserve Price £20.

LOT 271 Three signed recipes (1969) as transmitted by a MR JIMMY YOUNG, known at the time as the "Mrs Beeton of The BBC". (None of the ingredients is available today.)

LOT 272 "Sur le Conton". A water colour of JIMMY YOUNG arriving "in exile" in France after being deposed by Sir Clement Freud, MP (Liberal Prime Minister 1975-1975) (Circa 1993 - artist unknown).

LOT 273 Title deeds of "The Decibel Home For Tone Deaf Children" founded by ED STEWART who was notable for his kindness to children in the latter part of the 20th Century. (It is said that the children eventually turned on him but, although this is more than likely, there is no historical confirmation.)

LOT 274 Tape recording of the ceremony at which SAMUEL COSTA received his Knighthood from King Charles III.

LOT 274A Original photograph of DJ DAVE CASH greeting DJ DAVID SYMONDS at front door of "Capital Radio" studios. (Slashed with knife by unknown BBC Controller 1973.)

LOT 275 The original Loyal Address from The Lord Mayor and Citizens of London to His Grace, Anthony, Earl of Regents Park, KCMG, FRSH, CEMA, DJ (Extraordinary) (Formerly Sir Tony Blackburn) upon celebrating his 100th birthday and 78th consecutive Award as No 1 DJ. (Born 1943) (Reserve Price £500,000).

LOT 276 Etching depicting the composer (name unknown) of Radio 1 and 2 "Jingles" being lynched (and subsequently hanged) by a mob of irate listeners in Hyde Park, London (1974).

LOT 277 Self portrait - in oils - of DOUGLAS MUGGERIDGE, Second Controller of Radios 1 and 2, who was held in the Tower of London for plotting to overthrow his former friend, Peter Murray, First Earl of Arsenal.

LOT 278 Portrait. BRUCE WYNDHAM as a young man. A characteristic study by Rembrandt.

LOT 279 . . .

HOSPITAL RADIO CASEBOOK

BRIAN CULLEN, Press and Publicity Officer for Liverpool's "Radio Royal" and author of the article which follows, has an appeal to make to hospital radio networks all over the country. He wants every station to join him in a nationwide experiment.

Said Brian, "I'd like every station to send me a 15-minute tape extract of one - or, perhaps, a compilation from a number of programmes - that I could broadcast to our own patients. In this way we'd get to know each other very much better - and perhaps learn a lot more from one another." If you'd like to go along with Brian's scheme, send your tapes to him at "Radio Royal", Liverpool Royal Infirmary, Pembroke Place, Liverpool L3 5PU.

EDITOR'S NOTE: The ideal would be a constant movement of the tapes round among stations, a complicated and, possibly costly, chore which "Radio Royal" might not like to undertake alone. "Dee Jay and Radio Monthly" would gladly help. Perhaps Brian and other station representatives interested in the idea would let us know.

Congratulations to Hertford County Hospital which just six weeks ago opened a hospital radio station of its own. Now, these few weeks later, plans are already well afoot to extend the service to Gallows Hill Hospital and Park Hospital, in the nearby town of Ware.

The present service, broadcasting from studios inside the County Hospital, serves 170 patients at present - all beds have phones, apart from those in the children's ward, where the programmes are relayed by monitor. There are plans, too, to put a monitor speaker in the nurses' home.

When the two Ware hospitals join the network there'll be a further 100 patients among the station's listeners.



Staff meeting for Radio Royal



Neil Piper



Radio Royal's Technical Adviser Peter Cramer



Station Manager Colin McFarlin



Press and Publicity Officer Brian Cullen

Station Manager is Graham Jones, until last year associated with another hospital network in the Hertfordshire and Bedfordshire areas.

Said Graham: "I don't live all that far from Hertford and we had heard that the hospital there had expressed an interest in a network of their own. I followed it up and found this to be so.

"The problem, of course, was money. But there's a great League of Friends organisation there and they had no hesitation in voting us a sum of £300 to start us off."

With that money, Graham and his colleagues have built and equipped two studios and from them programmes are going out on four days a week.

"We don't want to rush into things and take on programmes and schedules we won't be able to maintain. As we grow (and I know we will), we'll increase the output," said Graham.

Last month we helped Birmingham Hospital Broadcasting Network to celebrate the 21st anniversary of their foundation. This month, in addition to marking the establishing of yet another station (at Hertford), we join in the celebration in the fifth (but nonetheless

important) birthday of Hospital Radio Chorley, in Lancashire.

It's just five years ago that the Mayor and Mayoress of Chorley - ably supported by tv star Jack Douglas - formally declared the station open.

Members of the local Round Table, in their spare time, modernised a prefab (donated by Chorley Council) in the grounds of Chorley & District Hospital. With the help of £1,000, two studios were built.

Now, programmes go out to three hospitals in the Chorley area - the founder hospital, plus Eaves Lane and Heath Charnock Hospitals. There are six outside broadcast lines, four from local churches (the Catholics, Anglicans, Methodists and Congregationalists broadcast services on a rota), one line is linked to a local club from which a full cabaret show is broadcast every Sunday night, and the sixth is a spare, linked presently to the local Cenotaph for memorial services each year.

