

# dee jay

and Radio Monthly

No. 6 March 1973

20p

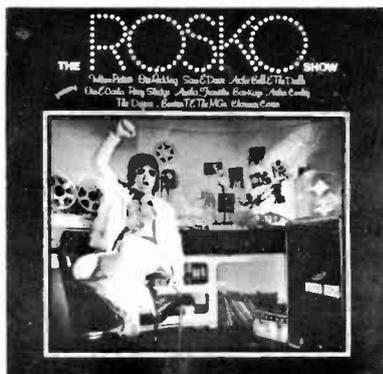
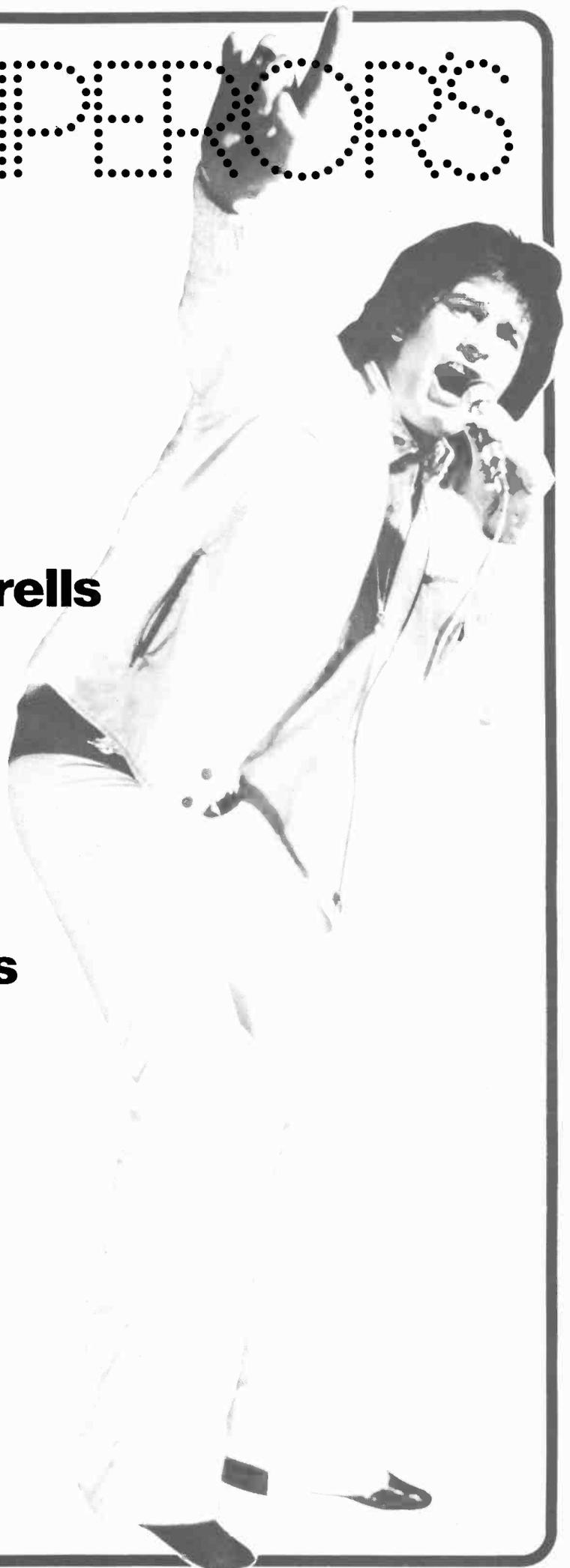
Inside  
**Noel Edmonds**  
**Anne Nightingale**  
**Tony Prince**  
**Ray Moore**  
Free Radio News  
and much much more

**Pete -  
another of the  
Big Three**



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**Clarence Carter**



# editorial

Well here we are with issue number six – half way through our first year – and an ideal opportunity to say thank you to all our many regular readers and to the hundreds of new readers who are joining us each month. Thanks for your tremendous support, and if you like the magazine, which I sincerely hope you do, please be sure to tell all your friends.

In this month's 48 page issue we have the full results of our recent "DEE JAY AND RADIO MONTHLY" poll – and you can find these on Page 14. PETE MURRAY is the second of the "Big Three" – so who will be number three? You can find out next month.

Other features are included on DJs Noel Edmonds, Anne Nightingale, Tony Prince and Ray Moore – and Paul Burnett picks his records of the month. We also tell you what went on when "DEE JAY AND RADIO MONTHLY" went to MIDEM!

And of course all the latest Free Radio news – plus all the usual features, which all add up to make "DEE JAY AND RADIO MONTHLY" Britain's brightest radio and DJ magazine.

Finally don't miss our exciting 'Jackson 5' poster offer on page 23 – two great 24" x 30" posters for just 50p. Dee jays – why not order in bulk? – they make great give-aways or competition prizes!

See you all again next month – and here's to our first birthday in six months' time!

**BEN CREE  
PUBLISHER**

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# Jim to move to radio 2!

It was announced this week that popular Radio 1 DJ Jimmy Young is to move over to Radio 2 at the beginning of July. Jim will host a new two hour lunchtime programme from Monday to Friday, but the exact time of the show has not yet been finalised.

The move is seen as a strengthening of the Radio 2 network in the face of the recent announcement by Capital Radio of their plan to use a "Radio 2" type of content for their programmes.

At the same time Tony Brandon will move to an early evening spot, and "Woman's Hour" will move over to Radio 4 and be replaced by a music programme. The only non-music content for Radio 2 will then be "Waggoner's Walk".

It is also understood that "After Seven" will be dropped and replaced again by an as yet undecided new show.

During the month of March, Radio 1 and 2 Controller Douglas Mugeridge and Radio 1 head Derek Chinnery will be listening to tapes, etc, to find the replacement for Jimmy Young on Radio 1. This may mean that another new face will find themselves in a top spot, although a BBC spokesman told "Dee Jay and Radio Monthly" that "it is likely to be someone who is already broadcasting on the network".

We also understand that there is likely to be a major shake-up of Radio 1 at about the same time - which could be the most widespread and significant since Douglas Mugeridge assumed control of the network in 1969.

## lux on long wave

Radio Luxembourg's British service have taken over - for a trial period - RTL's late-night broadcasting on long wave from Monday to Friday.

The programmes which go out on 1293m run from midnight through to 3 am will be transmitted live from Luxembourg by the English team of DJs. First in the studio was Dave Christian who put out an interesting multi-lingual programme, but "Dee Jay and Radio Monthly" understands that the other DJs will speak in English.

The programmes will be compiled in London by 208's Ken Evans and will feature in the main the usual Luxembourg style of

## sandi - the new family favourite

Comparative newcomer to broadcasting Sandi Jones takes over from Michael Aspel as presenter on BBC's popular show "Family Favourites" on April 8 - the date the show moves exclusively to Radio 2.

Sandi, age 27, gained her first broadcasting experience with BFBS in Cologne, and has appeared on the show as German hostess. She also sat in for Michael Aspel at the beginning of February.

She says: "I am obviously a little nervous about taking this programme on - well, who wouldn't be? "Family Favourites" is more than a record programme, because you have this feeling of actually helping people to get closer together, it's fabulous. I don't agree with people who say that broadcasting is a man's market. I hope they're wrong, anyway!"



## steve's back... again

Steve Jones returns again to the Saturday afternoon spot on Radio 1 on March 3 for four weeks, taking over from the Baron. From the beginning of April, the new BBC series "The Rolling Stones Story" will run on Saturdays on the pop network and the DJ show will be re-timed from 3 to 5 pm. The Stones episodes will be repeated on Wednesdays at 10 pm in "Sounds of the Seventies".

programming, although one or two French hit parade records will occasionally be featured.

Although reception here is pretty good, the programmes are primarily aimed at France and are not intended to compete with the existing 208 programmes.

## London commercial contracts awarded

The Independent Broadcasting Authority announced last month the names of the two companies who will run the first of Britain's new commercial radio stations.

The two stations, both located in London, are understood to be likely to start transmissions later this year, which is considerably earlier than was generally expected.

The general station will be run by Capital Radio, headed by Richard Attenborough, the film actor and producer. Also associated with this group is broadcaster David Jacobs.

The news station will be operated by The London Broadcasting Company, a consortium of five companies and six individuals. Their chairman is Sir Charles Trinder.

It appears likely that Capital Radio, who are at present negotiating with the IBA for 24 hour broadcasting, will use a music format somewhat similar to Radio 2. Richard Attenborough will be revealing more plans later, but was quoted as saying "We are not going to be a legalised pop pirate!"

