

deejay

and Radio Monthly

No 10 July 1973

20p

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How to make friends and influence people.....

editorial

Hello once again, and a very warm summery welcome to this month's issue of "DEE JAY AND RADIO MONTHLY" – now definitely accepted as THE quality magazine for all you DJs and radio enthusiasts.

This month we have features on RNI's "DAFFY" DON ALLEN, BBC's popular BRUCE WYNDHAM and we continue the ROGER "TWIGGY" DAY story. Incidentally nice to hear Roger back on the air on Radio Caroline – in fact it's very nice to hear Caroline back!

We have the first column written for us by ROSKO, and DOREEN DAVIES, Radio 1 Executive Producer, proves that there is room at the top for the fairer sex in broadcasting. DAVE CHRISTIAN picks some more new soul sounds and Karl Dallas looks at the subject of microphones.

We also now have a winner for our exciting "Fly to America" competition – so if you entered have a quick look over to page 4. If you didn't win this time don't be too disappointed, because we've lots of other exciting competitions lined up for the next few months.

So see you all again next month.

BEN CREE
PUBLISHER

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Dutch Marine Offences Bill Passed

On the twenty-eighth of June 1973, the Dutch second House of Commons, equivalent to the British House of Lords, passed by 95 votes for to 27 against, ratification of the Treaty of Strasbourg, which outlaws broadcasting from a vessel anchored outside territorial waters. As yet the Bill has to be passed on to the first house where the speaker will decide on which date the law will come into effect. It is likely that the second reading will follow the summer recess.

Since then there has been many conflicting stories and rumours. Radio Veronica, who at first announced that they would be closing for good, now seem almost certain to be offered facilities on land, and may be given a new frequency.

RNI issued a detailed press statement in which they announced that they too intended to apply for permission to become land based, that they would close down their Dutch service as soon as the date is announced for ratification of the Strasbourg agreement. No announcement was made regarding the English service, but it was added that at present no plans are in hand to move the *Mebo 2* from its present anchorage.

Radio Caroline have made a statement to the effect that they will try and stay on the air, with the possibility of tendering the *Mi Amigo* from either Dublin or Bilbao in Spain. There is also a strong possibility that the ship would move off the British coast again, although they would still try and continue their Dutch service.

A confused situation, but one which "Dee Jay and Radio Monthly" will be studying very closely, and it is hoped to include a detailed analysis of the situation with comments from the major parties involved next month.

vhf changes for BBC local radio

Last week saw the last of the frequency changes in the vhf services of nine of the BBC Local Radio Stations. The new frequencies for the stations are as follows: BBC Radio Brighton (95.3), BBC Radio Bristol (95.5), BBC Radio Humberside (96.9), BBC Radio Leicester (95.1), BBC Radio London (94.9), BBC Radio Medway (96.7), BBC Radio Nottingham (95.4), BBC Radio Oxford (95.2) and BBC Radio Stoke-on-Trent (96.1).

caroline 'on' and 'off'

This month saw at last the return of Radio Caroline to the airwaves, with continuous English music programmes from 6 am to 2 am on 389 metres Medium Wave.

DJs involved included such veteran offshore men as Spangles Muldoon and Andy Archer, together with newer names like Dick Palmer, Norman Barrington, Paul Alexander, Stevie England, Roger Kirk and Robin Adcroft.

Towards the end of the month Roger "Twiggy" Day was heard doing the Breakfast Show - initially on a taped basis, while he fulfilled his outstanding disco commitments.

Then suddenly, almost as swiftly as they had arrived - silence! The problem was caused by a generator fault, and "Dee Jay and Radio Monthly" understands that by the time you read this they should be back on the air. Even so with the reading of the Dutch Marine Offences Bill now imminent it is unsure just how long they will be able to survive.



The entry forms go flying at the recent judging session held in London to pick the lucky winner of the "Dee Jay and Radio Monthly" USA Competition.

Radio 1 DJ Dave Lee Travis, Pan American Airways Publicity Manager John Varley, Peter Odell, Managing Director of Odell International Travel, and "Dee Jay" Editor/Publisher Ben Cree eventually picked Doug Martell, a DJ from Weymouth in Dorset.

Also assisting at the judging but unfortunately largely hidden behind the entry forms was Pan American Burser, lovely Holly Hilton.

Our sincere congratulations to Doug Martell, and full results including all the runners up will be published next month.

more time for 'stewpot'

Beginning on Sunday July 8 Ed Stewart's popular programme "Junior Choice" is extended by half-an-hour and begins at 8.30 am. At the same time the Barry

Alldis show is dropped, although Barry himself will be joining the weekday morning presenters of the "Early Show", which runs from 5-7 am Monday to Friday. Barry takes over from Tom Edwards for the month of August and is also set to present the programme during October.

more needletime for two

As forecast in the May issue of "Dee Jay and Radio Monthly" BBC Radio Two will soon have an extra 15 hours of needletime a week, following the successful conclusion of negotiations between the Corporation and the Musicians' Union and Phonographic Performance Ltd.

This means that the network will now be able to broadcast 33 hours a week of records out of a total period of 130 hours of broadcasting.

This move will obviously help the BBC in any fight they may have with the new commercial stations as and when they come on the air - although it must be remembered that these new stations will have nine hours needletime a day! (63 hours a week!)

stereo for the midlands

Following the ending of an industrial dispute which had delayed the extension of the BBC stereo broadcasts, last month saw the opening of regular stereo transmissions from the Sutton Coldfield, Northampton and Oxford transmitters.

It is currently hoped to extend the stereo service to the North of England area served by the Holme Moss and Belmont transmitters in August, and later to those areas covered by transmissions from the relay stations at Scarborough, Sheffield, Kendal and Morecambe Bay. It is also planned to cover the Central Scotland and Bristol Channel areas in 1974 using the Kirk O' Shotts and Wenvoe transmitters. Other areas will then follow and the aim is that by the end of 1976 stereo broadcasting will be available to more than 95 per cent of the population.

What went wrong at 208

Ben Cree concludes his interview with Roger Day

The sudden closure of Radio Caroline in March of 1968 meant that once again Roger "Twiggy" Day found himself on land and back to the world of the disco. However, not for long . . .

"I auditioned for Radio Luxembourg – and to be very honest I didn't expect to hear any more, but they were obviously looking for a new image and I'd just come off Caroline – so I suppose they thought it would be good to have an offshore man. Anyway I suddenly got a frantic phone call saying could I go out the next day. I took about two seconds to think about it, and I thought it's either hang on here and think about the BBC or go to Luxembourg. Well, Luxembourg was after all commercial, more what I wanted to do, so out I went".

Roger stayed out in the Grand Duchy for about six months, and admits that they were not really very happy months.

"It was probably the wrong time as they were changing over the programme formats. You must remember that we had been used to a lot of freedom on Caroline – even though we still had plugged records to play – but when I went out to Luxembourg you couldn't choose any order of the records, it was placed on a list in front of you and you had to play them in that order, and they were very bad records we were playing. At least on Caroline we could slot in the good oldies and that sort of thing – so at least the listener knew they'd get one good record every three, but this wasn't the case with Lux.

"In addition I just couldn't get used to not operating my own controls and equipment. Coming from Caroline where you did absolutely everything yourself I just couldn't get the feel of it – I mean they used to give us engineers who couldn't speak English! I even

had an engineer fall asleep on me one night – I just couldn't believe it – I had to send someone round to wake him up! Of course the listener doesn't know this, and I began getting letters saying 'what the hell is the matter with you – why don't you sound as good as you did on Caroline?' – and this got me really thinking. Then there was the fact that really Luxembourg was a pretty horrible place to live – I mean there was absolutely nothing to do, clubs or anything."

In fact it was an offer to comper a tour by the Beach Boys that finally decided Roger to leave 208. How did this come about – why pick on Roger Day?

"Probably because I'd done more for the Beach Boys music than any other DJ. I know that sounds terribly conceited but I'd always liked the Beach Boys and I'd always played more of their records than any other jock, I suppose it's like picking Tony Blackburn to comper a Motown tour. Anyway I was really knocked out – and, of course, it was fantastic."

The tour lasted three weeks and then, yet again, Roger was back to disco gigs up and down the country. In fact he spent most of 1969 this way – then early in 1970 he noticed an ad in "Disc And Music Echo".

"It said 'disc jockey wanted for an offshore station'. I thought 'oh, yeah – another rumour or hoax', but at least it had a Swiss address, so I thought I'd give it a try. So I sent off a tape and then they phoned me up and asked if I would like to go to Holland to see the ship – so I knew that this one was OK. I went over and they offered me the job of Senior Disc Jockey, which I took immediately – because I felt that it had great potential."

This was, of course, the start of Radio Northsea International, and Roger was

joined by people like Andy Archer, Alan West, Mark Wesley and Carl Mitchell. Unfortunately, however, things did not go at all well, and in fact Roger left, or in his words "got the boot", in June 1970 at the time of the General Election. What brought this about?

"I read earlier this year in your magazine that Mark Wesley said that there was too many politics – and that was true, there were. Really I wished that I had never been put in as Senior DJ, because one thing I learnt was that when you are in charge, people want to get you down, you know chop you off – and this is what happened. It's better to be a minnow, you know. All I want to be now is a disc jockey – I never want to be put in charge of anything again! It would have been alright if the bosses had stuck by me, but Meister and Bollier never did. You would say one thing to the jocks, they would then go to them and say 'we don't agree with this', and of course gradually it undermines your authority. Then they brought in an American guy who didn't like me anyway, and he was put above me. He didn't get on with me, and then when it came to the election campaign both Duncan Johnson and I strongly disagreed with the propaganda they were giving out – so we left. It was very sad because RNI at that time could have been another Radio London."

That, in fact, was the very last time that Roger was heard on the air, apart from a brief spell of summer relief at the United Biscuits Radio Network in West London, which Roger was most enthusiastic about.

"It's fantastic – they've got a great set-up, with Dave Dennis of 'Big L' – Neil Spence is his real name – and I wish they could be given a licence to broadcast because it's a really fantastic station."

One question that I was anxious to ask Roger concerned his ability to work both as a radio and disco DJ, as many people talk about the vast differences that exist between the two fields. What was his reaction to that?

"Well you have to adapt – and let's be honest the people who say that there is a great difference between radio DJs and disco DJs are usually disco people anyway. Now I know that there are a lot of radio DJs who cannot do gigs, because a lot of them think that it's sufficient to stand up and say – 'Hi there, I'm Roger Day – you'll listen to what I have to say', and then tell jokes all the time – when really all the people have come for is to pick up a bird, have a dance and a good time. So for a disco it's got to be not too much chat. Similarly, of course, there are hell of a lot of disco DJs who would never see the light of day on the radio, simply because of their voice.

"There is a world of difference really between a disco and a radio DJ. You know I have them all the time coming up to me and saying 'we're good at discos, but we couldn't do it on radio.' And they're quite proud when they say 'We've blown people like Tony Blackburn off the stage'. Its very difficult – because they know the scene, they know the audience that they're playing to – whereas radio is very different. It must be very difficult for a Radio One jock to do a programme in the morning and then do a live gig in the evening and play different records.

"Basically I don't think you have to be such a good disc jockey in the clubs – you can get away with murder really. I've heard some very bad DJs that can't even speak the Queen's English, which is disgraceful and shouldn't be allowed. There should still be some professional etiquette. You know the type that screams over records, and all I think is 'God, shut up and get on with it'."

What then are Roger's plans for the future? Does he still have a strong desire to get back into radio?

"Most definitely. I was hoping that the new commercial stations were going to be my saviour,

being as the BBC don't seem to want to know, but the more I hear about it and the more I talk to people from these stations, the less I like to be honest. I mean there seems to be this big thing with radio in this country that we must educate the people. When you have an interview they don't want to know what you know about music, they want to know what you know about the area. I mean let's face it, nobody's going to tune into a station because you've got a talk on whether Mrs Jones down the road has a hole in her front garden. They're going to tune in because they like the music on it. I suppose though that this is why they've been given licences - because they said that they are going to get involved with the community and rubbish like that."

Does this mean that Roger does not feel that radio has any sort of duty to a community?

"No, I don't. I think radio is an entertainment medium. Life is boring, let's face it. Life is a drag. To most people they do a job they don't like, they come home, they've probably got kids screaming at them - so they want something that takes their minds off the humdrum life. They don't want to tune in to hear somebody say 'Well, the council have been digging up this road for 30 years, and I think it's disgraceful'. OK - sure - there is a need for a medium that deals with that, but there is more of a need for a music medium that can take people out of themselves."

How then does Roger see the new stations developing?

"I don't think people will like them at first. They'll have to improve if all that they say they're going to be is true. For five years now since Caroline closed I've been waiting around for commercial radio, and it now looks as though I may have waited in vain, because the public want 24-hour music stations - whether it's Sinatra or pop. They want it, but they're not going to be allowed to have it. I'm pretty furious about the situation - I mean the Pirates created demand for commercial radio and they're taking no notice of that at all. I think it's pathetic."



On board RNI. l. to r. Andy Archer Carl Mitchell, Roger Day and seated, Alan West.

In view of these feelings what advice, if any, does Roger have for would-be radio DJs?

"Well this is the thing. I feel for people who are coming up now, I really do. I mean it's hard enough for people like me, so it's going to be even harder for somebody who's never done any radio before - I mean all these new people want DJs with experience - but **WHERE THE HELL DO THEY GET EXPERIENCE?** The BBC local stations don't have many music programmes. I mean we used to have stations like Radio City, Radio Essex and so on where people like me could learn their radio. I suggest they go abroad for a while and learn it and come back when things improve here.

"I think it's very sad that in a country that leads the music world so much with its bands that we should have what is really Stone Age radio!"

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THE FIRST LADY

Polly Perkins talks to Doreen Davies — Radio One's only woman executive producer. Part 1.

Doreen Davis is a pretty, charming, witty and very, very successful lady who has achieved the astounding feat of becoming an Executive Producer in the male dominated world of Auntie BBC 1. If her name's not known to you it's because she's happy to stay a "power behind the scenes" and has always steered well clear of personal publicity and interviews. Luckily she decided to make "Deejay" the exception to her rule.

PP: "First of all, how long have you been at the BBC?"

Doreen: "I came to the BBC when I first left school actually. So I've been with the BBC for a number of years!"

PP: "What did you do when you first came?"

Doreen: "I was studying music and the BBC was chosen for me by my parents because I hoped to be a musician and they asked the BBC if I could be

a secretary, which I was trained to be, and have time off for my music exams. The BBC said 'yes', so if I had to do extra piano practise or exams the BBC were very, very good. I started as a clerk typist in engineering. I was keen on music so they put me in engineering! Then, as quickly as possible, I got in the variety department where the music was, where the action was, where the showbusiness was, and I suppose I gradually clambered up. I don't quite remember how, because it was a number of years ago, but I was a junior secretary, then a senior secretary, then

a production assistant, then a producer, then an editor and, now, an executive producer."

PP: "And how long did that take?"

Doreen: "A lot of years!"

PP: "Do you think it took any more years because you worked your way from a secretary?"

Doreen: "No, not really. The thing is that I didn't ever get a helping hand from a woman. All the men I worked for were very nice and I think if you want to work hard you get on. It does mean you have to get up earlier and go to bed later than anybody else as a woman. I mean, that is one of the facts of life. I can't,

even now, because I'm married and have a family, come in with a stopwatch in one hand and a loaf of bread in the other hand! I mean, that is not on. Men can do it but women can't. So you have to divide your private life with your professional life quite definitely.

PP: "You've managed to do the two quite happily have you?"

Doreen: "Yes. Because you're a woman, domestic in some ways, and like your home, if you have a family you have a guilt complex. If you're at work at the back of your mind you think you should be at home and, if you're at home, you think you should be at work! But it works very well because I've got it organised."

PP: "That's the main thing, organisation. You're obviously a very organised lady. The word has it that you are the most important



Photo by Lena Davis

woman in the BBC. Are there any other women that want to do the same thing, or is it just you?"

Doreen: "I don't know. There are some very important women in the BBC, but not in my range as it were. I think I'm the only one in this position that does pop music and has moved on with the musical scene. When you're doing a particular job you don't particularly look either side, you just keep looking over your shoulder and try to get on so that they won't pass you. There hasn't been a woman that's been coming up closely behind me, it's normally been fellas, and the fellas that I'm working with now I've worked with for a number of years."

PP: "You've obviously got good relationships with everyone you work with."

Doreen: "Yes, because they're all good faces. You

probably know all the producers yourself. They're good people. I mean, they're not nasty, they are nice people. When Radio 1 started six years ago some people opted for Radio 1 and some people opted for Radio 2. I opted for Radio 1 and I had a load of people who came with me."

PP: "You must have seen a lot of changes, and you've obviously made some of those changes yourself."

Doreen: "I think about them!"

PP: "How did the Deejay thing evolve at the beginning? Whose idea was it and how did you get it into motion?"

Doreen: "Well, you have

two credit balances here. You have particular men in the BBC, I was not involved with the actual clear thinking at the beginning, who knew the pirates were being very successful, and we were hustling towards getting pop music, as such, on the radio. These men worked out how to systemise pop music to get it more logical and economical. You had people like Robin Scott who we jokingly called The White Tornado! He was a super man. There are some rather super thinkers at the BBC, but they are all men! In this field anyway I think I'm the only woman who contributes a fraction."