Programmes go out on five nights of the week.

Director and Producer of the station is Ena Montgomery, well known now, of course, as secretary of the National Association

of Hospital Broadcasting Organisations.

Thinking logically, if anyone were to mention Jimmy Savile, Harold Wilson and Tony Bennett one would immediately realise that all three gentlemen were quite "distant" from each other!

However, there is one thing that the trio have in common . . . they have all broadcast on "Radio Royal", the internal radio network at Liverpool Royal Infirmary, which since September 1st began going out to all hospitals in the Liverpool area.

"Radio Royal" has been broadcasting from its tiny studio on the first floor of the hospital for just over two years. Its staff comprises 24 volunteers, headed by the Station Manager, Colin McFarlin, and chairman, Neil Piper.

Neil was the founder of "Radio Royal" and the idea of starting such a station came to him while he was a patient in the Royal Infirmary.

Initially, the station was built with total finances amounting to £400, donated by the Penny-in-the-Pound Fund, but, since its opening in December, 1970, "Radio Royal" has raised money in various ways - Christmas draws, sponsored swims - and



Radio Chorley's Ena Montgomery is seen in Studio 2 with Mary Storey and DJ Paul Millar. DJ Mike Rawlinson broadcasts from Studio 1. And lastly the Record Library.

the network has publicised itself fully by participating in local festivals and by covering such important events as the opening of the second Mersey Tunnel by the Queen and the visit to the hospital by the Lord Mayor of Liverpool.

Members of staff also try to take advantage of the hosts of artists who appear in the city of Liverpool – chatting them up and asking for taped messages and interviews.

Although the studio is quite small, "Radio Royal's" programme output is extensive ranging from a sports programme on Saturdays, to a country and western show on Wednesdays and classical music on Friday evenings.

There is a weekly programme of 21 hours in all.

Throughout the life of "Radio Royal" there's been tremendous help from the local hospital authorities and close liaison with the League of Friends has helped greatly.

The station planned to broadcast "live" a show from the Liverpool Top Rank Suite last Christmas Eve. The scheme was not merely to take the show to the Liverpool Infirmary only, but also to share it with all the Merseyside hospitals.

The idea almost never took to the air because of a shortage of funds. "Radio Royal" just didn't have the £100 that was demanded by the Post Office to link the hospitals. Fortunately, however, a member of the League of Friends heard of the plight and, through his various contacts, raised the necessary funds.

The result was a sparkling five-hour programme shared between 24 hospitals!

"Radio Royal" also prints its own monthly magazine for the hospital patients. Called "Newsound", it

includes a request form, a full list of the station's programmes and an article about a member of the station staff.

Judging from "Radio Royal's" experiences, I think hospital radio stations do play an important part in the care of patients. The programmes give them an added interest, something to listen to, something in which they can participate and help each other. Several former Liverpool Infirmary patients have realised just how much "Radio Royal" did for them during their spell in the wards that they have joined the station's growing staff on discharge.

HOSPITAL BRIEFS

NAHBO Hospital Comp

The National Association of Hospital Broadcasting Organisations have announced details of their 1974 Hospital Broadcasting Competition.

The contest—which NAHBO have generously thrown open to ALL hospital broadcasting stations, irrespective of whether they are members or not – is being run in conjunction with Marsden Hall Hi-Fi Ltd.

The competition, says NAHBO, is designed to "encourage the highest technical and artistic standards in hospital broadcasting".

Only programmes which have been broadcast by the entering hospital station may be entered (record shows may not be entered); they may be studio or OB productions and they must be not less than ten and not more than 30 minutes long.

Closing date for entries is February 23, 1974.

Marsden Hall and NAHBO are offering an impressive list of prizes:

First prize: The ZON Trophy and £500 worth of equipment; second prize, £250 worth of equipment; third prize £150 worth of equipment. The best magazine/news programme, the best sports commentary entered and the best documentary programme will each attract a prize of £50.

NAHBO judges will be Ken Fulstow, the organisation's chairman, and Dennis Rookard, its publicity officer. The national judging panel will consist of Lord Mancroft; commentator and narrator Bob Danvers-Walker; BBC news reader Richard Baker; and Radio 1 Dee Jay Noel Edmunds.

Colin has it taped

Professional freelance broadcaster and journalist and a prominent South of England hospital radio enthusiast COLIN MARCHANT has been writing a regular column for "Dee Jay and Radio Monthly" on how best to go about setting up a hospital radio station almost since this magazine began.

Now, with articles yet to come, Colin has pulled together much of his advice on to a tape programme which he is offering to stations.

With the help of associate Marilyn Farthing, Colin, whose interest in hospital

broadcasting led him into professional radio, gives sound advice on presentation, interviewing and the production of music and magazine programmes.

Practical examples of how to and how not to go about programme production and presentation is excellently illustrated in the one-hour tape (available on cassette as well).