The successful applicants for the stations in Manchester, Birmingham and Glasgow are expected to be announced by the IBA later this month.

deejay

Read by the  
DEEJAYS  
who matter

## dee jay into drag

No, contrary to many reports, we are not becoming involved with Danny La Rue – but are pleased to announce our forthcoming involvement with the world of Drag Racing.

On May 13, "Dee Jay and Radio Monthly" will be sponsoring a major drag race meeting at the Santa Pod Raceway – and have also agreed to sponsor the John Woolfe Racing Team "Funny Car" which will be driven during the season by world champion driver Dennis Priddle.

We are also investigating the possibility of sponsoring a conventional motor race meeting at Brands Hatch later this year.

More news next month.

## news in brief

BBC Radio 2 Stars of the Week for the coming weeks include Tommy Steele (Mar 5), Vera Lynn (Mar 12), Dorothy Squires (Mar 19), Ray Stevens (Mar 26), Cliff Richard (Apr 2) and Jim Reeves (Apr 9) . . . Gerry & the Pacemakers, The Searchers, Billy J. Kramer & the Dakotas and Wayne Fontana and the Mindbenders join Peter Noone and Herman's Hermits for a "British Beat" tour of the States later this year. British dates are also possible . . . The Sweet are currently working on a concept album for release in April. The album will trace the history of rock music from Bill Haley to Deep Purple, and the group are writing the tracks themselves together with their managers, songwriters Nicky Chinn and Mike Chapman . . . Cliff Morgan, former international rugby player and regular broadcaster, has been appointed BBC Radio's Editor of Sport from August 1 of this year . . . former Miss United Kingdom Marilyn Ward now presenting a record programme on BBC Radio Solent – "At Your Request".

## top tamla tours

Two top Tamla Motown acts – The Supremes and The Temptations – are set to tour Britain this month. Both open on March 9 in London, the Supremes at the Gaumont State, Kilburn, and the Temptations at the Hammersmith Odeon.

Other Supremes dates are Talk of the South, Southend (Mar 10), Fairfield Hall, Croydon (Mar 11), Fiesta, Sheffield (Mar 12-14), Odeon, Manchester (Mar 15), Floral Hall, Southport (Mar 16), ABC, Stockton (Mar 17), Empire, Liverpool (Mar 18), Heavy Steam Machine, Stoke (Mar 19), Central Hall, Chatham (Mar 21), Odeon, Hammersmith (Mar 23), Odeon, Birmingham (Mar 24), Odeon, Lewisham (Mar 25) and the De Montfort Hall, Leicester (Apr 1).

The Temptations follow up with dates at the Odeon, Manchester (Mar 10), De Montfort Hall, Leicester (Mar 15), Odeon, Lewisham (Mar 16), Odeon, Birmingham (Mar 17), Fiesta, Sheffield (Mar 18-24), Empire Liverpool (Mar 25), Dome, Brighton (Mar 26) and the City Hall, Newcastle (Mar 26).



DJs TONY BLACKBURN, JIMMY YOUNG and TERRY WOGAN seen here at the Variety Club "Tribute to the BBC" luncheon last month.

## more big beeb changes

More stereo for Radio 1, separation of Radios 1 and 2 on Sunday lunchtimes, the return of Kenny Everett and the start of the Rolling Stones and Bing Crosby stories – just some of the big changes at the BBC announced recently by Douglas Muggerridge.

Brian Matthew, who hosted many of the top radio pop shows in the late 50s and early 60s, returns with a new show "My Top 12" on Sunday mornings at 10 am. In this show a top personality will select his favourite music for an imaginary pop LP. The Noel Edmonds Show then runs from 11 am to 1 pm and at 1 pm comes Kenny Everett's new programme. The rest of Sunday programmes remain unchanged but this means that "Family Favourites" will now be heard on Radio 2 only.

The Bing Crosby Story, which will trace the career of this important show business figure, will go out on Radio 2 on Sundays from 2.30 to 3.30 pm.

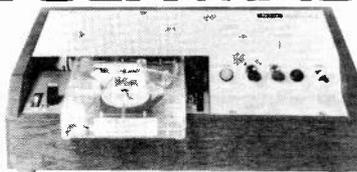
As revealed in last month's "Dee Jay and Radio Monthly" Radio 1 will now go out in Stereo in certain areas on Saturdays from 2.0 to 7.30 pm, which will cover the new six part series on the Rolling Stones, the Saturday DJ show, David Simmons R & B programme and "In Concert".

"Scene and Heard" moves to Friday evenings at 5 pm and Rosko's "Roundtable" goes out from 6 until 8 pm.

"Sounds of Jazz" incorporating Humphrey Lyttelton's "Jazz Club" and Peter Clayton's news/reviews show moves to Radio 1 and stereo VHF on Saturday evenings from 10 pm to midnight.

All these changes take place from Saturday April 7 and according to Douglas Muggerridge are designed "to give additional strength to our weekend programmes and help to develop even further the separate identities of Radio 1 and Radio 2".

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# THE BIG THREE



## Pete Murray, a professional past and present

Ask around, and you'll hardly hear a word against Pete Murray. His philosophy is simple: "I try to get on with everyone I meet – frankly, in this industry, you can make enemies without even trying!"

Pete is a broadcaster in every sense of the word, with a hell of a lot of experience to back it up. Born in London in September 1928, he went to St Paul's School and won a scholarship to the Royal Academy of Dramatic Art, where he won a bronze medal for acting. He graduated to repertory and from there into West End plays . . . and then the war came and Pete was called up for the RAF.

After the war, Pete continued his stage career in London and on Broadway and his first taste of dee-jaying was when he joined the English Service of Radio Luxembourg in 1950.

"You know," smiled Pete, "life in Luxembourg today must be the same as when I was there. It's just simply a quiet little spot in the middle of Europe – in some ways an unlikely place for a radio station. Radio, of course,

is one of the Grand Duchy's main industries.

"We had some fun while I was over there. In those days Geoffrey Everitt was in charge of the English boys. I remember going to him one day with a script and he said: 'what do you want that for'. Well, I'd been an actor for years and was used to working with scripts. But he gave me some advice which I found really valuable. He said: 'throw it away and make all the mistakes you're going to make, because it's the only way you'll ever be a disc jockey'.

"It was pretty nerve-

racking at the beginning I assure you, but I guess I got through. I worked there for eight years, and then decided to try my luck back home."

On his return, Pete started working with BBC Radio and TV and also did some work with commercial television. He became established as one of Britain's top DJ's and shared the awards with names such as David Jacobs, Alan Freeman, Sam Costa and Brian Matthew. He also starred in a domestic comedy series with Dora Bryan and won third place in a TV "Actor of the Year" award

for his part in a play, "The Last Enemy". In 1962, Pete returned to the stage in "Scapa!" the musical version of "Seagulls Over Sorrento" and at the end of that year took over the lead in "Come Blow Your Horn".

Some of the younger readers of "Dee Jay and Radio Monthly" must be more than a little surprised to see that Pete has crammed so much into his career so far – he's truly been through the mill. And it is all this experience that has sustained his position today, as one of our "Big Three".

When the BBC started Radio 1 & 2 in October

# Rodney Collins talks to PETE MURRAY

1967, Pete presented "Family Choice" every morning on the networks. Two years later, when Radio 1 & 2 went their separate ways in the mornings, Pete was placed with the middle of the road network as presenter of the style "Open House" show.

"'Open House' is a tremendously enjoyable programme to do, because it is a little different every day. The guests mould the programme into a particular shape – it's as simple as that. I enjoy interviewing and chatting to people and it makes for a different type of show, other than just playing a pile of records.

"Some of the guests are very nervous when they arrive for the programme – well, I suppose everyone is a little nervous really. You have to be a sort of instant

psychologist on the programme, and I can usually tell what the guests are going to be like. I explain that it is just a question of sitting down having a chat and a cup of coffee and reading a few cards from listeners."

"Open House" can boast quite a guest list, too. Over just the past few weeks the programme has introduced stars such as Eartha Kitt, Max Bygraves, Pet Clark, Cyril Fletcher, Anthony Newley, David Frost, Kenneth Williams, Yvonne Mitchell, Labi Siffre, Frankie Vaughan, Ray Conniff, Buddy Greco . . . pretty impressive, isn't it?