PP: "Why is there only Anne Nightingale as a female disc jockey? Have you any opinions on this?"

Doreen: "The proportion of female applicants for jobs as deejays is very much lower than the fellas. The fellas all want to have a go at it! We've had several girls through our hands, but not hundreds. Anne is particular, because she is a good journalist, she is a good writer and, as well as those two, she likes music very much indeed. She's involved. You very rarely get girls who know their subject utterly. They are non conversational! Some know their subject and can't communicate and some communicate and don't know their subject. We've looked for about eight years, to my knowledge, for really good girls."

PART TWO NEXT MONTH

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beatwave

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

The big news is that Radio Caroline has returned with an all-day English language Free Radio service. Full transmissions commenced from the *Mi Amigo* on June 4 with a new slogan: "This is Radio Caroline on 389 metres, with love, peace and good music."

Caroline's separate Dutch service opened on the same day, on 259 metres.

The disc jockeys for the British service are:

Spangles Muldoon
Andy Archer
Dick Palmer
Steve England
Robin Adcroft

Norman Barrington
and newcomers
Paul Alexander
Johnnie Jason

Paul Alexander comes from Hull. Johnnie Jason is a British disc jockey who has just returned from 2½ years in Australia.

More about the new Radio Caroline next time, but meanwhile we continue with Part 4 of our bi-monthly series on the off-shore forts.

In Part 2, we briefly mentioned the boarding party which raided Shivering Sands fort, and the subsequent death of Radio City chief, Reg Calvert.

Reg Calvert had been having merger discussions with Radio Caroline. These fell through, but were followed by negotiations with Philip Birch, the managing director of Radio London. The negotiations reached an advanced stage, and Shivering Sands fort was to be taken over by

Shivering Sands

Radio London, and operated as Radio UKGM (United Kingdom Good Music).

The illustration shows Reg Calvert talking with representatives from Radio London at Whitstable. Reg is the person standing in the centre, wearing the dark suit and tie. Sadly, this photograph turned out to be the last ever taken of Reg Calvert.

Radio City had possession of a transmitter, loaned under a previous arrangement with Major Oliver Smedley (who was associated with Radio Caroline). Apparently, Mr Birch had not been told about this loan.

Fears that the deal between Radio City and Radio London would result

in the loss of the transmitter led to the raid on Shivering Sands.

Mr Alf Bullen (known as "Big Alf") and a party of other men were hired to take control of the fort. With them went a woman who gave her name as Kitty Black, and described herself as the cook. "It seemed pretty clear to me that she was no perishing cook," said Big Alf later. "But I didn't ask any questions," he continued. "The rate was £2 10s a day for the job. We just got into the tug that was waiting for us."

Kitty Black then told Big Alf that there was equipment on the fort which did not belong to Radio City, and the object of the

raid was to prevent it from being used.

Describing the raid, which took place on June 20, 1966, Big Alf said: "It was about 3 am when we arrived, and everyone was asleep. All of us, including the woman, climbed on to the fort. We found the Radio City party was seven strong. They got a bit of a shock when they saw us. But when we told them the score, they realised there was not much they could do."

On the same day there was a meeting in Dean Street, London, between representatives of the various interests concerned, and it was proposed that Major Smedley and his associates should take part in the deal between Radio City and Radio London. This idea was rejected by Reg Calvert and by Philip Birch. Mr Birch then withdrew from the merger negotiations with Reg Calvert.

On the following day, June 21, Reg Calvert was driven to Major Smedley's cottage in Wendens Ambo, Saffron Walden, where he was shot dead.

Major Smedley was accused of murder, and arrested. At the preliminary hearing, his defence lawyer claimed that he acted in self-defence, and the magistrates came to the conclusion that no reasonable jury would convict on a charge of murder. He was committed to Chelmsford Assizes for trial on a charge of manslaughter, and subsequently found "not guilty".



Control of Radio City was taken over by Reg Calvert's wife, a very brave woman named Dorothy.

Dorothy Calvert's first task was to try to get the raiders off the fort. This proved difficult. A party from Radio City sailed with reporters to Shivering Sands, and were left in no doubt about who was in charge of the fort. The picture shows them at the fort, and members of the boarding party can be seen leaning on the lower balcony handrails.

The boarders did allow two Radio City engineers (Ian West and Tony Pine) to enter the fort to relieve Paul Elvey and Phil Perkins. A young cook, Leslie Dunn, was also allowed to leave the fort.

Paul Elvey said the raiders were armed with oxy-acetylene burners, and were prepared to bring down the transmitter mast and cut through the catwalks if anyone set foot on the fort without their



permission. The Radio City personnel were not ill-treated, but were kept away from the studio.

The boarding party left unexpectedly on June 26, and by 10 pm that day Radio City was back on the air.

By this time, enormous harm had been done to the image of Free Radio. The case against Free Radio was so weak, and the

Government's handling of the matter so inept, that the off-shore stations thought they might be able to hold out until the return of a Conservative administration. But anarchy off the British coast, and a shooting on land, gave the opponents of Free Radio all the ammunition they needed. Considerable pressure was applied on the Government to take action against the stations, and on July 1 Mr Wedgwood Benn, the Postmaster-General, announced that legislation would be introduced before the summer recess.

We illustrated Part 1 of this series with a full-view picture of Shivering Sands fort, so we shall conclude this part with a close-up view of one of the catwalks.

In the fifth and final part of this series, we shall be returning to Roughs Tower, which has been declared an independent nation by Roy Bates. We shall also be showing you what the tower looks like from the inside.

D.J. fired

As promised, we have some more news from FRA Benelux.

On April 2, Rob Out and Bull Verwey of Radio Veronica were interviewed on the official Dutch radio station Hilversum III. Two days later, a Radio Veronica programme began on the Hilversum III wavelength! Exactly how this link-up was achieved has not been disclosed, but it is known that a wire was laid from the stranded ship *Norderney* to the aerial of Radio Scheveningen.

The Veronica programme started with records and jingles. It was almost immediately closed down, and the Hilversum III disc jockey who made the broadcast possible was given the sack.

Did you know that Free Radio tee-shirts are still available at the very low price of 80p each? They are white, with black symbol and slogan. Please state size required (small, medium or large) when ordering. For formal occasions, there is also an FRA tie, specially made for us from 100 per cent Terylene by Tootal. It is maroon, and costs £1.

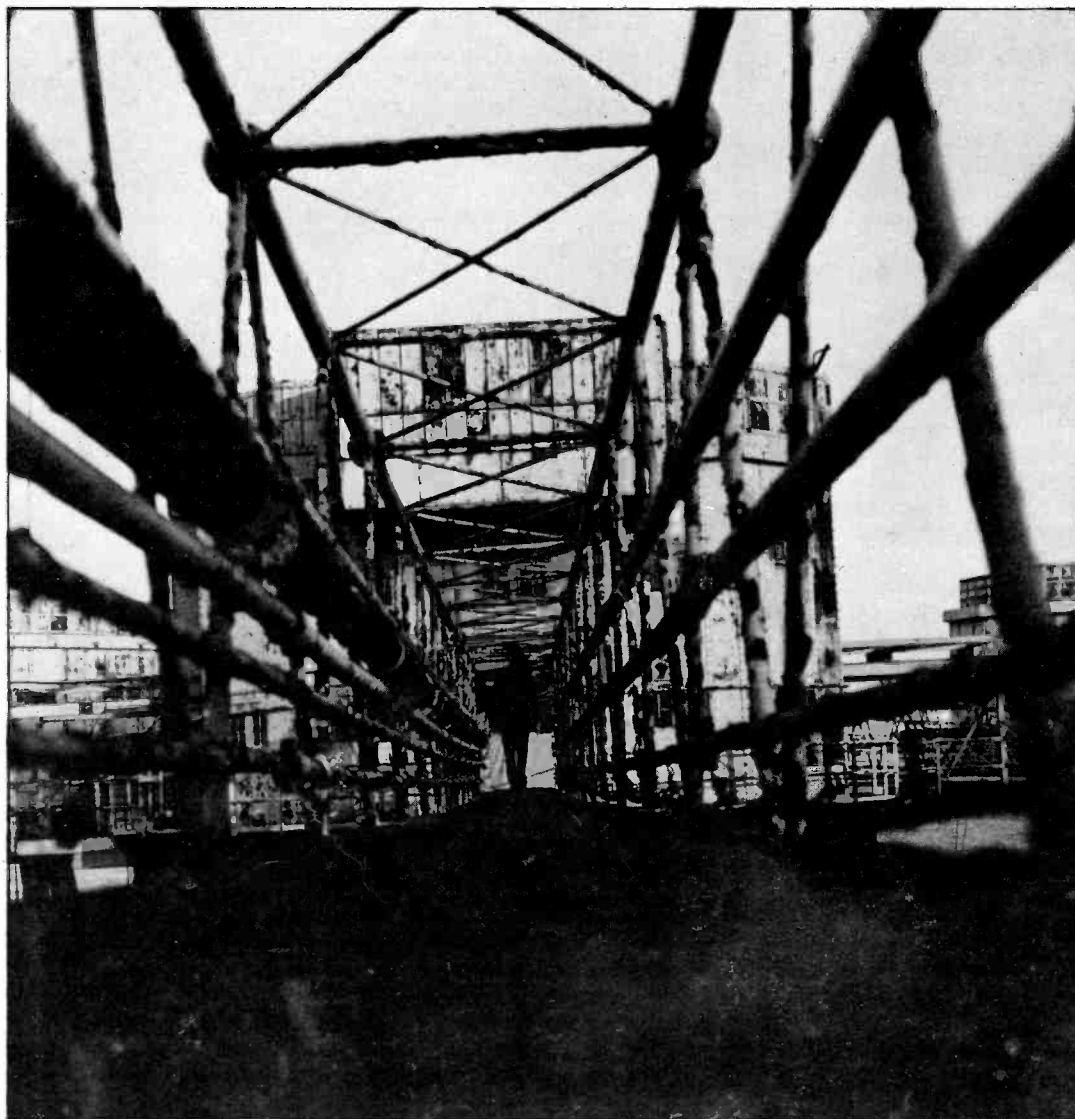
From time to time we reject promotional material because it does not come up to our standard. This may be because the goods have not been manufactured properly, or it may be due to damage in transit or some other factor beyond our control.

Rather than throw away these rejects, we prefer to give them to FRA members who may be able to put them to good use. Periodically, we shall therefore be offering free promotional material to readers of "Dee Jay and Radio Monthly" who are also members of the FRA.

This month we have two reject photographs to give away. They depict the tenders Offshore I and Offshore II, which ferried personnel and supplies to the radio ships off the English coast. If you would like these photographs, please send a stamped addressed envelope and also enclose a piece of paper marked "free photos" and your FRA membership number. If supplies run out, we'll send you a free car sticker instead.

In the May issue of "Dee Jay and Radio Monthly" we offered over 20p worth of current promotional material free of charge to FRA members. This offer is now closed, but it is an example of another kind of free offer which we shall be making again in the future.

If you do not yet belong to the FRA, why not become an associate member, so that you will be able to take advantage of our future free offers. FRA associate membership is itself free of charge. We need only a stamped addressed envelope and your name, address, and request for associate membership. The address (for your tee-shirt or tie, for your free photographs, or for associate membership) is: Free Radio Association, 339 Eastwood Road, Rayleigh, Essex SS6 7LG.



ROSKO



RITES

It's been a long time since I was asked to do my little bit and can I say it's a pleasure to be doing it here for "Dee Jay and Radio Monthly".

Probably the most important thing to happen at the time of writing, is something that a lot of you have written to me about and that's "The Rosko School of Broadcasting" - well at last it looks like starting and I hope by the time you read this, you will have heard that it is open and taking applications. The reason it has taken so long is, that with changes of government in London, problems with councils and committees and what have you, as well as firstly finding a respectable site, it does take some time to get things moving. But like I say everything looks together at last - more details though in future issues of "Dee Jay".

When anyone gets into the public eye and the interviewers get at you there are undoubtedly times when you are mis-quoted or not quoted in the right context. As I have the space, I would like to put one or two things straight that you may have come across lately.

Firstly in the film "Radio Onederful" which many of you may have seen by now, presumably not just because you wanted to see the Radio 1 DJ's, but because you wanted to see a good rock and roll film with Ringo and David Essex. But in the Radio 1 film I relate to power and Hitler and a lot

of people were surprised with this coming from my mouth. You must take into consideration the fact that this was only part of a 30 minute interview and there are points leading up to this that were not used in the movie, so it did sound a little bit heavy to say the least - about the most - or most about the least depending on how you look upon it - so not to worry about that. I've been told the whole interview's gonna come out one of these days so you will be able to hear the whole interview and not just a few words from it!

There was another case in the *Radio Times* where I was quoted as saying that DJ's in England are so bad because they've had nobody to turn to, nobody to teach them. A lot of people seem offended by that, when there was nothing to be offended by, as it was completely beyond their control. Again it was out of context, because what I meant was that there were no good disco DJ's who had made it as national figures because they have had no-one to teach them and help them, which is a totally different ball game. Certainly by listening to us on Radio 1 it's not the greatest thing in the world to teach. There are a lot of goofs, on the radio, that includes 208 as well. It's certainly not a criteria for becoming a top DJ. In essence what I was trying to say was that someone ought to sit down and teach some of the club DJ's who are

capable of becoming potential radio DJ's - to teach them the yes's, no's, do's and don'ts, not just to play the records. DJs should at least know how to read the news, as the stations will be using them for many purposes such as 208 at present, not just news reading but presentation of news, production, voice overs, commercials, practical engineering, how to make up a cartridge, to know how it works and so on and so forth. All these things you would run into on any radio station anywhere but Britain, until commercial radio comes in that is. It's a subject I could go on about for hours, in fact I spent 1,000 hours of study and compiled a book on the subject, which will be given to future students of my school, before they ever set foot in the studio they will be expected to have read and learnt from it so that we can concentrate on the practical work in the studio and leave the theory at home. When the student comes to me I want him studio wise for 86 hours as opposed to under 10 at others - what else can I say, but those that I have taught before are on the air now and that's no idle boast.

At the moment I'm resting and letting DLT have a chance to move around the country and see what's happening on Radio 1 Club, I'm certainly enjoying my vacation. I've never needed time off like I've needed it at the moment, but to make up for being away from the Club I'll be doing two solid

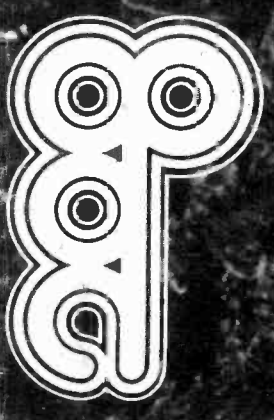
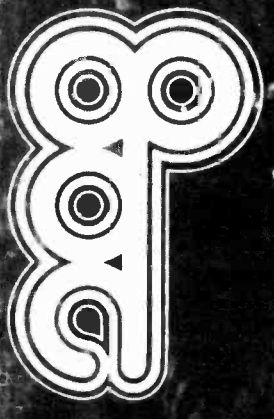
weeks Monday-Thursday as well as Round Table on Friday, which brings me to another point. A lot of you have asked why we don't have members of the public on for a change instead of the personalities - well it's nothing to do with your intelligence or comments, just the whole business we go through whilst on the air; the signs and signals to one another to stop talking, keep talking or whatever, which could confuse somebody not familiar with procedure, so the Producer has said "No", though personally it would be great to have one of you along but we must abide by the BBC's decision.

The Rocket Disco is on the road quite a bit though obviously not as much as it could be. I know that it is expensive for someone not earning a lot of money but for something special, or if yours breaks down it's well worth it and a bit different from the usual disco. Stuart Henry and Alan Black have been using it on the road at the moment. I'm working on the others!

At the time of writing predictions record-wise for Afrique and Soul Makossa must be in the charts now - isn't it? Look around - pity if it isn't. Until we have the chance to communicate through the pages of "Dee Jay" again - thanks once again for your votes - God Bless You! Hope to meet you on the road - keep on truckin'!

ROSKO

THE GREATEST TEAM IN RADIO



Dee Jay Diary

Al Kay's O.K.

Chance of a lifetime opportunity came recently to DJ Al Kay (20) of Burton-on-Trent. Last year BBC Radio Derby put out a weekly programme called "DJ for a Day" – a 20-minute opportunity for local DJs to "do their own thing". Al Kay was one of them – but his professionalism was so apparent that when they were looking recently for a presenter for a new 50-minute pop-music programme – the choice was obvious – Al Kay.

Al's 15-week series of programmes is now under way and attracting a lot of attention in the Radio Derby area, and Al will shortly be taking his Saturday show "out on the road".

Congratulations to Al, and to BBC Radio Derby. Other BBC local stations take note!

R.C.T.D.I.!

Congratulations also to DJ Carl Lewis, a corporal with the Royal Corps of Transport in Colchester, who recently won £100, a one-year contract and the title "DJ of East Anglia", in a contest sponsored by Wheatley Taverns. Judges at the final session included BBC's Keith Skues, Decca's Charles Webster and Brian Lee of Wheatley Taverns.