It's material that has something not only for the newer stations but, I'm sure, for several of the already-established networks who are looking to expand their programmes.

The tape costs £3.75; the cassette £4.50.

Incidentally, with the 1974 NAHBO Hospital Broadcasting Competition announced this month, it's interesting to note that both Colin and Marilyn had a hand in the production of the tape which won the 1973 contest.

NAHBO meeting

The next general meeting of the National Association of Hospital Broadcasting Organisations is being held in Swansea, on Sunday, October 7.

Hosts for the meeting will be Radio City, Swansea and Radio Glangwilli. This will be the first meeting that NAHBO will ever have had in Wales.

Theme of the meeting is to be "Mutual Assistance".

Although the actual meeting is on the Sunday, a programme of visits and entertainment has been arranged for any delegates (and there are high hopes for many) who wish to make a full week-end of their visit to South Wales.

dee jay album sounds



RIC TIC RELICS

Various Artists

Tamla Motown STML 11232

"Agent Double O Soul" (Instrumental) - Edwin Starr; "I Ain't Gonna Do It" - J. J. Barnes; "To Win Your Heart" - Laura Lee; "Hungry For Love" - San Remo Strings; "Stop Her On Sight (SOS)" - Edwin Starr; "G'Wan (Go on)" - Mark III Trio; "Say It" - J. J. Barnes; "Back Street" - Edwin Starr; "Real Humdinger" - J. J. Barnes; "You Gotta Pay The Price" - Al Kent; "Harlem" - Edwin Starr; "Day Tripper" - J. J. Barnes; "Festival Time" - San Remo Strings; "Can't Stop Looking For My Baby" - Fantastic Four; "Please Let Me In" - J. J. Barnes; "Ooh Pretty Lady" - Al Kent.

With a list of tracks like that, what more need to be said. It's fantastic stuff right through, so be sure to go out and get this one - like YESTERDAY!!!

BC

("DEE JAY" MICROPHONE AWARD)



THE JACKSON FIVE Skywriter

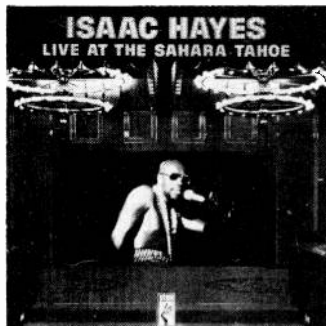
Tamla Motown STML 11231

This album shows how the J5 are growing up - musically as well as in age. There's more variety and authority in their music here than on many of their previous numbers.

Tracks to note in particular are "World Of Sunshine", and the gentler "Touch" and "Ooh I'd Love To Be With You".

There's also the group's two recent hits "Hallelujah Day" and "Skywriter". A great album. Don't you dare miss this one.

BC



ISAAC HAYES

Live At The Sahara Tahoe
Stax 2659 026

Incredible double "live" set from the "Shaft" man and his entourage, and very exciting it all is. Having seen him last year at MIDEM this man really puts on a show, and a lot of it comes across on this album.

Listen in particular to his own interpretations of such numbers as the Door's "Light My Fire", "Never Can Say Goodbye", and Carole King's "It's Too Late". Don't miss either the very beautiful and moving "First Time Ever I Saw Your Face" or Isaac's opening alto-sax solo to Bill Withers' "Ain't No Sunshine".

BC



SLADE

Sladest

Polydor 2442 119

Should really be called "Slade's Greatest Hits - Vol 1", because they're all here from "Get Down and Get With It" through to "Skweeze Me Pleeze Me".

There's also some early tracks including their two now long deleted first singles "Wild Winds Are Blowing" and "Shape Of Things To Come".

Super(b) Slade.

BC

("DEE JAY" MICROPHONE AWARD)



THE DETROIT SPINNERS

Atlantic K 40477

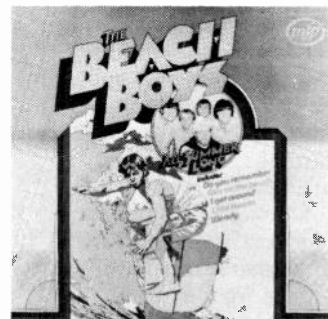
A gold disc already in the States, this album presents a good cross-section of the styles and repertoire of this very popular group. Includes their big hit single "Could It Be I'm Falling In Love", plus their two follow-ups "One Of A Kind (Love Affair)" and the current "Ghetto Child".

Also be sure to grab a listen to the very jazz influenced "Don't Let The

Green Grass Fool You", which really swings along very nicely.

The whole set is produced, arranged and conducted by Thom Bell, and must be highly recommended.

BC



THE BEACH BOYS

All Summer Long

Music for Pleasure MFP 50065

Reissue from 1964, and there's some nice tracks included. My own personal favourites are the title track and "I Get Around", but you'll also find "Do You Remember", "Wendy" and the tremendous "Little Honda".

Not to be missed at this budget price.

BC



CCS

The Best Band In The Land
RAK SRAK 504

This really is an incredible band, although from the detailed sleeve note (??? !!) I'm a little unsure who exactly were the musicians on this particular session - but, wow it really moves.