I asked Pete who, in show business, did he count as good friends. "Oh, there are so many people. Dickie Henderson, definitely – I think he is one of the most unselfish people I have ever

met in my life, really. Roger Moore is great, and so are Mike and Bernie Winters. Henry Mancini, too. Recently I've worked on a couple of TV things with Morecambe and Wise. I think they are probably the most professional people I've ever met, completely untouched by their incredible success. When I was booked to appear on their TV special on Christmas Day I was scared stiff I would let them down!"

Back to "Open House". Three hours a day is a long hard slog for any DJ. Does Pete get stuck for anything to say?

"Not really, because of the type of programme 'Open House' is. As I've said before, the guests make for variety, I just chat to them. If I were doing a straight record show for three hours every morning, then things

might be a little different, I suppose.

"You know, I think we have the format of this programme so 'just right' that the whole thing could run along quite efficiently without me. I don't consider myself all that an important ingredient of the programme."

Others, not unnaturally, would disagree with Pete on that point. For "Open House" seems tailor-made for him in every way . . . "That's a point, I suppose. I mean, looking back over my career, I always wanted to act – to communicate. Now, I think, for the first time in my life, I am actually getting through on the radio and reaching the listeners. And that, surely, is what acting is all about. You could say that I don't have to hunt around for the right part these days – because

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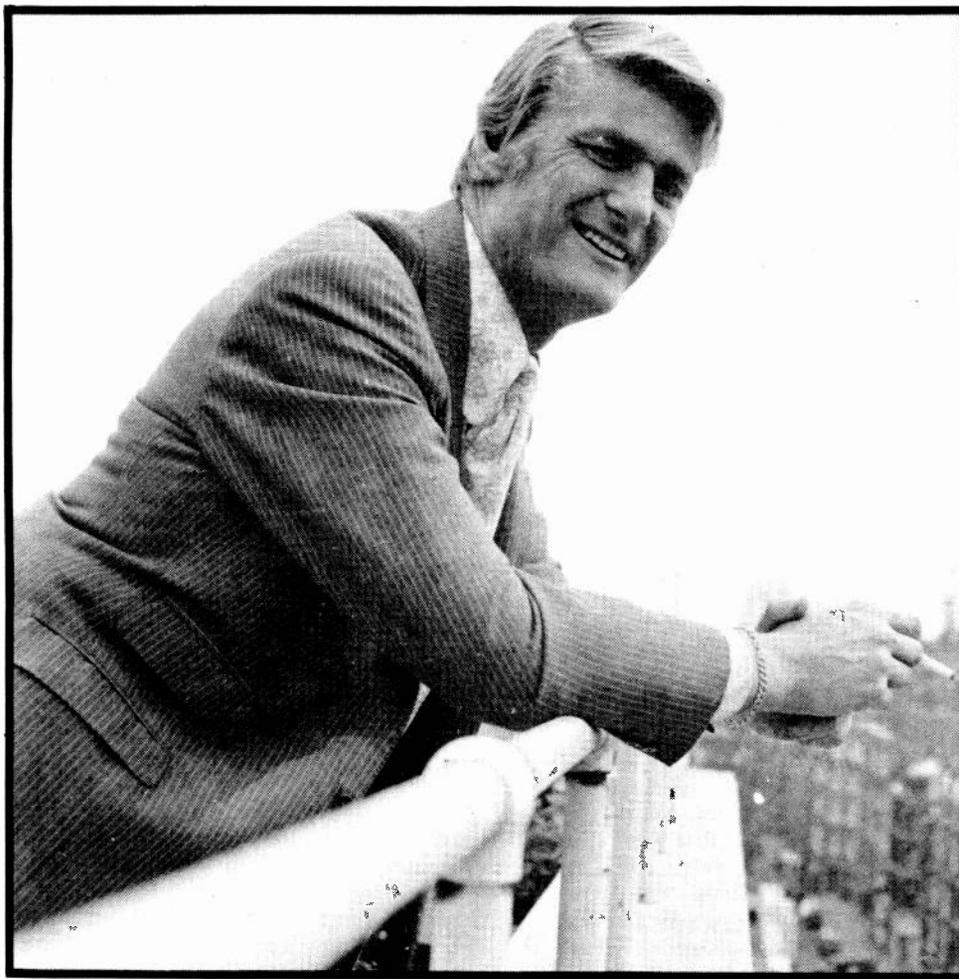
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Radio DJ Johnnie Walker





I've already found it!"

Pete's programme has quite a production team working on it, with Harry Walters working as senior producer. He says of Pete Murray: "I love working with him, he's a super professional, without the coldness of some professionals. He's the sort of man you could always go to if you were in trouble – a really good friend.

"In fact, our friendship goes back quite a way, to when we were both in our teens and working as film extras. I lost touch with Pete after that, but we met up again when I was working at Philips records. I took a trip out to Luxembourg and he was one of the DJ's there at the time. When the BBC opened Radio 1, I found myself working with him again at the BBC and I found a still photograph from one of the films we both worked on – I think it was called 'The Day Will Dawn'. Anyway, it was all about the Norwegian resistance. Small world, isn't it?"

Mark White, Head of Radio 2: "I think for many years, we thought of Pete as

the ideal late night disc jockey and I was surprised when he agreed to transfer to a morning spot. I think it is a mark of his true professionalism that he has made an even bigger success in the mornings. Pete is one of the really great broadcasters – along with people like Christopher Stone and Jack Jackson.

"I'll tell you something else. I think that the public often think that apart from possessing an ability to talk off the cuff for a long time disc jockeys are not blessed with a lot of brains.

"That isn't true and Pete can talk in an amusing and interesting way on a variety of subjects. He's a charming guy."

Praise, indeed, from one of the BBC's top executives.

Mrs Eileen Davies, who lives in Seaton Carew, near Hartlepool (that's Radio Teesside country) failed to get a ticket for the "Open House" road show when it visited the area – so she decided to queue for a seat. The show began at 9 am, but Mrs Davies was outside the venue at 6.20 am.

Pete interviewed her and congratulated the lady on her "staying power" . . . "I suppose I've always been a fan of Pete Murray's," she said afterwards to a local newspaper reporter. "I spend most of the day listening to the radio, and I get annoyed with some of

the dee-jays who seem to talk down to you. When Pete is broadcasting he treats his listeners as an intelligent being. And watching him today, he seems such a hard worker."

A hard worker, certainly. He's usually in the studio by 8.15 every morning – "I'm not all that good at getting up in the mornings – I need my sleep, you know!" – and after the show usually eats a light vegetarian lunch and takes the rest of the day fairly easy. This routine, however, goes to the wind when Pete's team take the programme out of studio B13 Broadcasting House for the benefit of listeners like Mrs Davies.

"Open House" is one of the Radio 2 programmes which, like the "Tony Brandon Show" gets out to meet the public in the provinces. On some of these occasions, Pete's programme has formed part of a radio promotional campaign in various centres, called "BBC Radio Weeks". The programme has been to most major cities in the UK, and for some of the shows queues of 3,000 people are

**'I don't really  
play that many  
records at home'**



not uncommon.

"You know, when we first went out on these road shows, I didn't know what to expect. It seems incredible to me that so many people will take time out to come along and see a radio show put together.

"When I do these live dates, I have to think of two audiences – the one at home and the one in the venue. It would be a disastrous mistake to think only of the people with you and forget the listeners at home. I think the London Coliseum 'Open House' date was one of the most amazing things I've ever undertaken – it's a wonderful feeling seeing a radio programme filling a London theatre. Over Easter, we're taking the show to the London Palladium – that's a frightening thought, isn't it?"

Other than those "Open House" road shows, Pete doesn't get much chance to get out on personal appearances during the week.

"The problem simply is that I've got to be back in London to do a show at nine o'clock the following morning. At any rate, I

like to keep myself fairly fresh for the show which is, after all, the most important commitment I've got."

What about other disc jockeys, who does Pete rate highly?

"Well, Alan Dell, certainly. He uses the minimum amount of chat with the maximum effect. He's definitely one of my favourites. Then there's Terry Wogan, who I listen to while I'm crawling out of bed in the mornings. John Dunn is a marvellous broadcaster, as is David Hamilton. I reckon he could give most of us a run for our money."

Music? "I don't really play that many records at home, but when I do shove

something on, my mood determines what I listen to. Tony Bennett, I like, and Sinatra. In the pop field I like listening to Georgie Fame and Alan Price – they are real entertainers in the true sense of the word. Tom Jones, I think, could be every record collector's dream with even better material and perhaps by slightly modifying the way he sings."