Runner up was another Colchester DJ Dave "Chirpy" Finch.

Missed list

"Dee Jay and Radio Monthly" have been asked for help this month by Enterprise Records of North London,

who recently suffered a very severe fire at their premises. It would appear that among the items destroyed was the company list of DJs and Discotheques with whom Janet Temperley of their Promotions Department was corresponding. So lads, lasses and discos – if in the past you had been receiving information and possibly records from Enterprise Records, then please could you contact Janet at 1367 High Road, Whetstone, London, N.20 (Tel: 01-445 5216) as soon as possible. Don't forget to mention "Dee Jay and Radio Monthly"!

With the Beatles

DJ Tony Barnfield is all set to cash in on the BBC's repeat of "The Beatles Story". He's going out round the clubs and discotheques with his own version of the story from July to September. Dates are already lined up in London, Swindon, Southampton, Brighton, Southend, and Northampton – and include several of the Watney Mann Birds Nest discs.

In the two-hour show Tony will be playing no less than 65 of the Beatles recordings, which includes most of their 35 singles and tracks from many of the 27 LPs which have originated from the boys – together or more recently in their solo capacities. Also included will be many contemporary sounds – like the Stones, the Monkees, Gerry and the Pacemakers and the Supremes, plus several artists like Cilla Black, Shirley Bassey, Peter and Gordon and Joe Cocker – who recorded "Beatle" songs.

It all sounds very ambitious and "Dee Jay and Radio Monthly" take this opportunity of wishing Tony

all the very best.

Following this venture Tony is planning a follow-up show "The Re-Bop Night" featuring the British group boom of the 1964-69 era.

Free Radio free info.

Want to draw your attention to a new and very interesting service – INTERNATIONAL FREE RADIO INFORMATION SERVICES – a telephone service giving up-to-the-minute information on the latest moves in the world of Free Radio, plus, of course, any old information that you may require. Unlike so many ventures connected with Free Radio – this one really is FREE – apart from, of course, the cost of the phone call. So if it's information that you are after, then call the service on 01-670 9328 between 7 pm and midnight any day, or you can write to 40 Ivor Court, Gloucester Place, London NW1.

D.J. diction

DJs have been a bit "in the dog-house recently" what with attacks from firstly the Professional Association of Teachers' conference and then from BBC TV personality Ludovic Kennedy – mainly on the subject of their speech.

Quite naturally many top DJs, including Jimmy Young – whose phrases such as "Orft We Jolly Well Go" and "Mensch" came in for particular comment – Alan Freeman, Rosko, David Hamilton, Anne Nightingale and Jimmy Savile.

"Dee Jay and Radio Monthly" is very interested in what you think – do the DJs speak badly? – let us have your thoughts – on a

postcard please. Write to "Dee Jay Diary" (Speech), "Dee Jay and Radio Monthly", Willmott House, 43 Queen Street, Hitchin, Herts – we'll give an LP to the writers of the five best cards.

Capital rush

Reports have appeared in the national press that at least 20 BBC disc jockeys have applied for jobs on Capital Radio – the station that will start transmissions to the London area in October.

Richard Attenborough, Chairman of Capital Radio, is reported as saying "Most of them want to carry out programme ideas which they haven't been able to do at the BBC. I think we will be able to do lots of things that BBC radio doesn't do. We won't have the same inhibitions."

Gentleman Jim

Nice to see that DJ Jimmy Savile spared Princess Anne's blushes by insisting that a nude painting of her hanging in the foyer of a Bournemouth night club that he runs be removed. If you don't know what to do with it, Jim, you can always send it to the "Dee Jay and Radio Monthly" offices!

Phantom hound

Shame on you Stephen Beard of BBC Radio Nottingham for shattering all those tiny tots dreams by revealing that Biffo the Dog doesn't exist. Ah, well, at least now they've got Arnold on Tony Blackburn's morning show!

Dee Jay Diary



Arrgh, Jim Lad—but seriously though, this is the Beeb's Captain Cutlass. (See *Pirate again*.)

He speaks?

A Radio Station in Prince Rupert, Canada had recently just finished a listener participation "phone in" programme, when the transmitter was struck by a bolt of lightning, which put the station off the air for 24 hours. What was the subject of the programme? — "Is God Dead?" Makes you wonder doesn't it?

Is there an Atlanta?

Is there and will there ever be a new Radio Atlanta? We'll just have to wait and see — despite receiving a type-written advertising rate card and full "in depth" interview from "Programme Director" Crispian St John. I really thought from your

last letter that you'd given it all up, Crispian?

Winner with Wings

Congrats. to "Dee Jay and Radio Monthly" Luxembourg prizewinner — disc jockey Steve Bane from Bristol — who managed to get backstage at the Wings opening concert in Bristol and talk to Paul and Linda. Steve also presented them with a lucky golliwog for their children — knitted specially by his invalid mother. Nice one, Steve!

Your locals

As many of you have written asking for the addresses of the new local commercial radio stations, we thought we'd let you have them. Here they are: Capital Radio Ltd, 96 Piccadilly, London W1V 0QU; London

Broadcasting Company, 20 Tudor Street, London EC4; Birmingham Broadcasting Ltd, 28 Colmore Circus, Queensway, Birmingham B4 6AX; Radio Clyde Ltd, 16 Fitzroy Place, Glasgow G3 7RW; Greater Manchester Independent Radio Group, Ship Canal House, King Street, Manchester M2 4MX.

Pirate again

Who's this me-hearties??? Captain Kidd? Blackbeard? — or even Captain Birds Eye??? No, in fact, it's none of these well-known buccaneers! It's CAPTAIN CUTLASS (alias that well-known DJ —). Captain Cutlass is currently appearing four times a day on Radio One from Monday to Friday, as part of an exciting summer treasure hunt. Each day the worthy Captain offers clues which make up the combination to unlock the special Radio One treasure chest. Prizes include AM/FM radios, top albums and singles, portable novelty radios, autographed stickers and the odd booby prize (like an original Tony Blackburn joke would you believe!) Sounds definitely worth a listen — and yet another example of good, creative thinking in radio programming terms currently coming from the team behind Radio One.

B.C.

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Voice choice

Let's ignore records for a moment. I know, they are your stock-in-trade, but if all people wanted was recorded music played immaculately, they'd probably stay at home and listen to it on their own stereo.

What makes going to a disco different, for most people, is the personality of the DJ. This can come over one of three ways. First, of course, there is his choice of discs, how many golden oldies he slots in between Top 40 chart successes, whether he plays any album tracks, and that all-important matter of programming – whether the discs are put on haphazardly or the DJ uses them to build up a steady increase of excitement until he reaches a climax with a real stomping boogie, and then it's back to smooch-time again, folks, and the process starts again.

Then there are DJs who attract attention to their appearance, of whom the immortal Jimmy Savile is a unique example, but most discos are too dark for this to come across. There is also a school of thought that says the DJ ought to stay more or less out of sight, merely heard as a warm but disembodied voice between the music.

That brings us to the third and possibly most important way in which the DJ can express his personality – his voice. And it is the most frequently neglected.

It amazes me how many times I hear a DJ whose choice of sounds is superb, who really programmes them carefully, who has superb equipment that reproduces every sound, crisp and clear, but his announcements sound like Double Dutch translated into gobbledegook.

"Hey, airs a mondy vittle bop-fenpy bomber my Tickle Sicher pow. A mouldy poldy cast of da fast. Rice man, Cyril!"

Eh, what did he say? And does it matter, anyway?

Well, that's a point of view. It's small wonder few people pay attention to what a DJ says, if it comes over so incomprehensibly.

Most of the time, this is due to a fear that he's not going to be heard, which causes him to poke the mike down his throat almost as far as his tonsils, and to yell at the top of his voice. The

result is distortion, and what's more it won't take long for a quite valuable mike to be absolutely ruined.

Let's take this question of over-close mike technique first and examine the various problems it creates.

As most people know, I expect, a mike works because it consists, basically, of a thin vibration or ribbon which vibrates in sympathy with the sound waves in the air in front of it, created by your voice. It is also a fairly delicate instrument.

The first thing that happens if you work too close is that the air actually hits the diaphragm too violently, creating a popping noise which can sound quite unpleasant over the speakers. More important, in the long run, is the fact that this impact, which has the effect of a little hammer bashing on to the mike, can actually damage the microphone quite easily, especially if it is a ribbon design. This is why you should never test a mike either by blowing into it or tapping it with your fingers. Apart from sounding deadly

amateurish, it is no way to treat a delicate piece of electronics. If you must do something other than just talk into it – and please try to think of something more exciting than "one-two, one-two" even if there is no one in the disco yet – you can gently scratch the surface with your finger nail, though frankly I'd prefer that you didn't.

Now even when your voice isn't popping and bopping – something that happens when you have sounds like P, B, T, F and V – you're still getting distortion because the volume of sound is more than the mike can handle. This just doesn't stop at the mike because, presuming that you've got a well-matched system, if you overload your mike, the chances are it will also deliver too much voltage to your amplifier, which will distort in its turn, and the resulting noise that comes out of the speakers will be just that – noise.

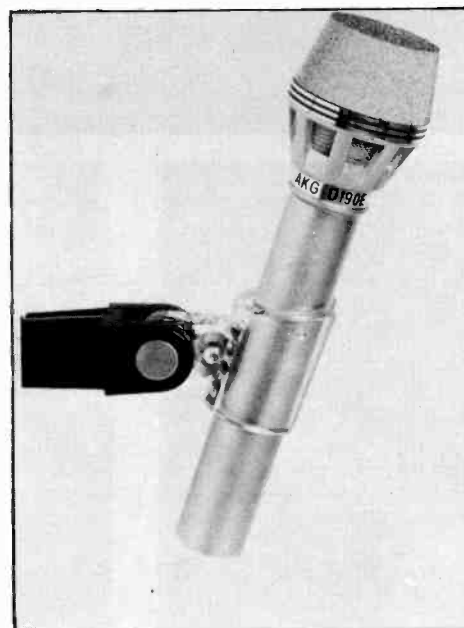
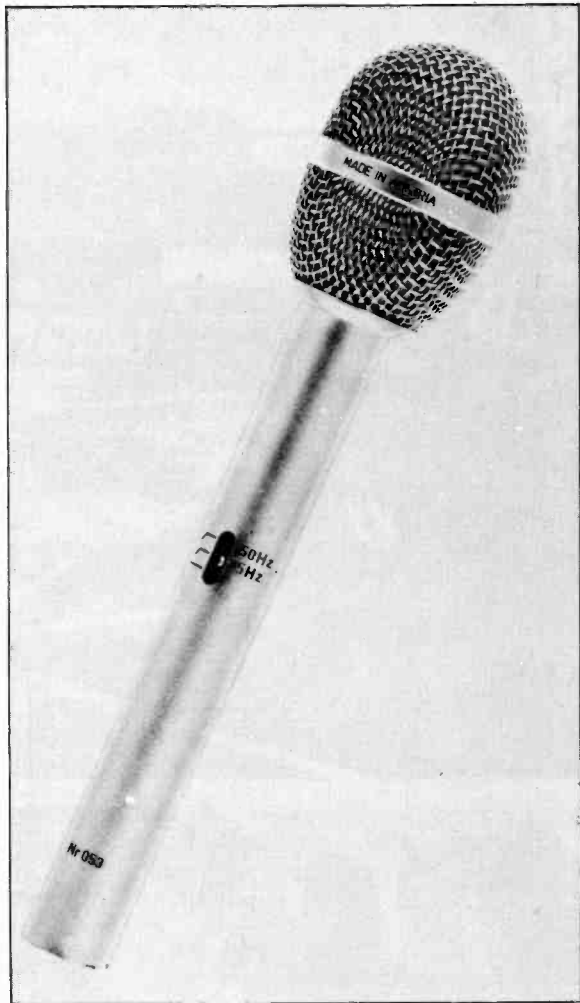
Finally, and not least, if you use the mike closer than 3in from your lips, you'll be

spraying its interior with saliva all the time, causing rust and gungeing up the works generally. You might as well plunge it into a bucket of water and have done with it.

Some of these problems are solved – or at least helped – by the use of what is usually called a pop shield. Some mikes have these built-in, a ball-shaped wire mesh screen. Or you can buy detachable ones, usually made of some kind of foam which is described as being acoustically-transparent. This, of course, is a relative term, because if it was totally transparent it would have no effect whatsoever, and in fact a pop shield will cut some of the top frequencies off your voice as well as removing the worst of your popping and bopping. I'm not against pop shields as such, but a really powerful pop will blast through most of them anyway, so they are no substitute for learning proper mike technique.

What kind of mike do you need? Well, if you are mobile I would avoid ribbon

Karl Dallas reports on microphones for the d.j.



D. J. mikes;
clockwise: The C451EB,
the D2000 and the
D190. All by AKG.

mikes like the plague, for they cannot stand the sort of rough-and-tumble knocking about they will get on the road. Even in a static environment, they're not so good though if you are that rare bird, a lady DJ, you may find your voice will sound smoothest with a ribbon.

You also want to avoid an omni-directional mike, because of the high level of background noise in most discos. If you are using it for voice-over chat – something which should be kept to the bare minimum in my opinion – you can get feedback through the mike picking up the music from your speakers and feeding it back into the amp, which will further distort what you are saying.

A very popular directional mike is the D190 from AKG Equipment which is also

used by lots of rock groups because of its ability to cut out extraneous sounds. AKG also score because their mikes are mostly very reasonably priced, and they still offer a number of very sophisticated models without the price going through the ceiling.

Two of their new mikes have adjustable frequency response which you may find useful if you are a mobile, because certain environments will need rather more top or bottom on the sound – though, to be frank, you can probably accommodate this with the bass and treble controls on your amp. However, if this fingertip flexibility is something you need, you should check out their D2000 which has a selector switch for bass boost or flat response, or their C451EB

which has three different frequency responses, via a three-position switch.

Most mike on-off switches are fairly irritating, and you'll be better, usually, cutting the mike in and out

by using the faders on your amp. However, if for any reason you feel you need a switch on the mike, the AKG C505 has what is claimed to be the world's most silent on-off switch.

Finally, there may be occasions when you want to change the amount of directivity of your mike – for instance, if you are interviewing members of the audience, introducing VIP guests, or doing any of the other things that turn a disco from a pop record recital into an actual show. AKG's new condenser mike, the C414E, has a pattern selector switch permitting omni-directional, cardioid (directional), hypercardioid (super-directional), or figure-of-eight response. As the names imply, a cardioid response produces a heart-shaped area of sensitivity around the mike, while a figure-of-eight response gives the best results on two opposite sides of the mike.

One of the best directional mikes on the market these days is Beyer's M201 dynamic moving coil with an excellent frequency response, from 40 to 18,000Hz, and a hypercardioid characteristic. Beyer also distribute the Calder CM655 solid state capacitor mike with built-in pop filter, a built-in amplifier, and cardioid response.

One final tip. Don't rely on your own judgement about what your voice sounds like. Take along a critical friend – preferably not an adoring girlfriend – who will tell you exactly what you sound like through the speakers. It may come as a bit of a revelation to you.

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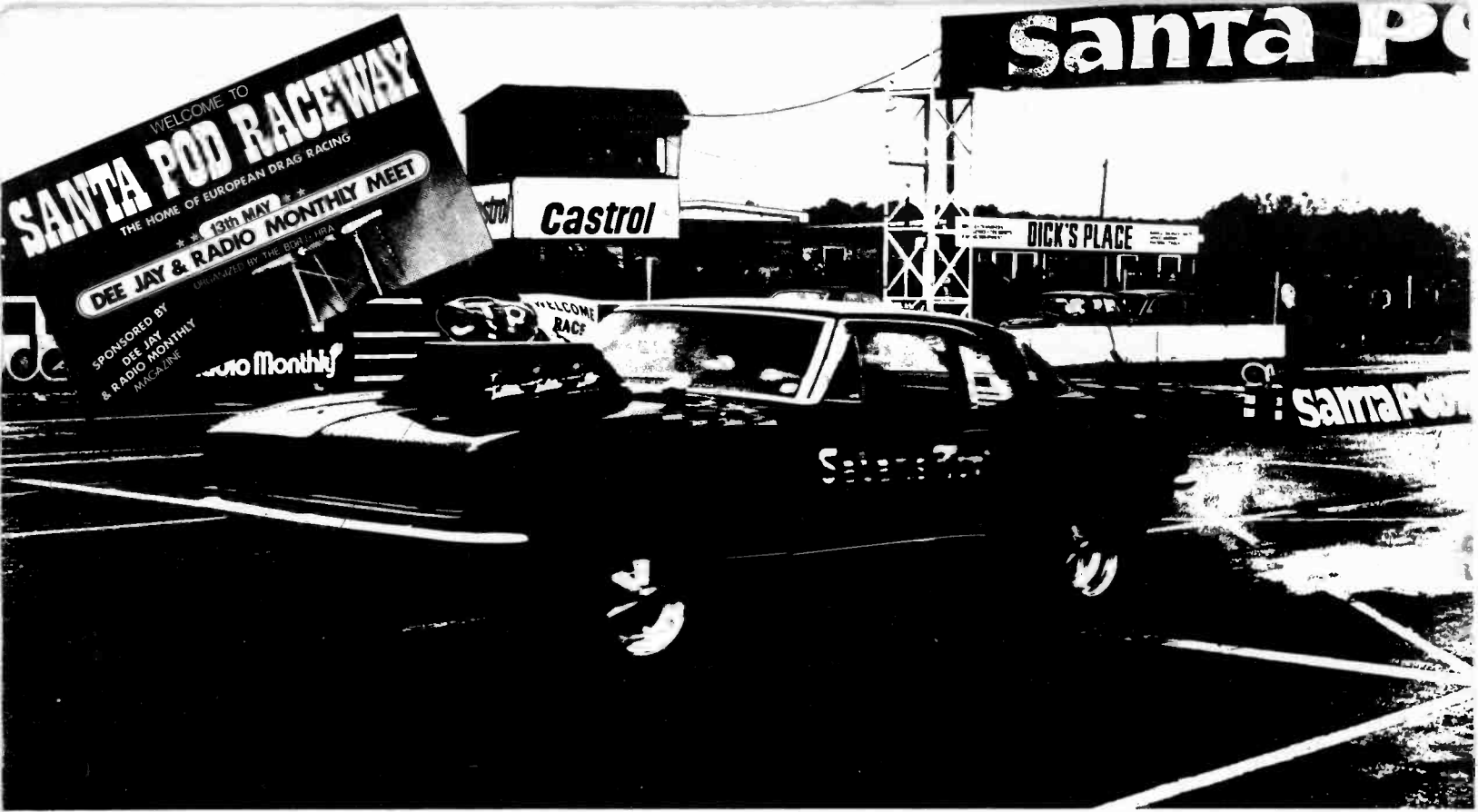
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"Going Home . . . Good Night . . . Drive Safely!"