Alexis Korner and Peter Thorup's vocals are certainly there on several of the tracks, including the opening "The Band Played The Boogie", their recent hit, and the arrangements are once again by John Cameron.

On the album you'll also find CCS's own particular versions of the Kink's "Lola", "Shakin' All Over" and Cream's "Sunshine Of Your Love".

Naturally there's a good strong beat throughout, which makes so much of their material ideal for disco use, so give this a listen, and **PLAY IT LOUD!**

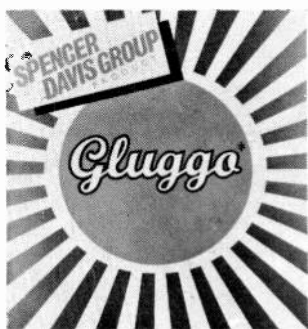
BC

HELLO GIRL DR. MARIGOLD'S



DR MARIGOLD'S
Hello Girl
Pye PNL 501

Some bright energy and intensity going down here, with a good selection of songs including a raunchy version of Dylan's "She Belongs To Me" and a soulful "Lean On Me". Good music all round, well produced by Rodger Easterby and Des Champ.



SPENCER DAVIS GROUP
Gluggo
Vertigo 6360 088

The "de luxe" in this case means an appealingly gimmicky sleeve designed a la soap powder pack and forming a stand-up sleeve. Nice. The music is Spencer's brand of blues-oriented rock with some very fine work from sidemen Eddie Hardin, Pete York, Ray Fenwick and Charlie McCracken. Deep, powerful and heavy, but with plenty of bop going along for it.

THE LONDON BO DIDDLEY SESSIONS



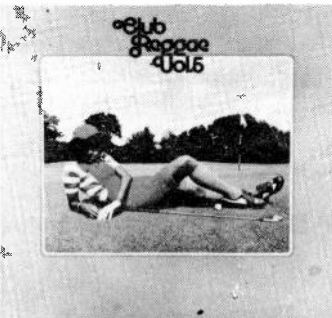
BO DIDDLEY
The London Bo Diddley Sessions
Chess 6499 476

Well, half of it was cut here anyway. The session musicians from the Chicago side (which includes one single, "Husband-In-Law") are best, but the atmosphere on both sides is typical gut-gimmick Diddley, the same old changes run through and given a new sound and meaning yet again. The man has good trademarks.



JOHN LEE HOOKER
Mad Man Blues
Checker 6467 305

Some classic performances from the veteran bluesman. So much jump and sheer energy in these performances which date from the early fifties and then leap to the late sixties for some almost incongruous stereo tracks. Included is "Walkin' The Boogie", "Ground Hog Blues" and "Mad Man Blues": if you don't already have any Hooker: buy this one.



CLUB REGGAE Vol 5
Various Artists
Trojan TBL 205

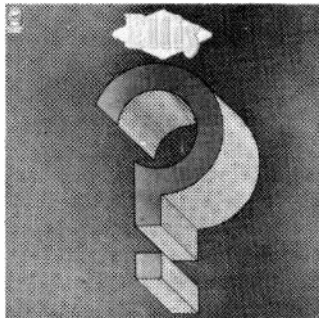
Miscellaneous selection of reggae - both good and not

so good - I mean, who really wants or needs a reggae version of "Nice One Cyril"?

To compensate there's a nice reggae-styled 'Brother Louie' by a group called Matumbi, and a couple of good tracks from Dave & Ansel Collins ("Ton-Up Kids") and Nicky Thomas ("Images Of You").

The rest is, I'm afraid, pretty dull and dreary and not likely to set any turntables alight, except perhaps in the real reggae strongholds, where they might just cause a smoulder!

BC



ELLIS
Why Not
Epic EPC 65650

The voice of Steve Ellis - good with the Love Affair -

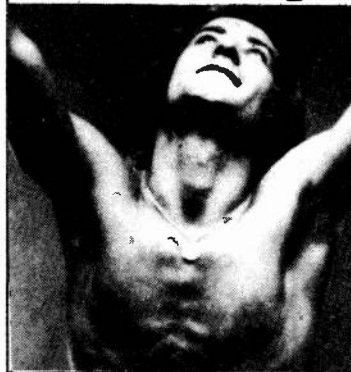
is now into a brand new bag: heavy. There's so much energy and funk here and every track is an excursion into interesting realms. The enthusiasm of "Open Road" and "Goodbye Boredom" is matched by some of the subtlety on "Opus 17 1/4" ... not a bad debut LP. Uncut gems abound.



JACKSON HEIGHTS
Bump 'n' Grind
Vertigo 6360 092

Lovely lady decorates the cover provocatively, but maybe the music alone will sell this one. Lee Jackson's group get into some ambitious and occasionally spaced-out performances with mostly thoughtful lyrics and memorable melodies. Well produced and well worth listening out for.