I asked Pete for his views on the forthcoming commercial radio scene.

I've worked for commercial radio, so the prospect doesn't hold any novelty for me, quite frankly. Look, I'll stay with the BBC as long as they want me – as long as I'm a

viable proposition to them.

"I prefer the BBC. If I'm asked to do a TV show for the Beeb, the whole thing is better than a commercial job. You could almost say that it is the difference between watching an A and B film, although perhaps that's a little unfair.

"I think the same standards will be true of the world of radio.

"I am more than happy where I am. In fact, I think I'm happier now than I've been for a long time – so why change? I'd like to think that, at the moment, I have something to offer the BBC. But I don't expect charity to go on forever."

This, then, is Pete Murray, much-respected disc jockey of Radio 2. You only have to meet him the once and you feel you've made a friend. Indeed, you can feel that simply by listening to his programme.

In the music-radio industry you are meeting new people all the time. For my money, Pete is one of our finest broadcasters and in ten years' time, he could still be one of our "Big Three". Right?

**'Commercial  
radio? I  
prefer the BBC'**

# deejay AT MIDEM

*Paul Burnett in the studio at Cannes*

What a week it was!  
Yes, it all really happened for **"Dee Jay and Radio Monthly"** at the 7th MIDEM International Music Festival in Cannes towards the end of January!!

We were there, of course, to sponsor the 'live' programmes on Radio Luxembourg and I'm sure those of you who heard them will agree that they were pretty fantastic.

These shows which were introduced by 208 DJ Paul Burnett included 'on-the-air' interviews with such stars as Tony Christie, Peter Skellern, Middle of the Road, Rick Springfield, Mac and Katie Kissoon, as well as yours truly.

In addition there were world, European or British premiers of many new records, including the New Seekers 'Pinball Wizard', Kenny's 'Heart Of Stone', Mud with 'Crazy' and Curtis Mayfield's 'SuperFly'. Plus new albums from Derek and the Dominoes, the Bee Gees and Yoko Ono.

For **"Dee Jay and Radio Monthly"** the other highlights of a very exciting week were the three galas (see separate reviews) and the European premier of the film 'SuperFly'.

'SuperFly', which features music by Curtis Mayfield, and is produced by Sig Shore is basically about drugs - cocaine in particular - and the attempt by one dealer Priest (played to perfection by relative newcomer Ron O'Neal) to get out of the racket. There is plenty of action, a more than generous sprinkling of sex (viz. a 7 minute shared bath sequence) and certainly a lot to make you think. The film and the records of the music have been



fantastically successful in the States - and deserve to be so here. Certainly no self respecting DJ should be without the album 'SuperFly'.

Throughout the MIDEM week reaction from the whole of the International music

scene to **"Dee Jay and Radio Monthly"** was extremely encouraging - and we look forward already to attending next year's event.

Paul Burnett kept us entertained on many evenings with his great Anthony Newley impressions, accompanied by pianist/arranger John McLeod.

- while 208 Press Officer Jimmy Parsons added his Sinatra-like interpretations to many songs aided and abetted by his accompanist Luxembourg's own Alan Keen. The best **"Dee Jay and Radio Monthly's"** editor could manage was a rather dated Al Jolson impression!!)



(above) 'Dee Jay & Radio Monthly' editor Ben Cree enjoys lunch on the beach in January with John Howson, European label manager of Buddah records—who release the 'SuperFly' sound track

(below) Paul Burnett and 208 Press officer Jimmy Parsons have fun with a statue outside the studio



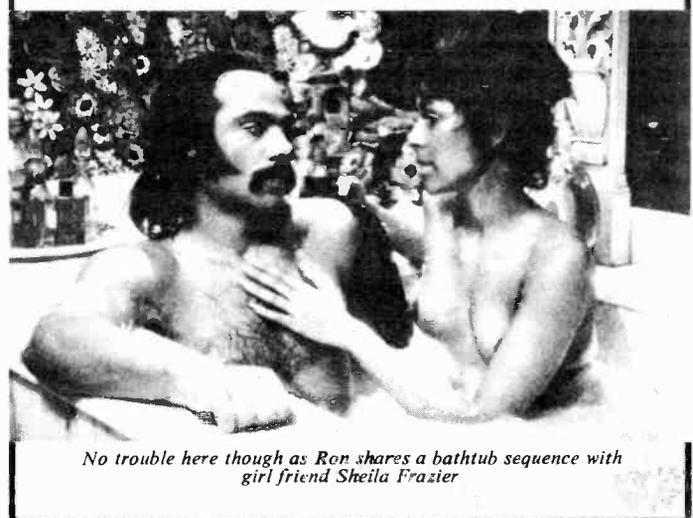
SOME SCENES FROM THE FILM



Curtis Mayfield who composed and plays the music, also appears in one sequence



Ron O'Neal as Priest seen here in a spot of trouble



No trouble here though as Ron shares a bathtub sequence with girl friend Sheila Frazier

## the midem galas

There were three gala performances at this year's MIDEM – each featuring the usual mixed bag of American, British and Continental acts, and as in previous years almost without exception the shows proved the complete dominance and capabilities of the British and US acts over our Continental rivals.

Star of the opening gala was undoubtedly Isaac Hayes, and although restricted to some 15 minutes managed, with the aid of some pretty erotic dancers, to completely capture the essentially trade audience. Also on the bill that night were Britain's Tony Christie, who gave a powerful performance, America's Bill Withers, who had the unenviable task of opening the show, and Esther Ofarim – who drew prolonged applause with a superb version of "Motherless Child".

Wednesday evening's show was a new idea devoted to "New International Artists" and again it was our own

Peter Skellern together with US stars John Prine and the Nitty Gritty Dirt Band who stole the show.

The closing gala on Friday evening featured good performances by the Raspberries, Roberta Flack and Canada's Anne Murray – whose spot was somewhat marred by amplification problems.

It was left, however, to Britain's Hurricane Smith to close the show and the last of these galas – and what an act! "The man who put the show-biz back into MIDEM" was the note I scribbled on my programme.

His act comprised his various hit records from "Don't Let It Die" to "Oh Babe what could you say" (currently number two in the US charts) – and included a lightning off-stage costume change.

Very, very good and let's face it pure entertainment – which is really what it should be all about!

ben cree

# 'I'M THE TOKEN WOMAN'



## Polly Perkins talks to ANNE NIGHTINGALE Radio 1's lone lady DJ

*PP.* "I'd like to know all about your private life!"

*Anne* "Oh, I could go on for hours! It's funny, but no one's ever asked me that before!"

*P.P.* "Well, I've been dying to know! Are you married, not married or what?"

*Anne* "Was. Was married until about three and a half years ago, and I've two children, a boy of ten and a girl of five. One of each, which I think is pretty clever!"

*P.P.* "You definitely arranged that well dear!"

*Anne* "I'm now with someone who I'm not married to. We keep talking about it and can't decide whether we will or not."

*P.P.* "How did you first come to settle in Brighton?"

*Anne* "I've always had a romantic thing about Brighton since reading 'Brighton Rock' at the age of 18, and then, as circumstances happened, I ran away from home to Brighton to live with a man. I shall never forget, as I left home carrying my great suitcase, just like in the

Beatles song, the taxi driver said 'You going back to school dear?' I thought—here's this great adult moment in my life, this great step and he thinks I'm a schoolgirl! I wanted to say 'No, I'm going to live in sin', but of course I didn't."

*P.P.* "How did you come to get into reviewing records, because you were the first and still the only known lady one?"

*Anne* "I know. In a way I'd like there to be more because I sometimes think I don't know if I'm any good or not

because I've got no one to compare me with. I started by doing reviews for the *Brighton Argus*."

*P.P.* "I think you're a lovely reviewer—you've always been very nice about me! I was speaking to Kathy Kirby and she said you always say nice things about her. I was wondering if you're particularly nice to girls?"

*Anne* "Perhaps a fraction more sympathetic. Also, maybe I'm subconsciously thinking that if I'm nasty about another woman she'll think 'Bitch'! Really men are

a lot bitchier than women."

*P.P.* "Do you think of your writing as a separate thing to performing?"

*Anne* "Oh yes. I like radio so much better. Writing is hard work for me, and I feel I'm not a born writer although I've picked up the technique over the years. I like communication and that's what the revolution in music was all about. The Beatles made music totally classless. Also you can meet people and say, 'What kind of music do you like?' and by what they say you can see if you're going to like them or not."