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DRAGGGGGG

Once again – didn't it rain? Maybe motor sporting events visited or sponsored by this magazine are fated!

The occasion this time was the first "Dee Jay and Radio Monthly" Drag Race meeting at Santa Pod – which, unfortunately, was eventually rained off late in the afternoon. Not, however, before "the hairy monster" himself – DLT – had taken one of the top cars up the strip at speeds of 69.69 mph and 79.57 mph respectively, which was considered pretty good by many of the experts there. Your actual editor also went up the strip – at 123.30 mph – BUT AS A PASSENGER!

Also there enjoying the fun were the group Jigsaw, who lost no time in plugging their latest single – "That's What It's All About" – and generally looning about. The picture shows them with commentator Brian Taylor. Other pictures show DLT immediately before his record-breaking run and afterwards telling the crowds what it felt like.

One consolation. As the meeting was rained off and we were unable to present winning drivers with our super awards, "Dee Jay and Radio Monthly" have been offered sponsorship of the special August Bank Holiday meeting – which takes place at Santa Pod on Monday, August 27. See you there, and don't forget your umbrella!

Free Radio Campaign

CAROLINE RETURNS English Service on 389 metres

After several months of behind the scenes activity and hard work by all the Caroline staff, the station has now returned to the airwaves with transmissions on both 389m and 259m (or to be more exact 773kHz and 1187kHz respectively). Test transmissions on these frequencies started in earnest on May 30, and the signals received in Britain were clear, if a little weak; regular programming started on June 4 at 06.00. At present 389m carries "Radio Caroline International" with all programmes in English and a Top 40 and progressive format. The transmitter for this is the 50kW (not on full power however), and this is fed into the new vertical mast. The 259m transmitter is the 10kW which is fed into a "sausage" shaped aerial, and is stretched along the ship and back. This carries the Dutch service "Radio Caroline" with a more "middle of the road" music format.

During the time Caroline has been silent work was still in progress in "Caroline House" where they have constructed a studio; and the majority of the Dutch service is being pre-recorded there. For the "live" shows two studios have been equipped on board the Mi Amigo.

Among some of the dee-jays heard on the initial broadcast were Andy Archer, Spangles Maldoon, Norman Barrington, Paul Alexander, Robin Adcroft and Dick Palmer. The latter two are also engineers as is Pete Chicago who has been largely responsible for getting the transmitters working. There are of course several Dutch dee-jays (we daren't attempt to spell their names!) but we include a photo of one, namely Ronnie Dolman who has been with the station for some time and

was heard on some test transmissions in mid-May.

Caroline would be interested at this stage to hear what reception is like in your part of the country so why not send a reception report to Radio Caroline, Caroline House, Den Haag, Holland. If you include a couple of International Reply Coupons, chances are they will send you back a QSL card to verify your report. At the time of writing the signal is clear for all the daytime and most of the evening. Later at night some interference occurs but this should be easily overcome if power is increased and some minor frequency adjustments made on the 389 transmitter. No doubt things will have improved by the time you are reading this.

Footnote: Caroline listeners who joined the Caroline Club when they were first on the air at the beginning of the year, don't give up hope, they have not forgotten you, we are told! Understandably, it has been simply a matter of priorities of what should be done first, naturally, getting the station on the air comes first.

Caroline news from FRC reporter Roland C. Pearson.

Without wishing to cast a too gloomy atmosphere over matters, we do wonder if this maybe the beginning of the end. Radio Veronica was broadcasting for 10 years before RNI came along. There was no sign of action by the authorities. Then when RNI came there was talk of the Dutch passing their equivalent to the Marine Broadcasting Offences Act; however things settled down. But then a third ship comes along with two medium wave transmitters operating. Although the new Dutch Government haven't yet formulated any definite plans it is potentially more hostile to these stations than any previous Government there.



Mi Amigo - June 1973, clearly showing the new vertical aerial mast and the horizontal aerial. (courtesy FRC Holland)

She's back on the air!

We certainly hope that Caroline will not be the "straw that breaks the camel's back". As for rumours of more stations well we could certainly believe that will rubber stamp any doubts the Dutch Government may hold. **Independent Local Radio**

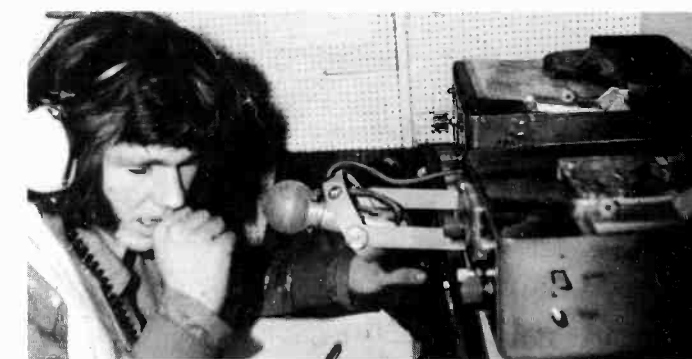
You will probably remember the IBA recently advertised for contractors to apply for the franchises to

operate the independent local radio stations in Swansea and Tyneside (and Wearside). At the closing date for applications there were two applications for the Swansea and six for the Tyneside contract. The IBA hold conferences with the community to discuss what they would like from independent radio in each of these areas. The CIB and FRC have been invited to

attend such a meeting in Newcastle. We shall be reporting on this in the next issue.

In London the IBA have been testing on a second medium wave frequency 719kHz (417m) since the middle of May. This frequency is shared with Sweden, Radio Free Europe and... a BBC East Mediterranean relay station in Cyprus. The only

interference London listeners may experience is at night time with the jamming of Radio Free Europe by the Eastern Block countries to whom the American Government directs this station, from West Germany. It now seems very likely that 557kHz (539m) will be used for Capital Radio and 719kHz for London Broadcasting, until the new aerial site is ready (see last month's "Dee Jay and Radio Monthly"). Although the IBA do state that they have not definitely been allocated these frequencies, and they are still only testing, most of you realise that the 557kHz transmission interferes with Radio Veronica (or vice versa!) If you have not registered your protest with the IBA we suggest you do so *now*. Their address is Independent Broadcasting Authority, Engineering Information Service, 70 Brompton Road, London SW3.

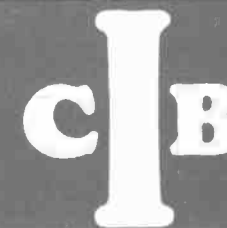


Test transmission on Caroline: Dutch DJ Ronnie Dolman on the air. (courtesy FRC Holland)

Voice of Peace

The famous "Peace Ship" which is aiming to strike up a friendship between Israel and Egypt is broadcasting! Transmissions have been received in Rome (perhaps for the Vatican?!) on 1540kHz (195m). Tony Allan is at present the only dee-jay we know of, that is with the station. Transmissions, although very weak, have been monitored in this

CAMPAIGN FOR INDEPENDENT BROADCASTING



country at night. The ship is reported to be anchored between Port Said and Tel Aviv.

Changes on RNI

Programmes on the International Service have changed for the Summer. Here is the new schedule.

Monday - Thursday
06.00-20.00 Dutch Service (featuring DJs, Gerard Smit, Ferry Maat, Tony Berk, etc.)
20.00 Mike Ross or Don Allen
22.00 Brian McKenzie or Arnold Layne
24.00 Graham Gill or standby DJ
03.00 Closedown
Friday
06.00-20.00 Dutch Service
20.00 Top 30 Shop

03.00 Skyline

Sunday

07.00-20.00 Dutch Service
20.00 Hitback Show with Mike Ross
22.00 RNI Request Show with Graham Gill
24.00 Brian McKenzie or Arnold Layne
03.00 Closedown

Other news from RNI is a little disappointing. The "World Service" as we noted in the last issue, closed at the end of May. Only A J Beirens popular "RNI goes DX" and "Our World In Action" remain. They are transmitted on Sundays on shortwave at 10.00 CET (09.00 GMT).

We are also disappointed to see that news editor and DJ Ian Anderson has left the station.

Our correspondent in Switzerland tells us that the Swiss Government is proposing to make it illegal for anybody to use their country as an operating point for off-shore radio. This is obviously going to affect RNI's Zurich office and is thought to be one of the reasons for the recent announcement that it is closing down and will move elsewhere in Switzerland. The other reason given is part of several economy measures being carried out by Mebo Ltd.

Well finally let us remind you of the address of our organisations.

CAMPAIGN FOR INDEPENDENT BROADCASTING: Membership is only 38p annually. The address to write to is, 13 Ashwood House, London NW4. Please enclose a foolscap SAE.

FREE RADIO CAMPAIGN: Members will receive regular newcasters. For details send foolscap SAE to, Free Radio Campaign, BM-FRC, London WC1V 6XX.

See you next month.

STOP PRESS

Following the discussions organised by the Dutch Parliamentary Commission on 18 April, the Government will be deciding on 26 and 27 June whether to ratify the Strasbourg Agreement to prevent off-shore broadcasting off the Dutch coast. More news next month.

Canadian-born "Daffy" Don Allen, programme controller with RNI, brings to the station a vast experience of radio deejaying. He was born in Winnipeg, Manitoba and spent most of his childhood avidly listening to music. As is the custom in Canada he then went to a broadcasting school, in order to learn the basic arts and crafts of being a professional radio announcer.

"I worked for several stations in Canada and America, always trying to join a larger station."

In fact Don remembers one occasion when getting fired from a station meant that he was able to join a larger set-up.

"It was while I was working in Manitoba that I applied to join a station at Port Arthur, and was lucky enough to get the job. There was, however, a problem. I was required to be there in two weeks, but with my two weeks' notice period and one week to travel there I thought there was no chance. Anyway I went out to celebrate and arrived back at the station late and a little shall we say 'worse for wear'! The Programme Director of the station walked up to me and told me I was fired and that as far as he was concerned I could leave then and there. I don't think I'll ever forget the look on his face as I started to laugh. That was possibly one of my biggest breaks in radio. I met the guy later in life and re-lived the whole thing - but this time I was the person pointing the finger!"

What really prompted the interest in becoming a DJ?

"I remember it all started when I went into Winnipeg one day and saw a DJ sitting in one of those huge caravan outside-broadcast units. I was fascinated, and told myself then and there that I would become a DJ. I can even remember one of the records that he played - it was the Flamingoes singing 'I only have eyes for you'. Of course, when I started work as a broadcaster I had to make do with the rough jobs that any young DJ has to - the late night show and so on, but I didn't mind because

Daffy Don's pirate dream

David Johns talks to RNI's programme controller 'Daffy' Don Allen

I was so pleased to be on the air."

What brought this veteran US and Canadian radio man to the UK?

"Over in Canada we had started to hear about the 'pirates', and I decided to come over to England for a

holiday with my wife. I have never been home since! One day I walked into Radio Caroline's office and introduced myself and asked if there were any jobs going, and the next day I found myself out on the *Mi Amigo* broadcasting. They initially

offered me a six-month contract, and I was reluctant to turn it down, especially when you considered how much money you were getting, and how much the perks were. Looking back I think that Radio Caroline was the best thing that ever



DLT at Santa Pod

happened to me.

"When I started on Radio Caroline I was on the *Mi Amigo*, but after a short while I was transferred to the other ship - Caroline (North). Both ships were very well behaved, and didn't rock around too much compared with the Radio Northsee ship. The nice thing about the old Radio Caroline organisation was that there was no back-stabbing, no hustles and everything was well organised. That isn't to say that we didn't have fun, because we were a very happy bunch of people. There was a lot of roguery and I think that Tony Prince was the guy who was behind most of it, and he and I got on very well together. There were people like Jerry Leighton, Bob Stewart, Jim Murphy and Mike Ahern who shared the time on the seas with me, and I think back with fond memories of those days, and it left quite a hole in my life when we were towed away.

"That particular moment sticks in my memory, and Arnold Layne had just joined us on the ship, and we were all scared out of our minds, none of us knowing what was going to happen to us, and we were locked up in our cabins. I think that it was inevitable we would have been closed down sooner or later, but it was the very unfortunate incident with Reg Calvert that really sparked off the signing of the Marine Offences Bill by the British Government. I hate to have to say this, but it was the only thing that the British Government could do, as they didn't want any more people getting killed, and I suppose that was one of the reasons why RNI was jammed when it went off the Essex coast in 1970, because the Government thought that if they let RNI broadcast it would encourage more stations to start up, and you might then get a repeat of the warfare between stations.

"It was a year and a day after the closure of Radio Caroline that I got back into radio with Manx Radio, but in the meantime I had sent off applications to join radio stations all over the world, and even contemplated

going back home to Canada, but I knew that if ever I went home I should never have enough money again to bring my wife, my children and my home back to England if I wanted to. So joining Manx Radio was very nice, as the money was running out, though the pay on the 'Isle of Man' was very small compared to what I had been used to on Radio Caroline. Fortunately the area which Manx Radio broadcast to was basically the same as that of Radio Caroline North, and it meant a partial return to the audience that I had talked to for the three years I was on Caroline. Manx Radio is a commercial station, and so joining them was not such a big jump, and I hope that I managed to bring some of the atmosphere from Caroline (North) with me, and I think that my show, the 'Country and Western Jamboree' built up quite a following.

"The Country show started on Caroline, and was handed over to me by Jim Murphy, and I was lucky in that the people accepted me as the show presenter. I brought the show to Manx Radio, and now that I am on Radio Northsee International I have managed to reach a really wide audience, not only in Britain, but in Holland, Scandinavia, France, Belgium and other neighbouring countries, and when the signal is good the show can even be heard along the east coast of America on the 49 metre short-wave band. Returning to what I was saying, just before I joined RNI I managed to get a two year contract with BBC Radio Merseyside which gives me a weekly show of Country Music, so I am still keeping in touch with my old stomping ground."

With Radio Northsee International employing only five disc jockeys for the International service, it means that each DJ spends about three weeks out of every month out on the *Mebo 2* broadcasting, so I had to go out to the North Sea to meet Don, and I was immediately aware of the tremendous difficulties of working from a ship. The speed and efficiency with

which Don handles his programme though made everything look very easy until I tried to do some DJ work myself. No one listening appreciates how difficult it is to do a show, when the ship is rolling anything up to 70 degrees total roll and also going up and down. There is very little you can do when the sea is very rough except to try and do your best, and that means playing records as if nothing is wrong. Many a DJ has come out to a ship, faced a storm . . . and never come back again.

Did this affect Don at all?

"When I joined RNI in November last year, I spent 26 days continuously out on the ship in some of the worst weather I have ever known. You could never have a drink, because all of the cups were broken, and if you had a cup you could only put half an inch in the bottom or it would spill out. You either like the life or you don't. When I was on Radio Caroline North we were sheltered from the seas by the Isle of Man, but I think that the Irish Sea is as bad as the North Sea. The most recent storm in the North Sea managed to wash the Radio Veronica ship on to the Dutch coast, and we also suffered a lot of water damage.

"There is going to come a time in the near future when all of the stations off the Dutch coast are going to be closed down by the Dutch Parliament, and when that time comes, there are going to be many experienced broadcasters all trying to get work, and all I can do is hope that they all find another job that they want. I think that with my experience I have a fairly good chance of joining one of the Commercial Stations, but what I would like to do, is be Programme Director of an imaginary station. I often think what it would be like to be able to get a ship and anchor it off the coast of Britain and start up another station. I think that you can't fail if you have a music policy that covers all spheres of pop music, from Sinatra to T. Rex.