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REVIEWS IN BRIEF

Homespun blues make up the majority of "Try Me One More Time", the second volume by the **John Dummer Blues Band** on **Philips International (6382 040)**. The one exception is "Hound Dog", probably the least successful of the tracks on the album . . . pretty basic reggae sounds on "Presenting I Roy" (**Trojan TRLS 63**), including an interesting version of "First Cut Is The Deepest" . . . vintage **Alice Cooper** tracks (1970) make up a double album misleadingly titled, I feel, "School Days" (**Warner Bros K 66021**). Not really up to his current standards either in performance or material . . . rather strange mixture of soul, jazz and funky instrumentals can be found on "Soul Makossa" by **Afrique** (**Mainstream MSL 1018**) . . . for those

DJs who occasionally (or regularly in some cases I suppose) get called upon to provide strict-tempo dance music there's a "Dance Spectacular" by **Ray McVay and his Orchestra** (**Philips 6641 129**). On this double album there's a side each devoted to Waltzes, Foxtrots and Quicksteps, and one made up of a mixture of Latin American and Jive . . . you'll find all their chart material plus some not quite so well known items on "The Partridge Family Greatest Hits" (**Bell BELLS 227**). "I Think I Love You", "It's One Of Those Nights" and "Lookin' Thru The Eyes Of Love" are all personal favourites . . . the group **Blue** make some very pleasant sounds on their debut album of the same name (**RSO 2394 105**). There's a Beatles' feel to many of the numbers, which are all original compositions . . . even after all these years you still can't keep him down. Who? "King El" of course, who comes up with yet another fine album, entitled simply "Elvis" (**RCA SF 8378**). Includes his current hit "Fool" . . . "Use What You Got" by the **Staple Singers**

(**Fantasy FT 513**) is made up of early 60's recordings by the group and is a far cry from today's offerings – no "Oh La De Da" stuff here. Instead there's folksy-styled interpretations of such numbers as "This Little Light Of Mine", "This Land Is Your Land", "Cotton Fields" and "Blowin' In The Wind". Have a care with this one . . . bags of vintage rock and roll (Hayley, Little Richard, Diddley, Domino, etc) to be found on "Let The Good Times Roll" (**Bell DUBL 9002/3**) – the soundtrack album from the new exciting rock film . . . instrumental reggae sounds galore on "Interstellar Reggae Drive" by **Colonel Elliott and the Lunatics** (**Rhino SRNP 9001**). All a bit weird really with lots of synthesisers, but there's at least a nice version of the old Tornado's hit "Telstar" . . . more nostalgia of the 50's and 60's on "Good Vibrations", the latest compilation set of 22 hits from **Ronco** (**RR 2004**). The better disco tracks include Otis Redding's "Dock Of The Bay", "Mony Mony" by **Tommy James and the Shondells**, Clarence "Frogman" Henry's "But I Do", **Percy Sledge's**

"When A Man Loves A Woman" and **Lee Dorsey's** "Holy Cow" – but there's lots of other goodies . . . good sounds galore on an amazing **TRIPLE** album set "Leon Live" by **Leon Russell** (**A&M AMLX 3801**). A recording of what must have been an entire concert held at the Long Beach Arena, California in August of last year, it includes great versions of many of Leon's best known numbers like "Delta Lady" and there's a fantastic 16 minute medley of "Jumping Jack Flash/Youngblood". A great occasion and a great LP . . . there's an incredible "coloured" sound to most of the tracks on "Sweet Bonnie Bramlett" (**CBS 65001**), but listen in particular to "Got To Get Down" and "Good Vibrations". A really nice album, and one you might easily overlook, particularly from the rather demure looking picture of **Bonnie** on the sleeve . . . exciting sounds, including a knock-out version of **Buffy St Marie's** "Until It's Time For You To Go" to be heard on "Birth Day" by **the New Birth** (**RCA SF 8368**).