*P.P.* "What kind of music do you like?"

*Anne* "Good question. I like that—straight in! Well, King Crimson is one, Nielson, David Bowie and Lou Reed—all that camp lot."

*P.P.* "That's Brighton's influence on you dear!"

*Anne* "Yes, that's what Brighton's done to me!"

*P.P.* "Do you find you only like to listen to music or do you appreciate performers?"

*Anne* "I try to get to as many concerts as I can. Generally

the two seem to gell. I think ELO are the most exciting thing I saw last year, but Roy Wood's left now and I've not yet seen Wizzard. Good performances and good records usually go hand in hand."

*P.P.* "You've been in music since the beginning of the Sixties. Do you think things have changed for the better?"

*Anne* "Oh yes. Everything's been opened up. There's been a social revolution."

*P.P.* "On 'Sounds of the Seventies' do you choose your own records?"

*Anne* "Yes. On 'What's New' I didn't, but there wouldn't have been much point anyway. In some shows, like Tony Blackburn's, I don't think the disc jockeys would have the time to put together their own material. I gather that Alan Freeman, when he was offered his new afternoon show, stipulated that he wouldn't do it unless he could choose his own records. I think this shows because he plays good music."

*P.P.* "How do you get on with the other disc jockeys? Are you very aware of your femininity or don't you think about it at all?"

*Anne* "I try to forget it!"

*P.P.* "You're one of the boys then are you?"

*Anne* "When I worked on the newspapers I always seemed to be the only girl so I suppose I'm used to it. I don't have an incredibly active social life within this business because I've always got to get back home to Brighton and the kids and I just haven't got the time."

*P.P.* "Why do you think there's only you?"

*Anne* "I'm the token woman! I really am. There used to be a story that one of the previous heads of Radio One used to play audition tapes of aspiring girl disc jockeys to liven up his dinner parties. I think this was an evil thing to do. When Douglas Muggerridge took over as Controller he was speaking to Derek Taylor about getting a girl disc jockey and Derek suggested me. The reason they couldn't turn me down ultimately was because I've got the knowledge about music and



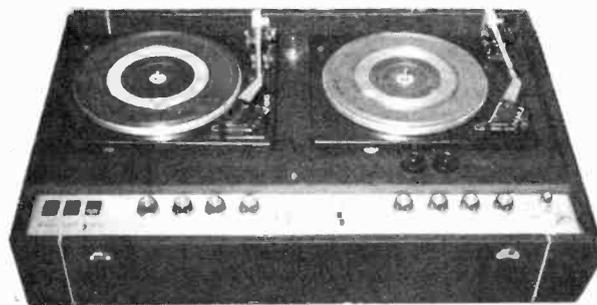
I'd done a fair bit of broadcasting on programmes like 'Today' and 'Woman's Hour'."

*P.P.* "Does being a woman have its special problems in radio?"

*Anne* "When I was doing 'What's New?' I thought the audience was basically female and I had women in mind, although I never played up the femininity thing at all. Once I said on the air that a girl had sent me a pot of her home made marmalade, which I thought was great, and I thanked her. The engineer said, through the glass, 'I suppose we'll be having knitting patterns next'. I thought, now Jimmy Young can do this but I, presumably, should be telling people how to wire up plugs!"

*P.P.* "Have you got any advice to women struggling along in a man's world?"  
*Anne* "The only way that women can succeed is not by shouting, screaming or demanding, you see you don't get anywhere that way, but just by quietly getting on with it."

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# TOP OF THE POLLS

What a fantastic response! Literally thousands of votes were received for our first "DEE JAY AND RADIO MONTHLY" poll - in fact at one stage they were arriving by the sackload, much to the annoyance of our local postman. So to all of you who voted a very sincere thank you - let's make sure that the "DEE JAY AND RADIO MONTHLY" poll becomes recognised as THE definitive radio poll.

As for the results - no real major upsets we feel, and so we offer our congratulations to messrs Blackburn, Walker, Rosko, Wogan, Wesley and Ross plus messrs Glitter and Stewart for two excellent records.

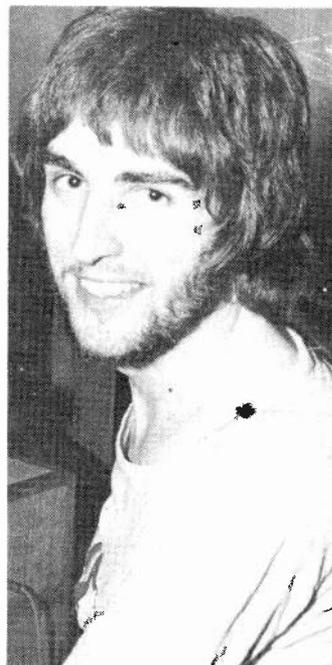
Special "DEE JAY AND RADIO MONTHLY" trophies are now being prepared and will be presented to the winners at a special party to be held on March 20. Pictures and news of this event will be included in our next issue.



**TONY BLACKBURN**

## TOP RADIO DJ

1. **TONY BLACKBURN**  
(BBC Radio 1)
2. **NOEL EDMUNDS**  
(BBC Radio 1)
3. **DAVE LEE TRAVIS**  
(BBC Radio 1)
4. **JOHNNIE WALKER**  
(BBC Radio 1)
5. **MARK WESLEY** (208)
6. **BRIAN MCKENZIE** (RNI)
7. **KID JENSEN** (208)
8. **ROSKO** (BBC Radio 1)
9. **JIMMY SAVILE**  
(BBC Radio 1)
10. **TONY BRANDON**  
(BBC Radio 2)
11. **ROGER 'TWIGGY' DAY**
12. **KENNY EVERETT**  
(—, soon BBC Radio 1)
13. **ED STEWART**  
(BBC Radio 1 & 2)
14. **PAUL BURNETT** (208)
15. **MIKE ROSS** (RNI)



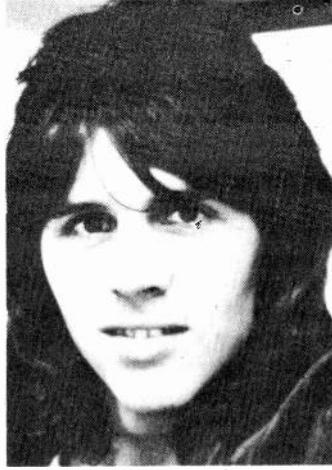
**JOHNNIE WALKER**

## TOP RADIO ONE DJ

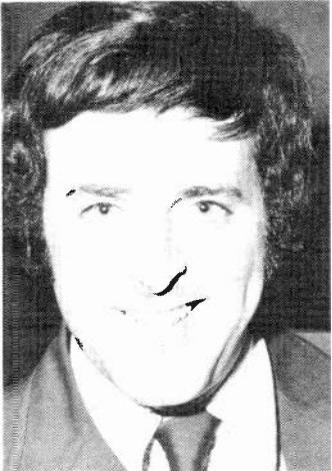
1. **JOHNNIE WALKER**
2. **NOEL EDMUNDS**
3. **TONY BLACKBURN**
4. **DAVE LEE TRAVIS**
5. **ROSKO**
6. **ALAN FREEMAN**
7. **ED STEWART**
8. **JOHN PEEL**
9. **JIMMY SAVILE**
10. **JIMMY YOUNG**
11. **STUART HENRY**
12. **STEVE JONES**
13. **BOB HARRIS**
14. **ANNE NIGHTINGALE**
15. **ALAN BLACK**



ROSKO



MARK WESLEY



TERRY WOGAN



MIKE ROSS

# Gary Glitter

would like to thank  
the readers of

## deejay

Radio Monthly

for voting  
**rock & roll**  
parts I&II

the number 1 single  
in their

### 1972

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### TOP DISCO DJ

1. ROSKO
2. ROGER 'TWIGGY' DAY
3. MARK WESLEY
4. TONY PRINCE
5. PAUL BURNETT
6. JOHNNIE WALKER

### TOP 208 DJ

1. MARK WESLEY
2. KID JENSEN
3. TONY PRINCE
4. PAUL BURNETT
5. DAVE CHRISTIAN
6. BOB STEWART

### TOP RADIO TWO DJ

1. TERRY WOGAN
2. TONY BRANDON
3. PETE MURRAY
4. JOHN DUNN
5. DAVID HAMILTON  
BRUCE WYNDHAM
6. TOM EDWARDS
7. BARRY ALLDIS
8. RAY MOORE
9. PETE BRADY
10. KEITH SKUES