"A great deal of DJ's that I admire are personality jocks who do not rely on their music. I suppose the two best at that are Kenny

Everett and Mike Ahern. It is very difficult to be a DJ who is original for obvious reasons, and a lot of young jocks base themselves on someone like Rosko or Jimmy Saville. There is the old phrase that imitation is the sincerest form of flattery, and I can remember in the early days of British pop radio where all the young jocks were like Alan Freeman, because there was no one else to copy, but it isn't these imitators who get the jobs.

"On my imaginary station I should have Jerry Leighton for the breakfast show, followed by Mike Ahern on the morning show. Bob Stewart would go down very well for the lunch-time slot, and be followed by his fellow 208 jock Tony Prince. Early evening listening belongs to my old friend Mick Luvzit, and Johnnie Walker has to be the man from 9 till 12. Although it would be hard work, I think that Steve Young, another former Caroline North jock, would be my choice . . . for the show after midnight.

"You've got to have good news readers on any station, and without this being an insult to their capacities as disc jockeys, Arnold Layne and Duncan Johnson are in my opinion the best people I have ever heard doing news as their voices are so distinctive. Duncan was on Radio London back in the days of the pirates, and has also been on RNI. This station would be bound to pull in the listeners, though you could easily fit people like Kenny Everett, Dave Rogers and Dave Lee Travis into your format.

"As I mentioned, I don't know where things will go from here, but I think that the British public must never be allowed to forget the job the early pirates did, resulting in Radio 1, and we must be grateful for them. At the moment, Radio Northsee International and Radio Caroline are filling an enormous great hole in the broadcasting world, and when they go, the seas around our shores are going to seem very very empty."

Useful Int. Orgs.

Perhaps your only contact with an International Broadcasting Organisation is the yearly Eurovision Song Contest organised by the European Broadcasting Union. However there are a number of other organisations which are worthy of our attention. The most important as far as the radio listener is concerned is the International Telecommunications Union which today is an agency of the United Nations, although its origins go back to 1865 when its predecessor the International Telegraph Union was formed.

One of the ITU committees of special interest to the DXer is The International Frequency Registration Board whose aim is to prevent interference between stations. At regular intervals throughout the year stations notify the Board of their frequency plans for a specific season, (March-April, May-August, September-October and November-February), the Board then works out a tentative schedule which is then sent to the stations. There is a two

months' space before the schedule becomes effective during which time the stations can suggest amendments.

Why then is there still interference? Simply because the ITU has no powers to force stations to use certain frequencies, and many stations change their wavelengths to suit themselves without too much concern for other broadcasters.

In the medium wave band the situation is very bad with too many stations operating on the same frequency. This is of course very noticeable in the evening, but fortunately there are plans to try and sort out this situation.

Next year in Geneva, the ITU will hold the first of two conferences on the subject of long and medium wave frequency allocations. By the end of the second and main conference in 1975 we may well find our favourite stations on new frequencies. Although it is uncertain what the final outcome of these meetings will be, it is known

that the European Broadcasting Union has recommended a 9kHz channel separation which if approved would be good for DXing purposes.

The EBU is an association of broadcasting organisations in Western Europe, but as with so many organisations it has many associate members outside its main area. The purpose of the EBU is to allow for easy discussion amongst its members on subjects of mutual interest. It also is responsible for the fast exchange of radio and television news reports, and general programmes.

The International Radio and Television Organisation (OIRT) is the East European equivalent of the EBU and serves a similar purpose for its members. Outside the European area other organisations include the Asian Broadcasting Union and the Commonwealth Broadcasting Conference. There are also a number of

religious broadcasting organisations which have been formed amongst the various religious denominations.

DXers too, have their own International Organisations to look after their interests. In America for example there is the Association of North American Radio Clubs formed by the leading DX clubs in that Continent.

Sweden has organisations of interest, first the DX Alliansen which although mainly an alliance of Swedish DX Clubs, each year organises the DX Parliament which is always well attended by DXers and representatives of radio stations. The second is the Swedish DX Forbund which is also open to individual DXers.

Finally there is the European DX Council, to which most of the DX Clubs in Europe are affiliated. Early last month they held their Annual meeting in the Radio Norway building in Oslo, and I shall be reporting more fully on this meeting, in another issue.

the tony mercier column

I'm writing this sitting in my car in Kingsway, waiting for my car phone to ring. Phew, what a month it's been! As I said last month I was hoping to start a history of American radio - but it's gonna have to wait till next issue as my manager and fiend - sorry friend, has done one of his vanishing tricks and left

me in mid-air once again. I'm getting quite used to it now, and it's very pleasant - up here!

As you may have read in the papers last week the American Record Industry is about to be hit by a Payola investigation by the FBI. I'll let you know what happens as soon as we find out. It could be quite a big one.

BBC disc jockey Keith Skues and producer Tim Blackmore are in the US doing some ground work for the new BBC 26-part series to be called "The Story of Pop". Keith appeared on my radio show last week and we had a good laugh.

As always we are still using the Radio Fleet studios in Tudor Street - don't forget if you need a studio give Mrs Wyndham a ring as soon as you can.

Back to the list of top American radio stations. Here's this month's four:

*KONO,
Box 2338,
San Antonio,
Texas 78206
Rick Reynolds*

*KAYO,
2939 Fourth Avenue,
South Seattle,
Washington 98134
Bobby Wooten*

*KRYS,
Box 6218,
Corpus Christi,
Texas 78411
Joe Ethridge*

*KEEL,
Box 7,
Shreveport,
LA 71102
Larry Ryan*

Must apologise for leading you astray last month re the CCS single, but you must blame Terry at RAK - not me!

Album of the month - The Temptations "Masterpiece" on Motown and Chairman of the Board's "Greatest Hits" on Invictus.

Singles are "Are You Man Enough?" by the Four Tops and "Plastic Man" by the Temptations.



That's it, folks, till next month.

At last - my phone's rung - aaah! - it's a wrong number!

(Editor's note: Several of you have written asking where to see Tony in London. He can be found at the Deuragon Arms, Hackney, London E8 every Friday and Saturday from 8-11 pm, and then at the Fox in Tottenham from 12 midnight until 2 am.)

RADIO 1's 2nd XI

Bruce Wyndham joined the BBC in 1948 – one of six successful applicants out of some 3,000 young men who applied for a position as announcer/presenter.

"I've never looked back since then – I think. Mind you, I must add that I joined the BBC as an announcer/presenter and here we are in 1973 and I'm still an announcer/presenter. That's progress!"

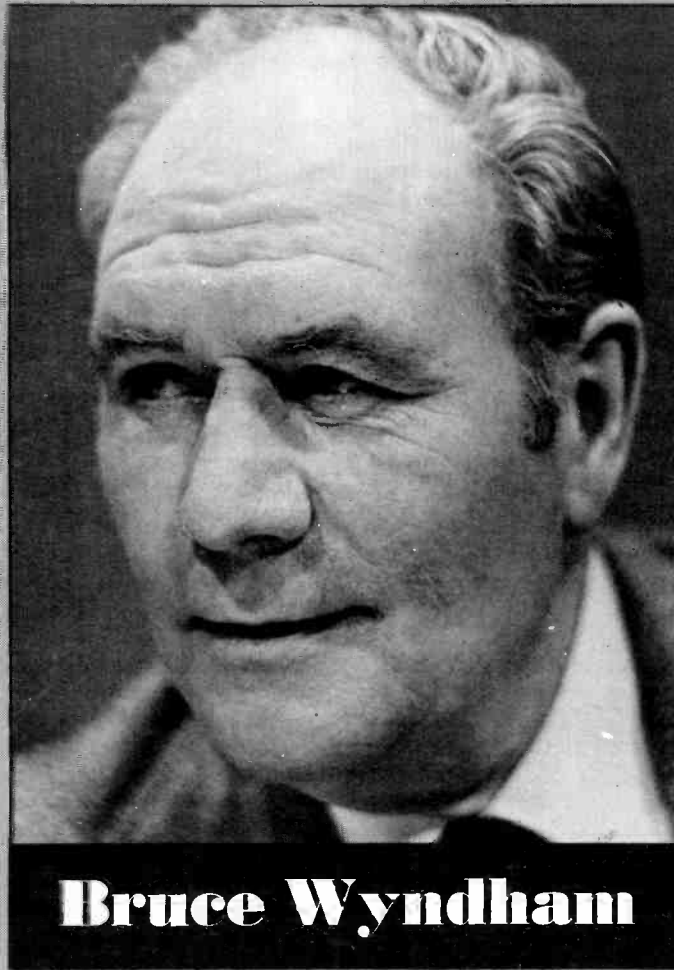
A typical tongue-in-cheek Bruce Wyndham remark, for it is hard to imagine a more loyal BBC stalwart, often regarded by some as almost an institution. Does this worry him?

"As long as I'm doing what I want to do and the powers that be allow me to do it, than I'm a very happy man. Because of my being an all-rounder, in the sense that sometimes I'm called a disc jockey, sometimes I'm called a news reader, and sometimes a presenter – this I enjoy."

Doing what he wants to do means largely for Bruce his Saturday morning Early Show which starts at 5 am, and has been running since 1967. What about the problem of getting up at such a ridiculously early hour?

"Funnily enough this has never worried me, and I think this is probably because of my naval training that I seem to have a built-in alarm system. Anyway I can get up at the right time although I admit that I sleep at the BBC and I get called by a commissionaire at 4 am on Saturday mornings.

"I really don't mind getting up on Saturdays because I know that I am getting up to do a show that I am really going to enjoy. I go to the canteen for a cup of tea at about 4.30 am, then down to the studio to sort out my records and tapes,



Bruce Wyndham

talk to my engineers and at 5 o'clock – I'm away. Once the chimes of Big Ben start at 5 am I feel quite honestly fit and refreshed to get on with the show. I may not sound like it, but I feel fit and refreshed!"

What are Bruce's own personal tastes in music?

"I suppose because of the transition to pop during the 60's I have acquired the taste for pop music all the way along the line. People do say to me 'Don't you deplore it?', and most certainly I do not. I love pop music – I don't go for 'underground' or heavy rock, but I enjoy my music and I can honestly say that I like

anything from Mantovani to T. Rex, which is not a bad spectrum. Tamla Motown is my own particular favourite."

Of course, with the type of show Bruce presents he admits that it is difficult to fill it with the latest Tamla sounds as he might like.

"I've got to judge my show and the audience – which is a fairly broad audience from literally 25 to 75, so I can't go way out with Tamla, but anyone like Stevie Wonder who makes a good record like "Sunshine Of My Life" then I can play it. In fact I played Stevie's record as my wedding request – it was absolutely right – and it was

much appreciated from the letters I got in from listeners. This sort of thing – Diana Ross, I'll play anytime."

Just how important does Bruce think it is for a DJ to get mail?

"To be honest I don't really know. That is a very difficult question to answer because lots of people write just to get their names mentioned on the air.

Anyway at least 98 per cent are very complimentary about the show and are generally favourable in their comments about my presentation, and I get invited to open lots of fetes and bazaars and things like that in consequence of the show, which is nice. I enjoy doing them because generally they are for some charity or other, but I must admit it does sometimes put a strain on me. You see they are usually on Saturdays in the summer and I've done my show from 5 to 8 am in the morning, which is pretty tiring anyway, and then I have to go out to these organisations and bazaars and fetes and make a speech and then go round and meet everybody – which I love doing – but by the end of the day I am knackered!"

Finally, as a staunch and loyal BBC man, what are Bruce's thoughts on the coming advent of commercial radio?

"In a sense it is not for me to say except that for the fact that I welcome it's coming if only for the fact that any competition as we all know very well is very healthy indeed and if it makes the BBC progress and make even better programmes, then that's fine and one welcomes it. We'll see who wins in the end."

Ben Cree

DISCOPIEKSDISCOPIEKSDISCOPIEK

Back to two pages this month – and some real goodies. All tried and tested under “your actual disco conditions”. And whilst on the subject of disco goodies – are you listening to DLT on Sundays? You should, as he now includes three disco records of your choice at 12 midday. Enough of this chitter chatter – on with the records . . .

UP TEMPO SWINGERS

THE KNICKBOCKERS	Lies	Elektra K 12102
FREDA PAYNE	I Shall Not Be Moved	Invictus INV 529
IRON CROSS	Little Bit O'Soul	Spark SRL 1079
LIMMIE & FAMILY COOKIN'	You Can Do Magic	Avco 6105 019
AFRIQUE	Soul Makossa	Pye 7N 25616
LEGENDARY MASKED SURFERS	Gonna Hustle You	UA UP35542
GYPSY	Let's Roll	UA UP35546
GI-GI	Daddy Love (Parts 1 & 2)	Contempo CR 10
THE MOB	Tear The House Down	MGM 2006 278
GOOD FOOT	Toes In The Water	Polydor 2058 373
HUMBLE PIE	Get It Down	A & M AMS 7070
DOOBIE BROTHERS	Long Train Runnin'	Warner K 16267
SANDY COAST	Blackboard Jungle Lady	Polydor 2001 457
UNION EXPRESS	Do You Love Me?	Decca F 13408
JACKSON 5	Hallelujah Day	Tamla TMG 856
OCTOPUS	Hey Na Na	Mooncrest MOON 7
MICHAEL OLATUNJI	Soul Makossa	Paramount PARA 3038
JO JO GUNNE	Ready Freddy	Asylum AYM 518
GRUMBLE	Da Doo Ron Ron	RCA 2384
THE PEARLS	Yo Yo	Bell 1311
LOVE GENERATION	Israel	UA UP 35450
THE ELECTRIC INDIAN	Land Of 1,000 Dances	UA UP 35563
ELTON JOHN	Saturday Night's Alright For Fighting	DJM DJX 502
CCS	The Band Played The Boogie	RAK 154
NINO TEMPO & APRIL STEVENS	Put It Where You Want It	A&M AMS 7075
OHIO EXPRESS	Yummy, Yummy, Yummy	Buddah 2011 169
HERITAGE	Following A One Man Band	MAM 102
NEIL REID	End Of The World	Decca F 13410
FONTELLA BASS	It Sure Is Good	Contempo CR 14
GUY ANGIER	Jacaranda Blues	Decca F 13415
STATUS QUO	Gerdundula	Pye 7N 45253
WRITING ON THE WALL	Man Of Renown	Pye 7N 45251
THE DELLS	Run For Cover	Chess 6145 022
JOHNNY WINTER	Silver Train	CBS 1620
JOHNNY WILLIAMS	Put It In Motion	Epic 1547
THE HOOD	You Never Can Tell	RAK 156

MEDIUM TEMPO GROOVERS

SOUTH SIDE MOVEMENT	I Been Watchin' You	Pye 7N25615
SILVER LINING	Bye Goodbye	Pye 7N45242
AL GREEN	Love & Happiness	London HLU 10419
TODD RUNDGREN	I Saw The Light	Bearsville K15506
THE FORTUNES	Whenever It's A Sunday	Capitol CL15753
JOAN ARMATRADING	Lonely Lady	Cube BUG 31
THE SENSATION	Lady Put Me Down	Sticky STY 1
MICKY DOLENZ	Daybreak	MGM 2006 265
GLEN CAMPBELL	I Knew Jesus (Before He Was A Star)	Capitol CL15752
MUD	Hypnosis	RAK 152
BARRACUDA	Summer Girls	EMI 2027
FIVE DOLLAR SHOES	Your Rock'n' Roll Band	Neighborhood NBH 7
TOMMIE YOUNG	Everybody's Got A Little Devil In Their Soul	Contempo CR 12
ESPERANTO	Publicity	A & M AMS 7062
TOWER OF POWER	So Very Hard To Go	Warner K 16278
THE MYSTIC MOODS	Cosmic Sea	Warner K 16265
BETTY JOE	D'yer Mak'er	Bell 1314
PAUL KELLY	Come Lay Some Lovin' On Me	Warner K 16282
LOUISA JANE WHITE	Um Um Um Um Um Um	MCA MUS 1204
READ	Let Your Love Go	Elektra K 12103
AFRICAN MUSIC MACHINE	Tropical	Contempo CR 13
CHRISTOPHER CLOUD	Zip A Dee Doo Dah	RCA 2381
WILSON PICKETT	International Playboy	Atlantic K 10307
MUNGO JERRY	Alright, Alright, Alright	Dawn DNS 1037
MILKWOOD	I'm A Song (Sing Me)	Warner K 16283
IKE & TINA TURNER	Work On Me	UA UP 35550

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EAST OF EDEN
MARVELETTES
ROSCOE ROBINSON
LITTLE JOHNNY TAYLOR
GENE ANDERSON & THE
INTERNATIONAL HOOK UP
TYRONE DAVIS
BOBBY BYRD
FLEETWOOD MAC
BETTY WRIGHT
LABELLE
SLY & THE FAMILY STONE
THELMA HOUSTON
FOUR TOPS

Sin City Girls
Reachin' For Something I Can't Have
We're Losing It Baby
As Long As I Don't Have To See You

I'm Your Lover, Not Your Brother
Without You In My Life
Try It Again
Did You Ever Love Me
Clean Up Woman
Open Up Your Heart
If You Want Me To Stay
Save The Country
I Can't Quit Your Love

UA UP 35567
Tamla TMG 860
Contempo C 16
Contempo C 15

London HLU 10421
Brunswick BR4
Warner K 16291
Reprise K 14280
Atlantic K 10335
RCA 2382
Epic EPC 1655
Probe PRO 594
Tamla TMG 858

SLOW & SMOOCHY ONES

SAMUEL E. WRIGHT
NEW SEEKERS
GEORGE HARRISON
CARPENTERS
BILL & TAFFY
THE DRIFTERS
DRAMATICS
ROY BUCHANAN
THE DELLS

There's Something Funny Going On
Goodbye Is Just Another Word
Give Me Love (Give Me Peace On Earth)
Yesterday Once More
Pass It On
Like Sister and Brother
Hey You! Get Off My Mountain
The Messiah Will Come Again
Give Your Baby A Standing Ovation

Paramount PARA 3035
Polydor 2058 368
Apple R5988
A & M AMS 7073
RCA 2377
Bell 1313
Stax 2025 181
Polydor 2066 344
Chess 6145 022

REGGAE CORNER

DOBBIE DOBSON
DENNIS BROWN
THE HEPTONES
BOB ANDY
KEN BOOTHE
WINSTON FRANCIS

Endlessly
It's Too Late
Old Time
One Woman
Is It Because I'm Black
Knock On My Door

Ashanti ASH401
Ashanti ASH402
Grape GR 3053
Horse HOSS 31
Trojan TR 7893
Rhino RNO 116

NOVELTY!!!