ben cree

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U.S. charts top 30 singles



Mid September 1973

U.S. charts top 30 albums

1 Delta Dawn	Helen Reddy	Capitol	1 Brothers And Sisters	Allman Brothers Band	Capricorn
2 Let's Get It On	Marvin Gaye	Tamla	2 We're An American Band	Grand Funk	Grand Funk
3 Say, Has Anybody Seen My Sweet Gypsy Rose	Dawn	Bell	3 Touch Me In The Morning	Diana Ross	Motown
4 We're An American Band	Grand Funk	Grand Funk	4 Killing Me Softly	Roberta Flack	Atlantic
5 Loves Me Like A Rock	Paul Simon	Columbia	5 Innervations	Stevie Wonder	Tamla
6 Brother Louie	Stories	Kama Sutra	6 Dark Side Of The Moon	Pink Floyd	Harvest
7 Half Breed	Cher	MCA	7 Long Hard Climb	Helen Reddy	Capitol
8 Saturday's Night Alright For Fighting	Elton John	MCA	8 Chicago VI	Chicago	Columbia
9 Higher Ground	Stevie Wonder	Tamla	9 Foreigner	Cat Stevens	A&M
10 Here I Am	Al Green	Hi	10 A Passion Play	Jethro Tull	Chrysalis
11 I Believe In You	Johnnie Taylor	Stax	11 Fresh	Sly & the Family Stone	Epic
12 That Lady	Isley Brothers	T-Neck	12 Now & Then	Carpenters	A&M
13 My Maria	B. W. Stevenson	RCA	13 Machine Head	Deep Purple	Warner
14 Angel	Aretha Franklin	Atlantic	14 Leon Live	Leon Russell	Shelter
15 Live And Let Die	Paul McCartney & Wings	Apple	15 Deliver The Word	War	UA
16 Touch Me In The Morning	Diana Ross	Motown	16 The Captain And Me	Doobie Brothers	Warner
17 Free Ride	Edgar Winter	Epic	17 The Smoker You Drink, The Player You Get	Joe Walsh	Dunhill
18 Gypsy Man	War	UA	18 Live And Let Die	Soundtrack	UA
19 The Morning After	Maureen McGovern	20th Cent.	19 Made In Japan	Deep Purple	Warner
20 Ramblin' Man	Allman Bros	Capricorn	20 I Am Woman	Helen Reddy	Capitol
21 China Grove	Doobie Brothers	Warner	21 Dick Clark: 20 Years Of Rock 'n Roll	Various Artists	Buddah
22 Theme From Cleopatra Jones	Joe Simon	Spring	22 Pat Garrett And Billy The Kid	Bob Dylan	Columbia
23 Young Love/Million To One	Donny Osmond	MGM	23 Hey Now Hey	Aretha Franklin	Atlantic
24 Sweet Charlie Babe	Jackie Moore	Atlantic	24 Diamond Girl	Seals & Crofts	Warner
25 Angie	Rolling Stones	Rolling Stones	25 Deodata 2	Deodato	CTI
26 Jimmy Loves Mary-Ann	Looking Glass	Epic	26 Los Cochinos	Cheech Y Chong	Ode
27 Get Down	Gilbert O'Sullivan	MAM	27 Hard Nose The Highway	Van Morrison	Warner
28 Ghetto Child	Spinners	Atlantic	28 The Pointer Sisters		Blue Thumb
29 Uneasy Rider	Charlie Daniels	Kama Sutra	29 Fantasy	Carole King	Ode
30 If You Want Me To Stay	Sly & the Family Stone	Epic	30 About Us	Stories	Kama Sutra

charts singles



charts albums

MID-SEPTEMBER

top 30

1	Ballroom Blitz	The Sweet	RCA
2	Monster Mash	Bobby Pickett	London
3	Angel Fingers	Wizzard	Harvest
4	Oh No Not My Baby	Rod Stewart	Mercury
5	Rock On	David Essex	CBS
6	Angie	Rolling Stones	RS
7	All The Way From Memphis	Mott the Hoople	CBS
8	Young Love	Donny Osmond	MGM
9	I've Been Hurt	Guy Darrell	S. Ponsa
10	Ooh Baby	Gilbert O'Sullivan	MAM
11	Nutbush City Limits	Ike & Tina Turner	UA
12	The Dean And I	10 CC	UK
13	Joybringer	Manfred Mann's Earth Band	Vertigo
14	Say, Has Anyone Seen My Sweet Gypsy Rose	Dawn	Bell
15	Caroline	Status Quo	Vertigo
16	Skywriter	Jackson Five	Tamla
17	Pick Up The Pieces	Hudson - Ford	A & M
18	The Laughing Gnome	David Bowie	Deram
19	That Lady	Isley Brothers	Epic
20	Let's Get It On	Marvin Gaye	Tamla
21	Loves Me Like A Rock	Paul Simon	CBS
22	Angel	Aretha Franklin	Atlantic
23	Electric Lady	Geordie	EMI
24	Like Sister Like Brother	Drifters	Bell
25	I'm Free	Roger Daltrey	ODE
26	Crying In The Rain	Marty Kristian	Polydor
27	Shine On Silver Sun	Strawbs	A & M
28	Law Of The Land	Temptations	Tamla
29	Fool	Elvis Presley	RCA
30	Rock 'n' Roll People	Bobby McGee	EMI

hot heavy 20

1	Goatshead Soup	Rolling Stones	RS
2	Sweet Freedom	Uriah Heep	Bronze
3	Hello	Status Quo	Vertigo
4	Chicago	Chicago	CBS
5	Count Down To Ecstasy	Steely Dan	Probe
6	These Foolish Things	Brian Ferry	Island
7	Deliver The World	War	UA
8	Eric Clapton At The Rainbow	Eric Clapton & Friends	RSO
9	Brothers And Sisters	Allman Brothers	Capri
10	Iceberg	Deke Leonard	UA
11	Sweet Bonnie Bramlett	Bonnie Bramlett	Epic
12	Inner Visions	Stevie Wonder	Tamla
13	Back To The World	Curtis Mayfield	Buddah
14	Cosmic Cowboy Souvenir	Michael Murphy	EMI
15	Hard Nose The Highway	Van Morrison	Warner
16	The Alchemist	Home	CBS
17	Smoking Mixtures	Bronco	Polydor
18	Woman Across The Water	Freddie King	A & M
19	The Tra La Days Are Over	Neil Sedaka	MGM
20	Mott	Mott The Hoople	CBS