### TOP RNI DJ

1. MIKE ROSS
2. BRIAN MCKENZIE
3. DON ALLEN
4. ARNOLD LAYNE
5. ROB EDEN
6. MARK SLATE



**ROD STEWART**



**GARY GLITTER**

**TOP DISCO  
SINGLE  
OF 1972**

1. **Rock 'n Roll (Parts 1 & 2)** – Gary Glitter (Bell)
2. **Crocodile Rock** – Elton John (DJM)
3. **School's Out** – Alice Cooper (Warner)
4. **Mama Weer All Crazee Now** – Slade (Polydor)
5. **My Ding A Ling** – Chuck Berry (Chess)
6. **Hallelujah Freedom** – Junior Campbell (Deram)
7. **Mouldy Old Dough** – Lieutenant Pigeon (Decca)
8. **Locomotion** – Little Eva (London)
9. **Gudbye T'Jane** – Slade (Polydor)
10. **Big Six** – Judge Dread (Big Shot)

**TOP DISCO  
ALBUM  
OF 1972**

1. **Never A Dull Moment** – Rod Stewart (Mercury)
2. **Slade Alive** – Slade (Polydor)
3. **Glitter** – Gary Glitter (Bell)
4. **25 Rockin' and Rollin' Greats** – Various Artists (K-Tel)
5. **Slayed** – Slade (Polydor)
6. **The Slider** – T. Rex (T. Rex)
7. **The Rosko Show** – Rosko & various artists (Atlantic)
8. **Motown Disco Classics – Volume 2** – Various Artists (Tamla Motown)
9. **20 Dynamic Hits** – Various Artists (K-Tel)
10. **Crazy Horses** – The Osmonds (MGM)



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• Every Picture Tells a Story 6338 063

• Never a Dull Moment 6499 153

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<b>TONY BLACKBURN</b>	★	<b>TONY BRANDON</b>
<b>NOEL EDMONDS</b>	★	<b>KENNY EVERETT</b>
<b>ED STEWART</b>	★	<b>DAVE LEE TRAVIS</b>
<b>TERRY WOGAN</b>	★	<b>JIMMY YOUNG</b>

**And congratulate them all on their success  
in the 'DEE JAY' Poll**

**ARNOLD LAYNE ★ DON ALLEN**

**BRIAN McKENZIE ★ MIKE ROSS**



**on board the radio ship**

**MEBO 2**

**and ROB EDEN and all the staff in Zurich**

*thank you for your votes in this year's poll and for your  
continued support.*

**RADIO NORTHSEA INTERNATIONAL**

**— 220 metres MEDIUM WAVE**

**RNI**

***The "Voice" of Europe — The Sound of the World —***

# Free Radio Campaign

# CAMPAIGN FOR INDEPENDENT BROADCASTING CIB

To start off we would like to welcome all new members of CIB and subscribers to FRC's newscaster. Since the last two issues of "Dee Jay and Radio Monthly" which we have appeared in, there has been a really fantastic response. If you have written and there has been a slight delay in your reply, we do apologise, but both organisations have been inundated with letters. Thanks a lot! Keep writing, our addresses are at the end of the article.

### Radio IBA Calling!

Regular British listeners to the Dutch off-shore station Radio Veronica on 538m, during the last few weeks of January were very upset because of the test

transmission by the Independent Broadcasting Authority on the same frequency 557 kHz.

If you remember in our article last month we mentioned that the IBA were having difficulty in finding a site for their medium wave transmitters. So, they have had to use a temporary transmitter with a temporary aerial at a temporary site (!) This is located at Lots Road, Chelsea, London Transport

Power Station (Tower of Power? - sorry). For the technically minded, the transmitter power is 1 kW to the aerial a 275 ft vertical, top loaded by 212 ft horizontal suspended between the two main chimney stacks. (See photo).

### Complaints

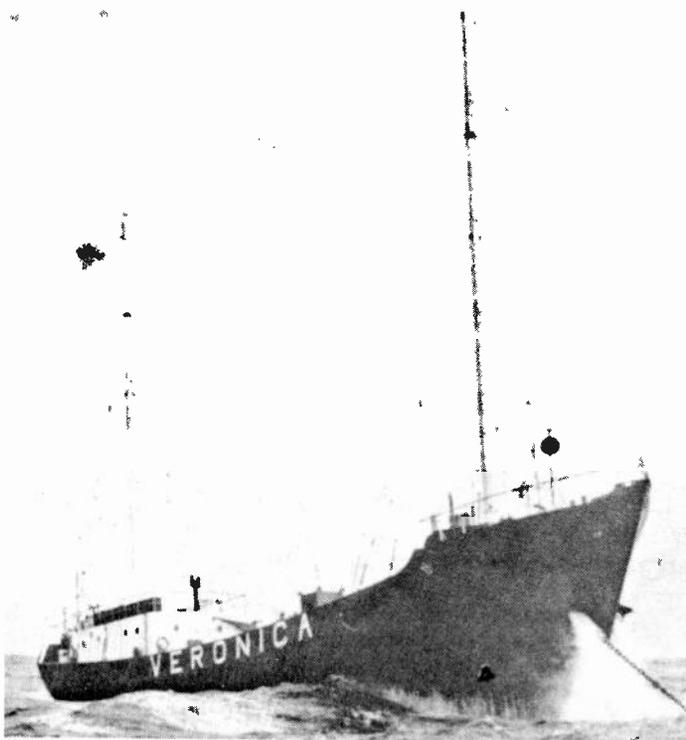
A recorded announcement went out with the test transmissions which explained the purpose of the tests was

to help plan the forthcoming Local Commercial Radio stations for Britain. They also gave an address and telephone number for reception reports. Many calls were received, but not all were reception reports . . . an engineer estimated that during the first 10 days approximately 250-300 Veronica fans had telephoned to complain. The reply given by the IBA was that the frequency was allocated to them by the Ministry of Posts and Telecommunications and that it was chosen many months ago before Veronica changed from 192m at the end of last September.

### The Future

As they are using a temporary aerial and aerial

## THE IBA ON TEST



Veronica's aerial between two masts; the IBA aerial between two chimney stacks. (Pix. courtesy Radio Veronica CV and FRC London.)

site it may be necessary, the IBA have said, to use different frequencies than those already announced (1151 kHz – 261m and 1546 kHz – 194m) for the London stations when they start at the end of 1973 or beginning of 1974. We asked the IBA if they will, in the light of their previous statement, state whether they will continue to use 557 kHz; we received a “no comment”! The question to be answered is why did the IBA use this frequency when Veronica’s signal must be making their tests difficult?

The test were due to terminate on January 26, but they have continued after this date.

Incidentally, Radio Veronica in an effort to trace who was “jamming” their transmissions contacted RNI at Zurich who subsequently telexed CIB to trace the source. We sent a telex back informing them it was the IBA, but it was not deliberate “jamming” but testing their transmitter.

If you are a Veronica listener and are worried that they may start using the wavelength permanently then we urge you to write to them and simply explain the problem. The more letters of *genuine* protest they get, the less likely they are to use it. They obviously do not want to start permanent broadcasting with an annoyed listenership. The address to write to is: Independent Broadcasting Authority, Engineering Dept, 70 Brompton Road, London SW3. *No need to get angry with them, just register a simple complaint, saying that you listen to Veronica.*

#### Radio Caroline

At the time of writing, reception of Caroline is still rather weak over most of the country, nevertheless quite listenable during the day (Dutch service) and late night/early morning (English service). According to station owner Ronan O’Rahilly, the financial position should be much improved this month and so perhaps they will finally be able to fit the new aerial mast and thus increase power. The maximum power of the transmitter they are using at present is 50 kW. The address for letters is: Radio Caroline, Caroline House, Den Haag, Holland.

# Who is Arnold Layne?

Now all is revealed! Our DJ photo this month is Arnold Layne of RNI. Arnold first joined the station at the end of April last year and left for a couple of months in October. Since his return in December his shows have been getting better and better so we thought he deserved a “plug” in “**Dee Jay and Radio Monthly**”. His off-beat sense of humour makes his shows well worth tuning in to.

Before joining RNI Arnold worked on several of the old off-shore stations under another name, and then on commercial television.



Arnold Layne on his way back to the Mebo II. (Pic. courtesy of FRC London).

#### Radio Nordsee International

No “dramas” to report from RNI which is of course good, so we can fit in their International Service programme schedule.