BETTE MIDLER Boogie Woogie Bugle Boy
(Ideal if they want a real 40's style spot of boogie-woogie later in the evening!)

Atlantic K 10310

DAVID ROSE ORCHESTRA Cabaret
(Film theme done à la "Stripper" - can be used on the same occasions!)

Polydor 2058-378

star pick

THE CLEMENT BUSHAY
SET
Sha La La La Lee
Explosion EX 2082

Our very first reggae star-pick! "Sha La La La Lee" by the old Small Faces has always been a very popular disco record - and this new version with its reggae influence is also going to be a big one.

Nice beat throughout - so be sure to give this one a listen.

star pick

JAMES BROWN
Think
Polydor 2066 329

Now billing himself as "The GODFATHER of Soul" - and why not? Also the "Godfather of the discotheque" wouldn't be far amiss - and this latest offering is once again going to be very popular in that area.

One you should all definitely have - and be sure not to miss the "B" side version of George Harrison's "Something". Even after the hundreds of other versions JB still manages to take it and make it his very own.

star pick

SLADE
Skweeze Me, Pleeze Me
Polydor 2058 377

Ye:, they've done it yet again! The lads from Wolverhampton are going to carve up the disco floors with this one. Great beat throughout which will really get them all going.

For a giggle why not give them a bit of the flip side "Kill 'Em At The Hot Club Tonite" - first?

star pick

JOHN FRED AND HIS
PLAYBOY BAND
Judy In Disguise
(with glasses)
Contempo CR 11

A slight change of material from the usual soul-style Contempo issues - but still superb disco stuff. A 1967 re-issue which is already proving very popular in the discos - as it did last time around.

If you don't already have this one - don't miss it.

CHRISTIAN'S SOUL SOUNDS

"No, I can't let you in - it's more than my job's worth!"

"But I'm the compere!"

"Ah, well, in that case I s'pose it's all right - but you'll have to sign in though!"

So it all started off - Al Green at the Rainbow in London. Oscar Toney, Jnr, Margie Joseph and Al Green - a pretty good line up for a concert.

Oscar Toney started off the proceedings - he's a pro, knows how to handle an audience and get them in the right mood. He set them up for Margie - beautifully.

Margie, from New Orleans, was making her first concert appearance here. Her version of Paul McCartney's "My Love" was unexpected to say the least, but what a version! I prefer it to the original. I hear that she will be cutting it shortly for an LP.

Anyhow after a quick half of Nigerian at the bar - it's back for the gov'nor - Al Green.

Backed by the Enterprise Orchestra he appeared in his usual suave style, I must admit he certainly knows how to dress. A very smooth act, obviously well rehearsed. He swung into a medley of his hits which had the audience leaping - in fact you couldn't see the stage for the flash bulbs.

Surprise of the evening was the appearance of Willie Mitchell, Vice-President of Hi Records (Al's Company in the States) - he came on to present the "Blues and Soul" award for the Best Male Singer 1972.

The finale was Al's new record "Love and Happiness", an extended version with Al throwing out roses to the audience - I think show business is coming back into fashion again.

Saturday we moved on to the Odeon, Birmingham

and Sunday to the Hard Rock, Manchester, which all things considered was the best venue of them all. Everyone got stomping encores - notably Oscar Toney, Jnr, and his backing band Red River (veterans of tours with such names as Sam and Dave, Arthur Conley, etc).

One thing which stood out was the fact that the American soul acts put on a show and don't shamble about the stage, looking like a bunch of scruffs. OK, so Slade and The Osmonds are also pros - no, I wasn't digging at them - but think back and I'm sure that each of you reading this can remember at least one

back around September) - then don't miss it! I look forward to the next one, and now on with the reviews . . .

Hi, 'ere we go agin on the Soul Column and I must say the market is rife with goodies at the moment.

Best of all is the new Curtis Mayfield album in the States "Back To The World". Title track is the single and with a bit of luck will be the single here too. The LP is scheduled for September in the UK. Tracks for grooving along to "Future Shock", and "Right On for the Darkness". Definitely the golden 'ear-ole award for this month.

Two forthcoming singles to watch for - the Fantastic Johnny C "Waitin' for the Rain" and Ernest Jackson "Love and Happiness". If you're thinking "'ang on a minute, 'Love and Happiness' that's Al Green's song" - then you're right, except that Ernest Jackson does a better version - not really a nice thing to say 'cos I've just reviewed the Al Green - but it's true! He got quite high with it. It also lasts about 4.51 and builds up quite nicely. DJs can go and have a quick "Gypsies" while it's playing - practical, aren't I?

I heard that a chap in Bolton found a live shell in his fish fingers . . . !

But we've strayed off the subject. Memory maker of the month, if you still have a copy that is - Maxine Brown "Oh, No, Not My Baby" - a real nice slowee.

Current fave rave (yuk - sounds like Cathy McGowan on "Ready, Steady, Go") well, anyway, it sounds trendy - is Johnny Nash's new one "Ooh, What A Feeling" - almost reggae, but has class.

What about Sylvia's "Pillow Talk"? It should be a lot higher in the charts - maybe it will be by the time you read this. After all, Barry White made it - aah, there's a thing! Did you know that Barry White was behind Felice Taylor's ("I feel love coming on", etc) hits? I only found out recently. Also Love Unlimited have him as producer on "Walking In The Rain". I just wonder what else he's had a finger in?

I think I've come to the end of my page again, but just before I go - one's to watch for discos - "I'll Always Love My Momma" - The Intruders (Epic), "Tossin' and Turnin'" - The Supremes (Tamla), "Peaceful Waters" - Gladys Knight and The Pips (Buddah), "Daddy Love (Parts 1 & 2)" - Gi Gi (Contempo) and "Bring Your Good Lovin' Home" - Al Downing (Janus).

See you next month, if they let me back (*only if you get your copy in on time . . . Ed*).

Keep it together.

Dave Christian

PS Don't forget the Soul Show!

ON TOUR WITH AL GREEN



Dave in the 208 'MIDEM' studio 1972 with Al Green. The man in the middle? 'Deejay Editor/Publisher Ben Cree.

time when you've seen a group in a shambles on stage.

"Colonel Sanders Kentucky Fried Chicken" in Manchester will probably never be the same again. It was taken over at about midnight by the Al Green band for chicken chitlens. Unfortunately the good Colonel's "Aide-de-Campe" was unable to oblige - so someone suggested crossing a chicken with a centipede and we all had drumsticks!

The verdict of the tour? - if you get a chance to see Al Green again (I hear he's

Nice album too from Major Lance on Contempo "Live At The Torch" - contains lots of atmosphere and his greatest hits "Um, um, um, um, um" and "The Monkey Time". (I almost sounded like a professional reviewer then - got to stop that immediately!)

I suppose you've heard about the Cod War - the Russians have moved in 20 ships - I guess it's what you'd call "HERRING AID!" - yuk, yuk, yuk!

The Philly Sound is upon us and by the look of things set to overtake Motown.

HOSPITAL RADIO CASEBOOK

Two new hospital radio networks have taken to the air during June – one in the north and the other in the west.

Radio Rainhill began broadcasting in a modest way on June 1, in Prescott, Lancashire. And, as “Dee Jay and Radio Monthly” was going to press, Radio Herrison went on the air to serve patients and staff at Herrison Hospital, in Dorchester, Dorset.

Both are psychiatric hospitals and both have been established with generous financial assistance from their hospital management authorities.

Radio Rainhill, which now serves nearly 2,000 patients, has been built with grants totalling about £3,000.

Up to now, the station's organisers have approached their programmes cautiously. They're on the air for three hours a week – an hour on Mondays, Wednesdays and Fridays. Said station secretary, Margaret Faircloth. “We're very new and we're still learning about broadcasting. We decided not to rush things, but rather to expand the service as we become better at handling programmes ourselves.”

Radio Rainhill's opening broadcast was not without incident . . . they managed to blow all the fuses six times during the first broadcast!

“Something to do with the wiring of the 76 speakers,” commented Margaret.

All's well now and the broadcasts are being received by patients and staff, loudly and clearly.

Radio Herrison, brainchild of nursing personnel officer, Elaine Barr, on the other hand, are on the air for two-and-a-half hours a day.

Spending more than £2,500, the organisers have two purpose-built studios – one sound-proofed for the announcers and broadcasters,



Radio Herrison's principal officers — Elaine Barr (executive producer), Vic Dawe (programme consultant) and John Holley (programme controller).

Two new networks

and the other to house the two decks, tape recorder, cassette machine and amplifying equipment.

From there, programmes are going out to the 1,000 patients and 800 staff living and working in 30 wards and ten therapeutic departments.

The station will be staffed by 36 people.

Broadcasting on the new network has not been achieved without some very real expert advice. The organisers went first to Peter Persen, principal of the Television Training Department at Cardiff's College of Education, who, for 12 years, had been voluntary programme controller of the Cardiff Hospitals' Service. With him, plans were drawn up and the vital electronic equipment purchased.

Then came the help of Vic Dawe, who, until he moved to Torquay, was for several years a producer and disc jockey at the same Cardiff network. He became honorary consultant.

Now on the air, the network provides request programmes, local news, sports items, religious services and, with the use of a mobile unit, topical local events.

The network also boasts a distinguished line-up of honorary officials. President is orchestra leader James Last, while vice-presidents include personalities Michael Parkinson, Michael Aspel, Keith Fordyce, Cliff Richard, Peter Welch, Acker Bilk, cartoonist Gren Jones and the prominent churchman, Reverend Lord (Donald) Soper.

HOSPITAL BRIEFS

South West Association of Hospital Broadcasting Organisations have been holding talks with their local Talking Books for the Blind organisation. Result is a plan for the association to ask member networks to arrange for their studios to be used for making up cassette magazines for free loan to the blind. A great idea which other networks might well copy.

Portsmouth Hospital Broadcasting Association are producing their own movie for use as a demonstration of their service when they give talks to local organisations. It'll last 20 minutes and have a fully synchronised sound track. The film will replace the series of slides being used at present.

Another Portsmouth item. Their football commentary service is now 23 years old. Are they the oldest?

edited by ROY MACK

musings with moffat

"I suppose," I said to Lord Snowdon at a reception some years ago, "I suppose, Sir, that you must get as tired of people asking you about photography as we do of people asking about our fellow broadcasters." He obviously thought that I too was hoping for a few Royal photographic tips on "how to handle a camera". If he did, he was wrong but, being the gentleman he is, I found myself engrossed in a very one-sided conversation on the joys and pleasures of photography. By the time we'd got - or rather he'd got - to the subject of lenses, meters, filters and the like it was far too late to tell him that I was only making polite conversation in the first place! That I wasn't interested in photography, and furthermore, that I must have been (and still am) the only citizen in these Islands who doesn't possess a camera. If you happen to read this, My Lord (WELL all the best people read "Dee Jay and Radio Monthly", don't they?) please don't be offended. I found the subject most interesting, really I did. It's just that when it comes to taking "snaps" (if you'll forgive the word) I just cannot compete.

These days, I'm told that with the modern cameras any fool can take pictures, which if nothing else, proves that I'm no fool! Give me a camera, fiddle about with the front, and I bet you I can cut off heads with a frequency that would have made Henry the Eighth green with envy! Mind you, when I say I haven't a camera, I tell a lie. I have, somewhere. It's a square black box with an orange hole in the side (just beside a rusty handle) and in this hole one can see, when the rusty handle is turned, a series of numbers going by. It also has two windows - one square, the other rectangular - with dirty sort of frosted glass in them. If one peers through these, the outside world is vaguely discernable. Press a lever and the whole contraption shudders. It's called a "Brownie 620", I think. I

wouldn't say it was old, but the last time I brought it out of retirement - PEOPLE TOOK PICTURES OF IT! Someone even offered to buy my antique!

What brings about this particular "musing" is that the holiday season is with us again. For the average tripper, the main concern is with the weather. Not so for me. My main dread is the happy red-faced fellow, who approaching, says "Would you mind taking one of me and the missus holding this giant octopus." I cannot offhand recall who said "My Lord, methinks you protesteth too much", but apart from the title bit, it could well refer to me. Little do they realise that they'd have had better luck if they held ME and let the octopus take the picture. And if they happen to be the owners of a cine-camera I come all over with suicidal tendencies. Many are they who must have gone home only to puzzle over a one minute sequence of blank sky or a print of two pairs of shoes complete with ankles. Serves them right for their presumptuousness!

He just doesn't try, you're saying to yourself. Oh yes I does! Last year, I spent five whole hours trying to coax a group of Scottish Highland cattle in to a loch edge and then to manoeuvre them around so as to get their reflection in the water against the setting sun. Artistic? Lord Snowdon would have been proud of me. It would have been awarded the "Picture Of The Year" prize - had it come out. I crept, crawled, even waded thigh deep in the evil-smelling water. Even the cattle realised they'd met "a right one". I distinctly heard one moo to another "Angus, thank God it's the end of the tourist season". The cows came out of the water but the picture never did. Come out, I mean. One bright 3in x 2in snap of nothing. If I hadn't known my reputation, I would have doubted that I'd ever seen some shaggy cows, let alone spent hours trying to retain their likeness



for posterity.

At least when I do borrow a camera, my work costs me less than it would cost you. I get THREE pictures all on top of each other. Not exactly professional but it's great for sorting out "who's who" and in which order they were taken. (If any reader wants a faked picture of his mother-in-law emerging from the river at Hampton Court with Big Ben's clock tucked underneath her arm, contact me through "Dee Jay and Radio Monthly".)

What really demoralises me though is "The Puss In Boots". Not the pantomime character. I refer to the girl who languors behind the photographic counter in my local branch of that famous firm of dispensing chemists. Having been persuaded to try my hand yet again at this art ("Go on, it's easy") I hand over my roll of film, eager to return the week after to inspect the results. Sleepless nights follow during which I imagine the man at Kodak wondering how much to offer me to stick a picture of mine on an advertising poster. Or shall I sell to Ilford? Then comes the day. The moment I walk in, I can tell by the look on Puss' face that she's been dreading my arrival. It was a "how can I break the news to him this time" sort of look. Her eyes won't meet mine as she mouths "Twelve pence, Mr Moffat" and hands me a very flat orange envelope. I notice at once that Mr Kodak hasn't used one of mine on the folder. He still has that girl throwing a beach ball about. I further realise that you don't get 16 prints for 12 pence - never did. Actually, Miss Boots needn't feel so badly about it

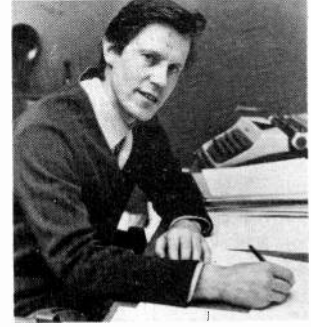
at all. You see, whereas you lot wait to see HOW your film came out - I wait to see HOW MANY - if any - came out!

Having read this far you will probably think that I am a complete failure. Not quite. There are two photographs of which I am justly proud, the first of which the Editor has kindly agreed to print here, by arrangement with The Air Ministry!

As you will see immediately it shows the famous Red Arrows Formation Team taken over the sea at Guernsey, flying from left to right (unless they've printed it the wrong way!). Someone was unkind enough to suggest that it wasn't the Red Arrows at all - but dirt on the lens! What cheek. I had thought of selling it to the Russians, but decided to remain a loyal subject instead. For the technically minded it was taken with an $f/7$, $1/272$ th exposure with a microwave lens - I think. The other I cannot show you - Buckingham Palace refuse permission. Through a technical trick known only to a few - possibly not even to Lord Snowdon, I took a photograph of HM The Queen in her Rolls at Windsor at the same time getting a reflection of myself in the car window. The result? The Queen and I driving in style to Royal Ascot races! What's more, she's talking to me too, which is more than she does to that Ray Bellisario!