NOTE

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



radio noordzee internationaal
TOPPERS

mid-September

1 Angie	Rolling Stones	R. Stone
2 Angel Fingers	Wizzard	Harvest
3 Oh No Nct My Baby	Rod Stewart	Mercury
4 Rock On	David Essex	CBS
5 Pick Up The Pieces	Hudson Ford	A & M
6 The Dean And I	10 cc	UK
7 Like Sister & Brother	Drifters	Bell
8 Honey Bee	Equals	President
9 Gypsy Rose	Dawn	Bell
10 I've Been Hurt	Guy Darrell	Santa Ponsa
11 Summer	Bobby Goldsboro	UA
12 Rising Sun	Medicine Head	Polydor
13 Dear Elaine	Roy Wood	Harvest
14 Tequila Sunrise	Eagles	Asylum
15 Joybringer	Manfred Mann	Vertigo
16 She	John Baldry	GM
17 Young Love	Donny Osmond	MGM
18 I'm Free	Roger Daltrey	Ode
19 Monster Mash	Boris Pickett	London
20 For The Good Times	Perry Como	RCA
21 I'm Doin' Fine Now	New York City	RCA
22 Oh She Is A Big Girl Now	Judge Dread	Trojan
23 Skywriter	Jackson Five	Motown
24 I Think Of You	Detroit Emeralds	Westbound
25 Make The World A Little Younger	Shirley Bassey	UA
26 Feelin' Stronger Every Day	Chicago	CBS
27 High Class Girl	Fandango	York
28 Smarty Pants	First Choice	Bell
29 All The Way From Memphis	Mott The Hoople	CBS
30 You Can Do Magic	Limmie & Family Cookin'	Avco

Dee Jay Soul and Reggae

Hot Shot 30

Mid September 1973

1 Nutbush City Limits	Ike & Tina Turner	UA
2 Funky Kingston/Country Road	Toots & The Maytals	Dragon
3 Like Sister & Brother	The Drifters	Bell
4 Big One/Oh She Is A Big Girl Now	Judge Dread	Trojan
5 Reggae My Way	Chubby Checker	Pye
6 Money Is The Poor People's Cry	Dave Collins	Rhino
7 Forever	Baby Washington & Don Gardiner	People
8 Black Byrd	Donald Byrd	Blue Note
9 On My Life	Jimmy Cliff	EMI
10 Look Me Up	Blue Magic	Atlantic
11 That Lady (Parts 1 & 2)	Isley Brothers	Epic
12 Endlessly	Dobbie Dobson	Ashanti
13 Here I Am	Al Green	London
14 I've Been Hurt	Guy Darrell	Santa Ponsa
15 If You Want Me To Stay	Sly & The Family Stone	Epic
16 My Own Direction	De-Hems	President
17 The Clapping Song	Shirley Ellis	MCA
18 Have You Had Any Lately/ Didn't I	Sylvia	London
19 Smarty Pants	First Choice	Bell
20 Bring Back My Yesterday	Barry White	Pye
21 I Think Of You	Detroit Emeralds	Westbound
22 Soul Jamaica	Carlton Moore	Buddah
23 Lonely Days, Lonely Nights	Don Downing	People
24 Nobody Wants You When You're Down And Out	Bobby Womack	UA
25 Just A Little Misunderstanding	Johnny Williams	Contempo
26 Only Time Will Tell	General Johnson	Invictus
27 Trying To Slip (Away)	Lloyd Price	GSF
28 Don't Get Your Knickers In A Twist	Johnny Reggae	Bell
29 Koke (Parts 1 & 2)	Tribe	Probe
30 Let The Good Times Roll	Shirley & Lee	UA