#### All times are GMT

##### Monday – Thursday

05.00–19.00 Dutch Service  
19.00 Mike Ross Show  
21.00 Big Wide Wonderful World of Daffy Don Allen  
24.00 Brian McKenzie Show  
03.00 Close Down

##### Friday

05.00–19.00 Dutch Service  
19.00 International Top 30 with Mike Ross  
21.00 Big Wide Wonderful World of Daffy Don Allen  
23.00 Rock ‘n Roll Special with Brian McKenzie  
01.00 Brian McKenzie Show  
02.00 Skyline – Various DJs

##### Saturday

05.00–19.00 Dutch Service  
19.00 Mike Ross Show  
21.00 Brian McKenzie Show  
23.00 Country & Western Jamboree with Don Allen  
01.00 Big Wide Wonderful

#### World of Daffy Don Allen

02.00 Skyline – Various DJs

#### Sunday

06.00–19.00 Dutch Service  
19.00 Hitback Show with Mike Ross  
21.00 Big Wide Wonderful World of Daffy Don Allen  
24.00 Brian McKenzie Show  
03.00 Close Down  
*Relief DJs:* Arnold Layne  
Mark Slate

Of course we must not forget the World Service, every Sunday in the 49m band, 6205 kHz, from 09.00–19.00.

Finally, don’t forget the Free Radio Campaign can supply car stickers, posters, etc, to help you publicise the off-shore stations. As we are a Campaign in the true sense of the word, all prices are kept to a minimum and cover our printing and advertising costs only. All are available in small or bulk quantities, or just send a foolscap SAE for full details of this publicity material, of our regular Newscaster

Magazine and of the Campaign itself, plus some free sample car stickers!! The stickers for Caroline, RNI or Veronica cost 3 for 5p or 50 for 35p. Our address is simply: Free Radio Campaign, BM-FRC, London WC1V 6XX.

The Campaign for Independent Broadcasting at 13 Ashwood House, London NW4, costs only 38p annual membership, and you will receive regular newsletters, free car stickers and information on our policies. If you just want more information send a foolscap SAE, and also send one if you wish to join.

#### Late News

Just as we go to press, the IBA are still continuing with their test transmissions on 557 kHz. The IBA have said that they WILL use this frequency for one of the London stations, until they can get planning permission for the site in Barnet. Veronica fans start writing to the IBA NOW!

# sounds of the month

Hi there, this is Paul Burnett!

As you will have read elsewhere in this month's "Dee Jay and Radio Monthly" I was lucky enough to be down in Cannes for the MIDEM music festival – to present the half-hour programmes that were sponsored by the magazine. What a week it was – I'm still talking about it – and all the other deejays here in the Grand Duchy are getting just a little bit fed up with it, I think!

Anyway the programmes were great fun to do and we had some really nice people on the show. The other aspect of the programmes was the fantastic number of BRAND NEW records that we were able to play – which had NEVER been played on the air anywhere before – and had certainly not been heard in England before.

So I have devoted my "Sounds of the Month" selection to just some of them.

## Singles

1. Pinball Wizard – The New Seekers (Polydor) – To me the knockout record of the week. It's such a great change from their usual style and it comes off really well. I'm sure you all know this is from the rock opera "Tommy" – and will definitely be a big one for them. The production, which was done in America is absolutely fantastic.

2. Nice One Cyril – Cockerel Chorus (Youngblood) – This was the phrase of MIDEM, and this was the record that had us all falling about. I honestly don't think I'll ever forget the expression on Alan Keen's face when Miki Dallon, the head of Youngblood records, first played it to him! I'm sure that this will be in the charts very soon – probably by the time you read this piece –

and will be another "Blue is the Colour". Yes, in case you haven't heard it this one is another football song all about a certain North London team! It's got a great beat to it – but don't miss the opening either!

3. Crazy – Mud (Rak) – From songwriters Chapman and Chinn, who wrote all the Sweet's big hits, comes this knockout sound. The idea behind this record is to get you all dancing the tango (I think that was a dance

which was popular in ballrooms many moons ago) it's got a definite tango rhythm to it and, who knows, maybe people will want to start dancing together again.

4. Heart of Stone – Kenny (Rak) – Another sensational sound on Mickie Most's RAK label, and one which deserves to be a hit. We've had this one as a Luxembourg Power Play – and I think it's great. It's got a good beat and

should be popular in the discos.

5. Change It All – Mac and Katie Kissoon (Youngblood) – We had Mac and Katie "live" on the programme and we were all knocked out by this record. It has a very repetitive backing and some great lyrics. Incidentally Mac and I got involved in a fabulous blues session at the Royalty piano bar one evening in Cannes – and that man can sure lay down some mean



**this month's selection by  
208 DJ PAUL BURNETT**

piano.

\* \* \* \* \*

**Albums**

Well, I think that's about all for the singles – so let's have a look at three albums which we were allowed "exclusive radio previews" on. Firstly let's look at the initial two releases on the new Robert Stigwood label (RSO) which came to us via the kind offices of their label manager David English – always well in evidence throughout the week at MIDEM (as were stickers and tee-shirts bearing the red cow label symbol of RSO records) – a double album by Derek and the Dominos, featuring, of course, Eric Clapton and a new release by the Bee Gees.



**DEREK AND THE DOMINOS**

**In Concert**  
RSO 2659 020

Recorded some 18 months ago at a concert at the Fillmore East – this is a great album. Eric, Bobby Whitlock, Carl Radle and Jim Gordon are all on fine form – and these extended numbers (four run for over ten minutes each) allow them room to really stretch out. Nice variety of tempos make this an exciting and at the same time interesting album.



**THE BEE GEES**  
**Life In A Tin Can**  
RSO 2394 102

Beautiful album from this popular group. Every song has really great lyrics and several tracks could well make

future singles. Guest musicians include Rik Grech, Jim Keltner and Sneaky Pete. Recorded in Los Angeles this is one you should really have a listen to.



**YOKO ONO**  
**Approximately Infinite Universe**  
Apple SAP 101/102

One approaches a new album from Yoko Ono, and particularly a double album, with a little caution – and when it was suggested that we should feature a track on the programme I was frankly a little nervous. But there are no histrionics and wailing on any of the 22 tracks which make up this set, and when one considers that they are written and

sung by Yoko herself – they are really very good. I was delighted with the whole album, as I am sure you will be.

\* \* \* \* \*

So that's it – a brief look at just some of the great discs we played to you from MIDEM. Once again a great big thank you to "Dee Jay and Radio Monthly" and to editor/publisher Ben Cree in particular for making it all possible.

Bye for now.

**paul  
burnett**

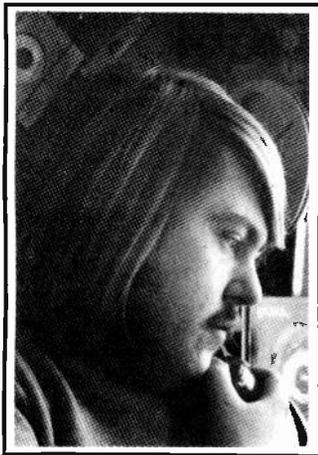
**next  
month  
another  
top DJ  
makes his  
choice**

**“WHAT CAN I SAY  
MY BOY”**

*sincere thanks*

**JOHNNIE  
WALKER**





First may I say that I shall get round to answering you all as soon as possible. One point I have noticed from a lot of your letters is that some of you are not certain of the way that American stations classify their music and decide their station type.

So this month I will explain in some detail the way they classify themselves. Let's start with Top 40 stations.

These are just what they say. They play the Top 40 records plus the Top 40 albums and look in some detail at the new records. Most of the Top 40 stations in the US come on the

medium wave band or the large networks, ie CBS, ABC and NBC.

Then comes the MOR stations. These cater for the more sweeter music, not heavy pop and not to the extremes of very soft music. In fact they programme somewhere in the middle.

We then have the sweet music stations. They play Tom Jones, Frank Sinatra et al. . . . In fact they play anything that is "easy listening" music - Mancini, Ray Coniff - music that makes a nice background for daytime housewives. They keep the chat to a minimum and at times run albums straight through.

Of course there are also the Soul stations. They play what they say plus a fair sprinkling of blues, etc.

There are also a great number of Country and Western stations. They play as the name implies C&W sounds and also do a lot of "live" programmes.

A few religious stations also exist which cater for religious music and give preachers a chance to try their sermons on air.

You will also find a few FM local-interest stations, which run mainly on chat

shows and discussions. I think that there are about 60 of these in America at the present time.