That one made "Puss In Boots" sit up, I can tell you! (Memo to Lord Snowdon: If you want any help with THE WEDDING snaps, give me a ring.)

roger moffat



LEEDS BEEB



Leeds folk l. to r. top is Randall Herley (acting programme director), Nigel Fell (station assistant) with Maggie Youdan (news editor's assistant). Producer Bob Hall (left) talks to Rory O'Dowd. Station manager Ray Beaty. Bottom: Steve Hanson and news editor Ralph Robinson.

The music starts early on Saturday morning and it continues right through the week on BBC Radio Leeds. Saturday morning host David Campbell says that he has a "liberal" taste in music, which is not really very surprising as David doubles as the Local Radio Station's political and current affairs editor. On hand though to ensure that there is no undue bias in the proceedings is David's co-presenter Dennis Coath. Dennis has even been known to introduce a progressive flavour from time to time.

"In Town Tonight", no not the network radio programme of yesteryear but the one now put together by Rory O'Dowd, is keenly listened to by Radio Leeds listeners. The formula is a simple mix of music requests and "live" interviews with visiting personalities, plus of course local and international news, weather and traffic reports for motorists. An important aspect of the programme's contents seeing as it is broadcast at going home time, between 4.30 and 6.30 pm each weekday evening. In his music spots Rory frequently features local singers and groups. Yet another example of a Local Station giving a break to groups and singers who, even though they are of an extremely high standard musically, very rarely are offered a chance to broadcast. Rory joined the staff when

the station opened five years ago, after 17 years with the New Zealand Broadcasting Corporation, where he was head of presentation for television and sound. During his first two years in Yorkshire, he fronted the early morning show called "Leeds AM" and helped to create that warm, friendly image for the Station that has now been accepted as its hallmark. He also presents the popular Sunday lunchtime "Personal Choice" programme and each week brings to the Radio Leeds Studios in Merriorn Centre, Leeds, well-known personalities who talk about their choice of music.

Another Radio Leeds producer who has done a lot to encourage local groups and musicians as well as putting on excellent, entertaining radio programmes, is Peter Byrne. Peter produces "Country Club" which is introduced by Goff Greenwood and Mike Storey. This fun programme features the best in country music. Some measure of the high standard reached in this programme can be judged by Mike Storey's appearance on Radio 2's "Countrystyle" last month (June). Mike Storey incidentally tried very hard to encourage all members of the staff at Leeds to play country music and if he is ever asked to look out records for a producer, which is highly likely as he is also the

station's gramophone librarian, invariably a country and western single or LP is to be found alongside those requested by his colleague. Peter Byrne who produces "Country Club" which goes out "live" on Friday mornings, admits to being no expert on this particular music front, but a keen convert. Peter, in addition to presenting occasionally "Leeds AM" and "In Town Tonight" specialises in the production of live and recorded public performances. His series "Music in the West Riding" on Sundays has featured both small and large groups of musicians, both professionals and amateurs.

Another friendly Radio Leeds voice belongs to Steve Hanson. Steve presented the popular "Leeds Top Ten" for some four years and involved

schools and youth clubs in the pop scene with their predictions of future hits, forecasts and requests. At the moment Steve's working on a new idea to convert an already popular daily programme called "What's On in the West Riding" into a more identifiable feature programme with telephone participation by organisers of pop concerts, fetes, fairs and what have you. Steve also presents "Any Old Iron" the Radio Leeds swop-shop of the air so if you are in that part of the world and have something to swop, give Steve a call. The theme tune of "Any Old Iron" was recorded originally in the 1930s and is now used on the programme in 25 different versions, including a number of foreign languages. It might make the charts, you never know . . .

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BH: You raised an interesting point there about the segregation of music because one of the things that worries me greatly about the situation with music in this country is that the "Whistle Test" programme tonight, our type of programmes are put out very very late at night and there is very little music catering for that kind of area that we cover during the day.

KJ: I think in the case of Luxemburg, which is a commercial station, I think advertisers – which obviously our station exists on – are a little afraid of the audience right now and are afraid to sponsor this kind of music because they still think of it in terms, of the music we're talking about, like "underground" and a "minority audience" which it certainly is not, it's definitely overground now.

BH: Because against John in a sense you and I are in a very good position because we can allow the music to talk for us. John, you can't really do that can you?

JW: Now I think a lot of the reasons why FM radio is not so popular in America and AM radio has come into the fore playing album tracks is it's got much too serious and much too introvert. Pete Drummond does his "Sounds of the Seventies" programme "Sequence" very busy there making himself redundant! I mean if you follow that conclusion you just have a robot giving time checks. You know, people could play albums at home if they wanted non-stop music. I think it's very important to have a personality on radio.

KJ: To justify your existence. I think because it's very easy for an eight-year-old to go on and play records, right?

JW: Yea, but people want to hear somebody in the studio playing records and reacting to them. You know if you play Lorrain Ellison's "Stay With Me" you get very emotional at the end of it. If you play a Slade record you get excited and it's just to hear somebody reacting to the music.

BH: So who's qualified



D.J. ROUNDTABLE

concluding last month's discussion
between Johnnie Walker, Bob Harris
and 208's Kid Jensen.

to choose the music for . . .

JW: Nobody, the people.

BH: The people who listen?

JW: Yea – and that's the danger. The executive producers stuck in London who don't travel around and meet the people and the advertisers deciding what the people want to hear – they make mistakes.

BH: Yea – that's the point I was going to raise, because it seems to me that on, if you like, a kind of ground floor level, it's we three that have much more contact in that sense with the people who do actually listen to the stations.

KJ: Yea, yea, I think it's a point to get out to concerts and festivals and find out what the people want. I don't think we're on the radio to sell records but to entertain more than anything else. I think you have to project some sort of personality and ultimately the listener will regard you as being a friend – some sort of friend on the radio that they can turn to and trust that they gonna hear good music. Because that's why I wanted to be in radio, the music and whole thing around it.

JW: My ma-in-law is well

into her second century you know and had eight children, one of whom's very beautiful, and she's mad on ELP and getting into all sorts of weird things you know. I had a housewife on "Pop the Question" who must have been about what 38, 40 and was into Roxy Music and it's very dangerous to categorise and say right housewives, Humperdinck, Sinatra that sort of thing.

BH: What about the strength of radio because an awful lot of people say to me well radio is a medium of yesterday, television has taken over?

KJ: Only because I think in Britain especially it hasn't been used. I think a lot of the kids have forgotten the pirate radio days because that was a while ago and there was a great aura – and that was the media then, everybody was so tuned to pirate radio and I think people that don't know radio, the standard of radio, they've forgotten whether that is a good show or a bad show because it's all they've got to listen to, depending on the time of day but if they have competition then they can say well that was a good

show I listened to and there's nothing to grade it against. This is why I personally am looking forward to the advent of commercial radio because you tend to get very stagnant you know. It's all right saying much more music and all that but what else is there – there's a record player and that's it!

BH: Cause I believe very very strongly that really radio is the most personal medium there is and you literally can talk into the ear of one person who's listening to you.

KJ: I think the classic tale and it's been said before is listening to a horror story on radio or watching on television and if you're listening to one on radio you've got your ear – because the radio conjures pictures in your mind the imagination – and you can take people far away from where they are – reality – whereby they're restricted by 21 inches on a tv screen. But if you can make them think you know, not educate in terms of other things, but if you can make them think and stretch their imaginations and carry them away I think that's good.

BH: What do you try and do with your radio programmes because I must admit when I'm playing music on the Monday programme what I'm hoping to try and do is just present a piece of music and say "well look here's a piece of music that I very much enjoy, do you enjoy it too" – just literally do that. I mean do you agree with that?

KJ: Yea, I do agree. I think a disc jockey's role should be to play music that he enjoys to a certain extent because if you're a disc jockey if you're limited in your choice of music then you shouldn't be on the radio because there's too many people that are playing just what they want to play and not catering for a lot of people. I disagree with the fact of reviewing records on the radio – I don't like that at all because I think that's an insult to a listener to say "well that was a really bad record and I didn't

to opposite page

Sweet in a new bag

Listening to the earlier Sweet hits one could be forgiven for thinking of them as the perfect formula-pop machine. The band has the image and their behind the scenes songwriters Chapman and Chinn overflow with instantly memorable hook lines that are built into not-always-so-memorable songs. This instant appeal enables DJs to Radio-1 them into our brains hourly until the Sweet became Co-Co, Poppa-Joe and Wig-Wam-Bam.

Lately, however, the product has been changing and their latest offerings Blockbuster and Hell-Raiser have moved away from twee pop into the realm of more aggressive music. Normally this style would have its own aficionados who mix like oil and water with followers of light pop, pouring scorn if nothing more substantial on them.

Intrigued to see how the styles blended in a live performance I went to what could have been Anytown Mecca and turned out to be Stevenage Locarno. At £1.50 per head the fans weren't exactly fighting each other to get in and by the time the support act Halcyon had finished a fine set this



pleasure emporium was only about two-thirds full. Excitement was instilled in the younger members of the audience by the dropping of stage lights and the screamingly loud taped sounds of some electronic Beethoven from "Clockwork Orange". The lights flooded suddenly, revealing the four immaculately dressed and very familiar figures. The screams

were annihilated by the painfully loud introductory chords and the first number was beginning to sound familiar through the fingers in my ears when the vocalist abruptly left the stage and a surprised guitarist was left to solo, and solo . . . and solo. Having lost the initial impact the beleathered, bare chested and gloved figure returned to an audience that

SOUNDS ON STAGE

needed constant cajoling to enjoy itself. The act was polished and punchy and every hit was covered, far more aggressively than their discs would suggest. At least a third of the set was taken up by a medley from the "Who's" rock-opera "Tommy", performed with flair and competence and the band looked at ease finishing off with Blockbuster and Hell Raiser in the same vein. The exit was accomplished to muted screams and the sound of David Rose's "The Stripper".

Despite the screams and, afterwards, the 50 fans who besieged the back door I felt the overall mood was not as would be expected when glamorous idols are put together with their fans. Perhaps it was simply the lack of numbers or the high price but I suspect that people expect the tv and disc image to come to life - with all the glitter and make up and camping around included. The hard, driving performance was communication on a different level. Still, given a lot of luck and some meatier singles they might succeed where few others have and change musical horses in mid-stream. **GEOFF IDE.**

Roundtable cont.

like that at all". I don't believe in being a music critic of the air.

JW: But you can write about a record and review it in a music paper but I mean on radio you play it.

KJ: Because the proof is in listening.

BH: Exactly but I think it's really important, I don't know whether you agree with this Kid, I try as much as I possibly can on the Monday programme and I do have a reasonable amount of freedom to be able to play the music that I personally very much enjoy and it seems to me that once you say "right OK, well

I'm prepared to start playing music that I don't particularly enjoy" in other words in my case music like Emerson Lake and Palmer, like Deep Purple for example, that if I'm prepared to compromise to that extent I'm then prepared to say well all right I'm going to play Chicory Tip and whatever.

JW: Yes but you're saying the things that you like are the things that people are going to hear.

BH: Well no, not necessarily.

JW: That's as bad in a way as Ross McWhirter saying you can't watch a documentary on tv. If

millions of people go out and buy "Long Haired Lover from Liverpool" as much as you might detest a record they want to hear it when they turn on the radio.

KJ: It's a very big thing on radio - the people write letters "why do you play for instance Deep Purple, why do you play Ten Years After" or people like that, established bands only. Because at the BBC I've heard, and I don't get the opportunity obviously to listen to the BBC being in Luxembourg, but there is that great thing of not playing established bands. But if you're not playing established bands then who

is? I think that's what the kids want to hear things like Jethro Tull and that as long as you bring in the new things as well. Obviously there's things that I don't personally like that the kids want to hear, but not do a prostitution thing on the air where you're selling yourself up completely because I don't believe in that because if you do that there's no point being there because you're not being real to the people and I think people can suss that out.

BH: Sadly there we've got to wind it up. Really I'd like to talk for ages and ages - Johnnie Walker, Kid Jensen thank you very much.

dee jay album sounds



**THE CHESS/JANUS
MOBILE DISCOTHEQUE
Volume 1**
Various Artists
Chess 6310 128

Another superb disco album from Phonogram – this time concentrating on artists from the Chess and Janus catalogues. All tracks run together making it absolutely ideal for disco use, and include such goodies as Fontella Bass “Rescue Me”, Koko Taylor “Wang Dang Doodle” and Cissy Houston “I Just Don’t Know What To Do With Myself”.

Highly recommended.

BC

**(“DEEJAY”
MICROPHONE AWARD)**



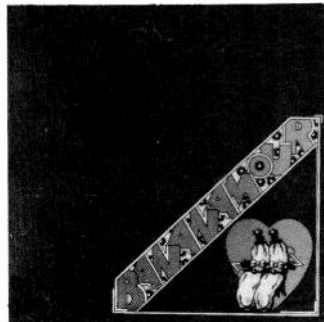
TOUCH ME
Gary Glitter
Bell BELLS 222

Second album from the very popular Mr Glitter. There’s a definite similarity about most of the “Glitter/Leander” tracks, which include two of his recent hits “Hello, Hello, I’m Back Again” and “Do You Wanna Touch Me”, but they all

have that insistent beat which has made them so popular in discotheques throughout the world.

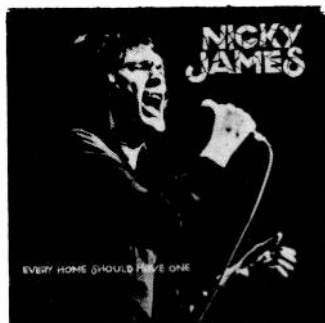
For variety give a listen to Gary’s versions of Paul Anka’s “Lonely Boy” and Phil Spector’s “To Know You Is To Love You” – not at all bad.

BC



KEVIN AYERS
Bananamour
Harvest SHVL 807

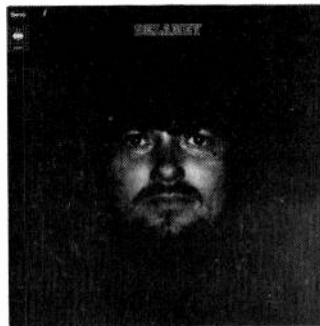
Some pleasing spaced-out stuff from Kevin, never one to avoid freaky music. His influences are worn on his sleeve, and all too often he plays a theme along for double its worth. But all the same he makes some of the nicest progressive sounds around. Real talent – but it must be hard getting it out of his head and on to the plastic.



NICKY JAMES
Every Home Should Have One
Threshold THS 10

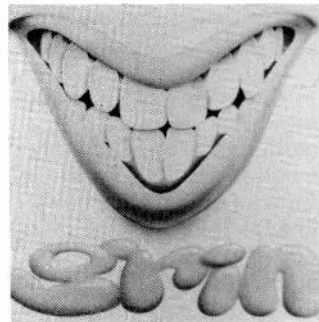
Powerful soul vocal showcase here, with lots of energy, raunchy backdrops and potent arrangements. Things keep up at a

high-energy pace throughout with lots of grindingly down-home lyrics and some fine production work. Good to hear a solo singer with so much power.



DELANEY BRAMLETT
Some Things Coming
CBS 65131

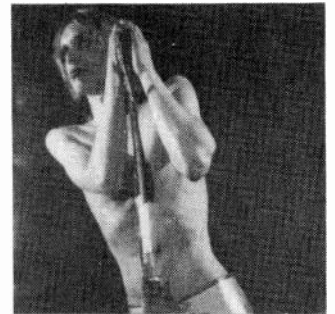
Delaney’s fetching mixture of funk and gospel really bubbles over on this solo album, which as you’d expect, features a lot of help from his many friends. It sounds like fun. Lots of energy, excitement and enthusiasm and some sympathetic readings of his original material.



GRIN
All Out
Epic EPC 65166

Nils Lofgren’s brand of punk-rock reaches a zenith on this exciting album. The songs reek of a real feeling for the fifties, but are bang up to the moment in quality and technique. Very upfront music with his superb guitar weaving around – and the title track is a compelling mixture of country, gospel

and black comedy. Nice album.



**IGGY AND THE
STOOGES**
Raw Power
CBS 65586

“Raw Power” is about right. Iggy’s musical limitations don’t stop the energy pouring out on tracks like “Search And Destroy”, “Your Pretty Face Is Going To Hell” and “Death Trip”. Heavy, often monotonous rock yet with a certain unexpected lyrical sensitivity. David Bowie helped Iggy mix the set, cut in London; and it’s a good, clean production.



**THE BUDDY MILES
BAND**
Chapter VII
CBS 65406

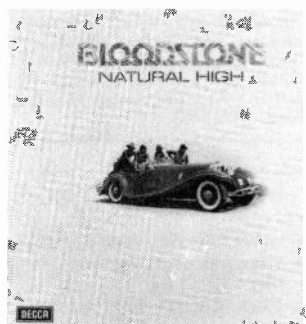
Plenty of bright, intelligent funk from Buddy here. It’s possibly his strongest album in terms of all-round appeal for some time and ranges from raunchy instrumentals to solid soul vocals. The packaging, incidentally, is extremely lavish (get a chance to see it even if you

don't dig the record). The energy never lets up and particularly good tracks are "Life Is What You Make It" (both parts) and "There Was A Time".