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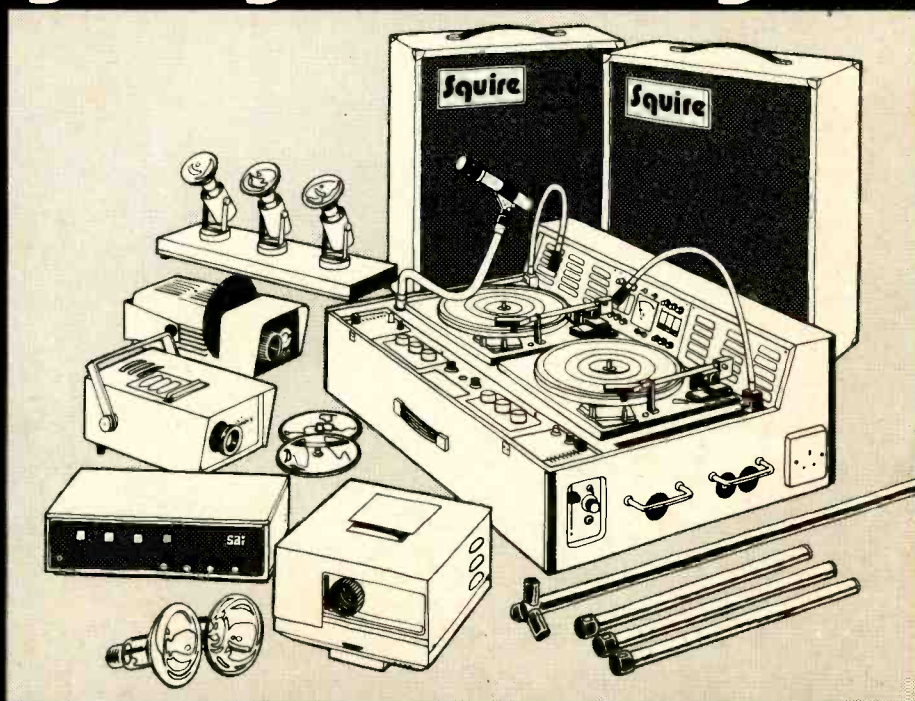
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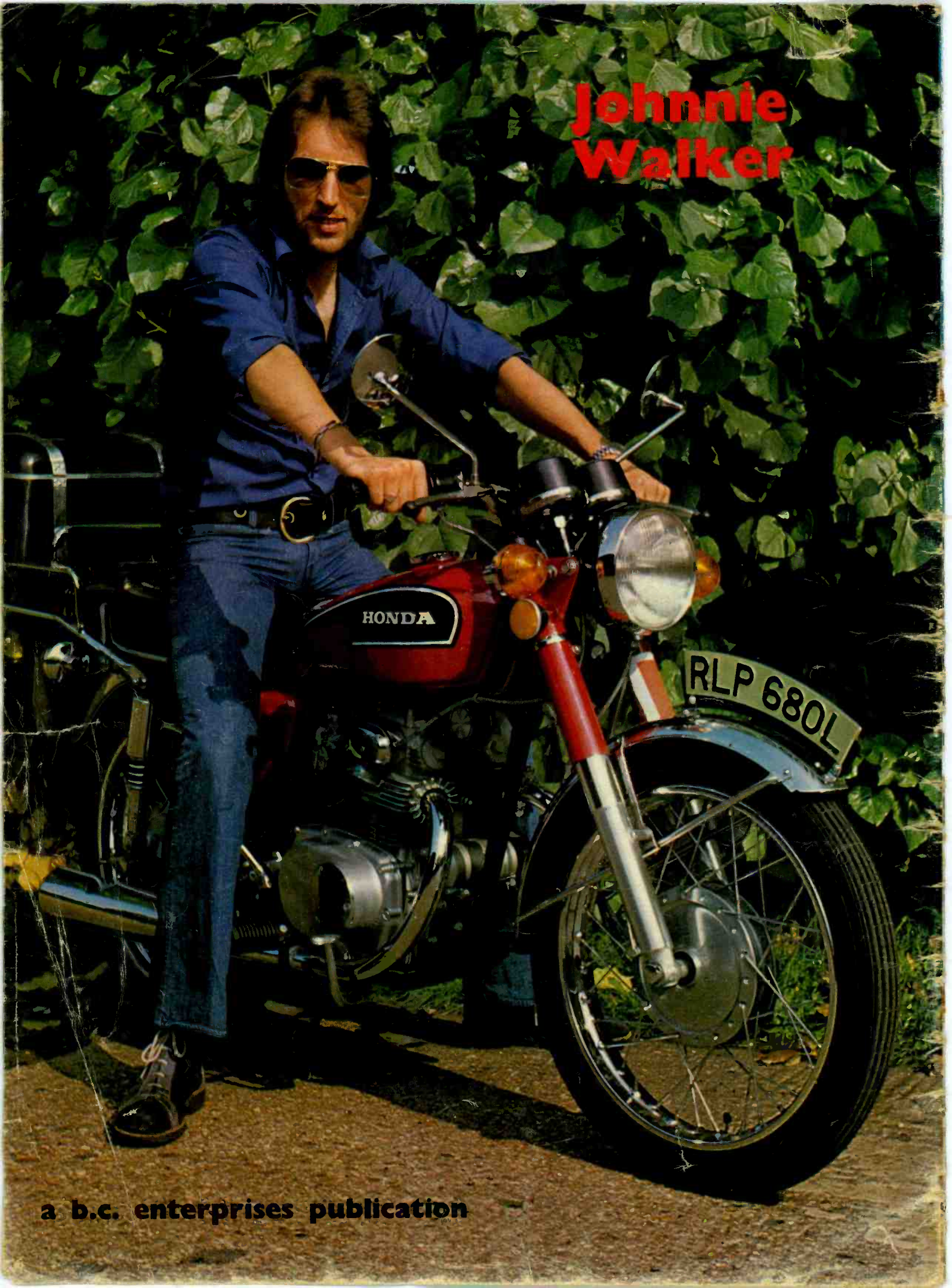


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Johnnie Walker



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