EAGLES
Desperado
Asylum SYL 9011

Top US country-rock band, and a concept album which contains the flavour of their earlier "Take It Easy" and "Witchy Woman" sound but blends it into a coherent story, an allegorical tale of the Old West. Easy-rolling rhythms, close West coast harmonies, mellow guitar and intelligent lyrics add up to a fine story.



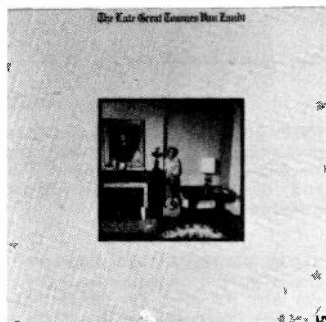
BLOODSTONE
Natural High
Decca SKL 5150

Bloodstone combine some of the softer influences of current soul music (especially the Chi-Lites vocals, Impressions-type harmonies) with some of the more freaky black excursions. It's a nice blend, and a good album. At times delicate, at times funky, and well recorded. My only complaint was the unambitious strings: it needs a Thom Bell to arrange strings with perfection to go behind most soul music.



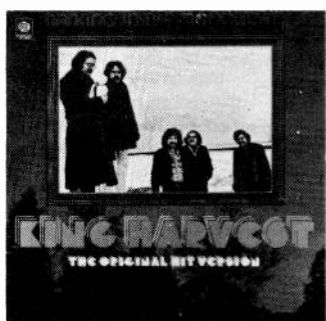
VARIOUS ARTISTS
Suck It And See!

Vertigo 6641 116
Good value (£2.29) double album with selected tracks from top Vertigo artists: Black Sabbath, Alex Harvey, Status Quo, Rod Stewart, Magna Carta, Jackson Heights, Manfred Mann and Jim Croce among others. Yet some of the strongest tracks aren't from the big namers - "Ruckzuck" from Kraftwerk, "Mwenga Sketch" from Jade Warrior and "The Four Horsemen" from Aphrodite's Child make up a terrific side. The heavy stuff is predictable, but the more left-field items are the gems in this fine collection.



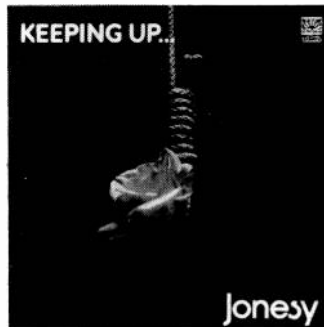
TONWNES VAN ZANDT
The Late Great Townes Van Zandt
United Artists UAS 29442

Country-based Texas singer-songwriter recorded with clarity and precision by Jack Clement, ex-Sun producer. It's straightforward stuff, nothing too imaginative and mostly inoffensive melodies and lyrics. It'll probably get lost . . . it just doesn't have too much individuality.



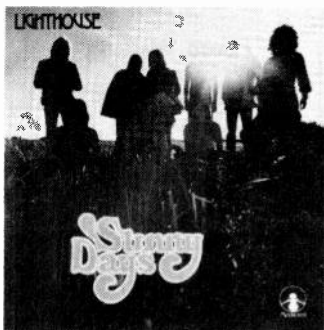
KING HARVEST
Dancing In The Moonlight
Pye International NSPL 28174

Some nice down-home funk on this one. The group have an attractive laid-back quality that's apparent on most of the tracks - stoned! Certainly their original version of the title track is miles off the current single by Miss Minelli. It's a pity the packaging couldn't have matched the sound, though.



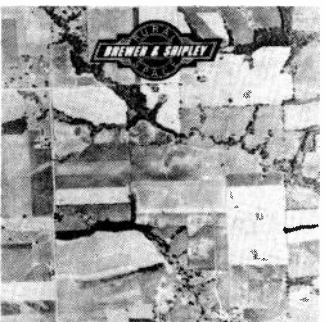
JONESY
Keeping Up . . .
Down DNLS 3048

Ambitious, imaginative and full-blooded rock. The instrumental work here is particularly good and compares favourably with the best British bands around. The material is interesting - at times low-key when compared with the band's instrumental prowess - but the general vibe isn't let down by this. Vocals are adequate, but I'd like to hear some more ambitious singing on their next.



LIGHTHOUSE
Sunny Days
Mooncrest 2

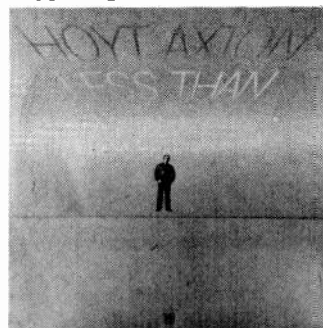
Top Canadian brass-rock group with all the ingredients that shot B, S & T and Chicago to the top: also there's a singularly unpretentious quality about this group that comes across strong in their material and enthusiastic vocals. Nice record - and the new Mooncrest label is beautiful.



BREWER & SHIPLEY
Rural Space
Kama Sutra Super 2319 028

After the high-energy impact of their first two Kama Sutra albums, B & S lost some direction with their

"Shake Off The Demon". They seem to be getting even further out on this one; it's heavy country rock at its best - fine lyrics, lots of real style. But the arrangements and production often sound crude compared to their earlier efforts. It's still better than most country-rock around - but what's happening?



LESS THAN THE SONG
Hoyt Axton
A&M AMLH 64376

Apart from Arlo Guthrie's "Days Are Short" and Gordon Jenkins' "Blue Prelude" all the songs are Axton compositions. For once songs are meaningful and tuneful, "Less Than The Song" and "Sweet Misery" being two such examples. Take heed also of his anti-war "Peacemaker" and the tequila tinted "Mexico City Hangover". Whether lyrics are serious comment, reflections of life past or humorous, this selection cries for you to listen - the reward will be well worth it.

MR



TRAINER
Phil Trainer
BASF BA 622291073

"Beautiful Jim" is for me the strongest all round number on the LP and certainly justifies BASF's decision to release an edited version as a single. "In The City" and "Leave Me Alone" are also worth a mention as is "Live Together" a 9 min 32 sec track. Along with the other five, we have a sometimes rocking, sometimes plaintive album from Phil Trainer

MR

CLASSIFIEDS

SITUATIONS VACANT

IDA, EUROPE'S FAMOUS DJ AGENCY, is once again recruiting top Disc Jockeys, male/female, for hotels and discotheques in Denmark, Norway, Switzerland, France, Germany and Luxembourg. Salary: £200-275 monthly plus accommodation. The applicant should send photos, cassette tape and references to Alan Lawrie, IDA, Ordrupvej 160, 2920 Charlottenlund, Copenhagen, Denmark. Tel: (01) 63 07 99.

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U.S. charts top 30 singles



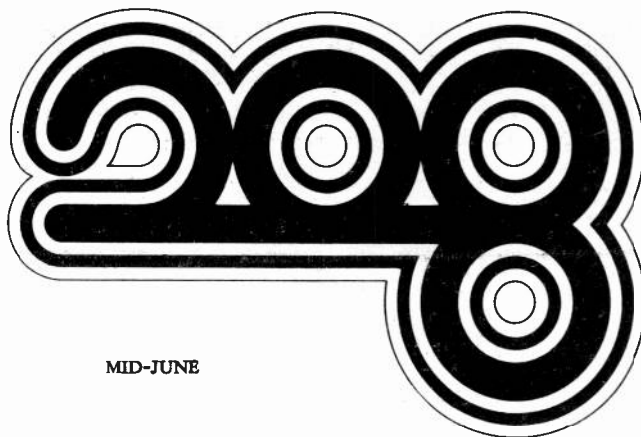
Mid June 1973

U.S. charts top 30 albums

1 My Love	Paul McCartney & Wings	Apple
2 Daniel	Elton John	MCA
3 Pillow Talk	Sylvia	Vibration
4 I'm Gonna Love You Just A Little More Baby	Barry White	20th Century
5 Playground In My Mind	Clint Holmes	Epic
6 Will It Go Round In Circles	Billy Preston	A & M
7 Give Me Love (Give Me Peace On Earth)	George Harrison	Apple
8 Kodachrome	Paul Simon	Columbia
9 Hocus Pocus	Focus	Sire
10 One Of A Kind (Love Affair)	Spinners	Atlantic
11 Right Place, Wrong Time	Dr John	Atco
12 I'm Doin' Fine Now	New York City	Chelsea
13 Frankenstein	Edgar Winter	Epic
14 Long Train Runnin'	Doobie Brothers	Warner
15 Shambala	Three Dog Night	Dunhill
16 Bad Bad Leroy Brown	Jim Croce	ABC
17 Let's Pretend	Raspberries	Capitol
18 Wildflower	Skylark	Capitol
19 And I Love You So	Perry Como	RCA
20 You'll Never Get To Heaven	Stylistics	Avco
21 Natural High	Bloodstone	London
22 Drift Away	Dobie Gray	Decca
23 Leaving Me	Independents	Wand
24 Give It To Me	J. Geils Band	Atlantic
25 Daddy Could Swear, I Declare	Gladys Knight & The Pips	Soul
26 Steamroller Blues	Elvis Presley	RCA
27 Close Your Eyes	Edward Bear	Capitol
28 Boogie Woogie Bugle Boy	Bette Midler	Atlantic
29 Smoke On The Water	Deep Purple	Warner
30 Yesterday Once More	Carpenters	A & M

1 Red Rose Speedway	Paul McCartney & Wings	Apple
2 They Only Come Out At Night	Edgar Winter	Epic
3 Yessongs	Yes	Atlantic
4 1967-70	The Beatles	Apple
5 There Goes Rhymin' Simon	Paul Simon	Columbia
6 Diamond Girl	Seals & Crofts	Warner
7 Houses Of The Holy	Led Zeppelin	Atlantic
8 Made In Japan	Deep Purple	Warner
9 1962-66	The Beatles	Apple
10 Bloodshot	J. Geils Band	Atlantic
11 Moving Waves	Focus	Sire
12 Spinners		Atlantic
13 Call Me	Al Green	Hi
14 Still Alive And Well	Johnny Winter	Columbia
15 The Captain And Me	Doobie Bros	Warner
16 Now And Then	Carpenters	A & M
17 Aladdin Sane	David Bowie	RCA
18 I've Got So Much To Give	Barry White	20th Century
19 Down The Road	Stephen Stills & Manassas	Atlantic
20 Cabaret	Soundtrack	ABC
21 Six Wives Of Henry VIII	Rick Wakeman	A & M
22 The Best Of Bread		Elektra
23 Live At The Sahara Tahoe	Isaac Hayes	Enterprise
24 Desperado	Eagles	Asylum
25 Live	Uriah Heep	Mercury
26 Beck, Bogert, Appice		Epic
27 Dark Side Of The Moon	Pink Floyd	Harvest
28 Birthday	New Birth	RCA
29 In The Right Place	Dr John	Atco
30 Ooh La La	Faces	Warner

charts singles



charts albums

MID-JUNE

top 30

1 Can The Can	Suzi Quatro	Rak
2 The Groover	T. Rex	T. Rex
3 Rubber Bullets	10 CC	UK
4 Give Me Love	George Harrison	Apple
5 Stuck In The Middle With You	Stealers Wheel	A & M
6 Snoopy Versus The Red Caron	Hot Shots	Moon
7 One And One Is One	Medicine Head	Poly
8 Live And Let Die	Paul McCartney & Wings	Wings
9 See My Baby Jive	Wizzard	Harv
10 Armed & Extremely Dangerous	First Choice	Bell
11 You Are The Sunshine Of My Life	Stevie Wonder	Tamla
12 Polk Salad Annie	Elvis Presley	RCA
13 Standing On The Inside	Neil Sedaka	Poly
14 Just Walkin' In The Rain	Partridge Family	Bell
15 Frankenstein	Edgar Winter Group	Epic
16 Sweet Illusion	Junior Campbell	Deram
17 Hallelujah Day	Jackson 5	Tamla
18 Can You Do It	Geordie	EMI
19 Broken Down Angel	Nazareth	Moon
20 Over and Over	James Boys	PF
21 Born To Be With You	Dave Edmunds	Rock
22 Rock A Doodle Doo	Linda Lewis	Raft
23 Also Sprach Aarathustra	Deodato	CTI
24 Neither One Of Us	Gladys Knight & The Pips	Tamla
25 I'm Gonna Love You Just A Little Bit More	Barry White	Pye
26 Take Me To The Mardi Gras	Paul Simon	CBS
27 Honaloochie Boogie	Mott The Hoppie	CBS
28 Wonderful Dream	Anne Marie David	Epic
29 Goodbye Is Just Another Word	New Seekers	Poly
30 Step By Step	Joe Simon	Mojo

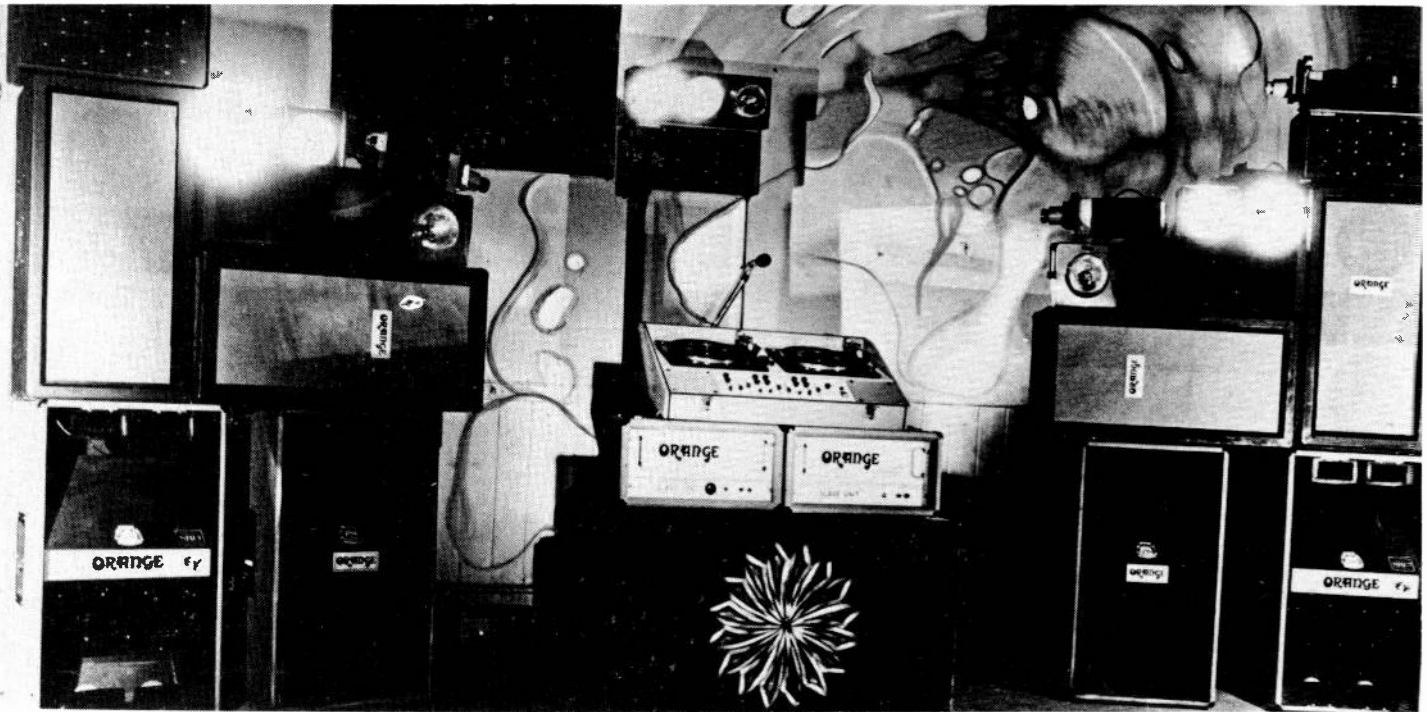
hot heavy 20

1 The Captain And Me	Doobie Brothers	WB
2 There Goes Rhymin' Simon	Paul Simon	CBS
3 Daltrey	Roger Daltrey	Track
4 Razamanaz	Nazareth	Moon
5 Home Thoughts	Clifford T. Ward	Charis
6 Live	Uriah Heep	Bron
7 Never Turn Your Back On A Friend	Budgie	MCA
8 Lambert Land	Tasa Valan & Presidenti	Sonnet
9 Wishbone Four	Wishbone Ash	MCA
10 Yes Songs	Yes	Atlantic
11 Space Ritual	Hawkwind	UA
12 Canis Lupus	Wolf	Deram
13 Red Rose Speedway	Paul McCartney & Wings	Wings
14 Journey	Kingdom Come	Poly
15 Bloodshot	J. Geils Band	Atlantic
16 Drippin' Wet Live	Wet Willie	Cap
17 Down The Road	Manassas	Atlantic
18 Music From Free Creek	Various Artists	Charis
19 Penguin	Fleetwood Mac	Reprise
20 Keeping Up	Jonesy	Pye

NOTE

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A close-up photograph of a man with a beard and a hat, looking upwards with a surprised expression. The man has long, dark hair and a full, light-colored beard. He is wearing a light-colored, textured jacket or sweater. The background is dark and out of focus. The overall tone of the image is dramatic and expressive.

**Kenny
Everett**

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