In the major cities there are a few stations which play classical music, and of course there are the progressive music stations which are mostly FM and broadcast in stereo. ABC/FM is the most well known progressive network in the US.

As promised this month I shall start to list a few of the American stations for your reference. These are, in my opinion, the best stations in the US, and I will also be giving you the programme directors' name.

*WLW,  
140 West Ninth Street,  
Cincinnati,  
Ohio 45202  
Clifford Hunter*

*WOAI,  
Box 2641,  
San Antonio,  
Texas 78206  
Bill Traphagen*

*KYA,  
1 Nob Hill Circle,  
San Francisco,  
California 94108  
Dick Starr*

*WQAM,  
767 41st Street,  
Miami Beach,  
Florida 33140  
Don Chandler*

the  
tony  
mercero  
column

Here are our show records for this month. The album choice is from Dee Erwin on the Signpost label, through EMI.

Singles of the month include Albert Hammond's "It Never Rains in Southern California" out in the UK on CBS, and a new single on Rare Earth by Wolfe called "Dancing In The Moonlight", Its Rare Earth's first British band.

Next month I shall tell you how American record pluggers get round to all the 5,000 plus stations.

## DEE JAYS—DON'T MISS THIS EXCITING POSTER OFFER

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Name . . . . .

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PLEASE PRINT IN  
BLOCK CAPITALS

# Noel: I kicked the system in the teeth!

Things tend to happen to Noel Edmonds on July 21.

It was on that day in 1969 that his voice was heard for the first time on Radio 1 – a landmark in broadcasting history that was somewhat overshadowed by the almost simultaneous arrival of Neil Armstrong on the Moon.

Exactly one year later Noel had the limelight all to himself when – amid a blaze of publicity – he took over from Kenny Everett.

Kenny, of course, had been sacked by Auntie for making a joke about the then Minister of Transport John Peyton's wife offering her driving test examiner a bribe which would have gone totally unnoticed had not the Beeb decided to make an issue out of it.

Many Everett fans unreasonably but not unexpectedly took out their anger and frustration on his successor.

"From some of the hate letters I received during the first few weeks you would have thought that I personally had kicked Kenny out," says Noel.

"Even now people occasionally write to me saying things like 'I didn't forgive you for taking over from Kenny Everett but then the other day I bumped into your programme and you happened to be playing the best music we can hear. I'm sorry!' People's naivety surprised me even though I knew that I was bound to run into a certain amount of resentment."

Faced with the almost impossible task of following Kenny, ex-public schoolboy Noel decided that the only way to survive was carefully to avoid trying to compete.

This came as rather a surprise to the Radio 1 chiefs who had given him the job largely on the strength of a pilot comedy show he had made about six months previously and which he describes as "a kind of radio 'Laugh-in'".

"A few days before I took over from Kenny I was taken out to lunch by the head of

Radio 1 and the controller of 1 and 2 and they asked me what I was going to do.

"I said that if I was given complete freedom then for the first three weeks I wouldn't do anything at all. The first show I did was in fact the straightest programme I have done in my life. I deliberately waited some time before I began to develop my own radio personality and I think it paid off. I found those first few weeks very frustrating because I believe very strongly that a disc jockey should do more than spend two hours saying 'This is . . .' and 'That was . . .' and reading a few letters. Any actor can do that. It helps if you can do a little bit more and I think you will find over the next few years that more and more people will start doing little bits – like comedy things – in between the records. But I think that if I had gone in straightaway and tried to beat Kenny at his own game it could have been fatal.

"He is after all in a class of his own. He's not really a disc jockey – he's a total entertainer. I think it's very sensible of the Beeb to have him back because he's an asset to any radio station."

If – when July 21 comes round again – Noel should pause to take stock of his career on the third anniversary of his rather nervous entry into the big league of Radio 1 dee jays he will have good reason to be pleased with himself.

In addition to his Sunday show he has also established himself as a regular host of TV's "Top of the Pops" and has proved his adaptability by going to the other end of the musical spectrum and introducing "Come Dancing".

But all this is only the tip of the iceberg. He is trebling the salary he gets from the BBC with personal appearances at clubs and discos, voice-overs for television commercials and other fringe benefits.

He is coy about how much he is making but agrees that it is well into five figures.

After some thought he adds that last year he made five times as much as his father who is a grammar school headmaster.

He is using the money to set himself up in a variety of businesses. He already has a record shop in the King's Road and is about to open another in Orpington.

He has just set up a company which hires out disc jockey units and he is thinking about opening a restaurant.

"I'm very careful with my money," he says. "I'm mad keen on cars and I suppose I could go out and buy myself a Ferrari – which has always been the great dream – and a really big house in the country but I think that would be a bit shortsighted."

"As a result of the way I have invested my money I can guarantee that even if the disc jockey thing fell apart tomorrow I will still have some form of income even if I'm not mammothly rich. If the DJ thing keeps going a little longer than I will be doing very nicely indeed."

That's the lad's brains showing. Noel collected ten 'O' levels and three 'A' levels at Brentwood College and was expected as a matter of course to go to university. He caused quite a stir when he turned down the place he had been offered at Bristol University and accepted instead a disc-jockeying job with Radio 355.

"I had sent out tapes to all the American and British radio stations during my last year at school," he says. "I don't really know where the interest in broadcasting first came from."

"But I think it's significant that there are so many disc jockeys on Radio 1 or associated with Radio 1 who went to similar sorts of schools to myself."

"Tony Blackburn and Pete Drummond were both at Millfield and John Peel, Johnny Walker and David Symonds were all at public school. I think it's something to do with the fact that you're at a place where there are up



## 'I don't accept that a daily programme is the logical climax to a DJ's career'

to 1,000 boys and unless you are very good it's difficult to shine.

"All the time you are blotted out by numbers and there is a desire to step out of the queue, to do something different. It used to terrify me when blokes talked to masters during career sessions and said that they wanted to go to Cambridge and get a law degree and then try to get a junior partnership, etc. etc."

"I could see it all. By the time you are 31 you've probably found a wife, by the time you are 35 you've got a house, by the time you are 40 you've got three or four kids, and by the time you are 45

you might have your first coronary. It's a passage to total obscurity and I rebelled.

"Everything was thought to hinge on going to university – you were considered a failure unless you got to some form of university or college – so I did the worst thing ever in opting out and turning down the place at Bristol. I kicked the whole system in the teeth."

The day after he left school Radio 355 but before he could even get out to the ship the pirates were finally sunk by the government.

He went to work for Border Television for two weeks and – as he puts it –

"learned a few things up there" at the end of which time he was offered a job as an interviewer.

Once again the position vanished before he could take it up after the company decided to sack virtually every interviewer it had as part of an economy drive.

Noel suddenly found himself high and dry and almost in desperation he took a job as a student teacher at a primary school in Seven Kings.

A year later he was preparing to go to Surrey University to study Psychology. Philosophy and Sociology when Tony Windsor – the man who had offered him the Radio 355 job – asked him if he would like to join Radio Luxembourg. Once again Noel turned his back on university although technically he could still take up his place.

His first duties in the Grand Duchy were as a newsreader. "I used this mid-Atlantic accent which I thought was very slick and I think I must still hold the record as the fastest newsreader in the West." He eventually worked up to the midnight-3 am spot.

Along the way he became disillusioned with life at "the friendly station". "They said it was going to be like the pirates only better," he recalls. "They said the romance of the pirates was the boats coming into Harwich but that we would be jetting in from Europe. As it turned out we arrived in mouldy old Fokker planes. And I went out supposedly for five weeks and didn't get back for five months. The whole dream collapsed."

"When I was doing the midnight-3 am stint there was only one other person in the studios and when I eventually walked home in the early hours I felt very, very lonely. Luxembourg is a lovely place to go for three days but it's not so nice when you have to live there."

The first thing he did for Radio 1 was a competition. He worked a lot for the

trailer department and then moved on to the pop workshop series.

In the spring of 1970 he took over Johnny Walker's afternoon spot when Johnny was given a morning show and three months later took Kenny's place.

"I've been lucky in the sense that all along I've had people who for some reason were willing to believe in me and – it sounds horribly pompous – saw something. It's been either out of their own commercial interest or purely out of friendship. This is the only way I can explain how I came to be taken on by Luxembourg when I had no experience. I was the first person they took on who had never worked on a radio station before. I've also been lucky with the Beeb."

He reckons that the best things on Radio 1 happen at the weekend.

"At the moment there's a them and us situation – them during the week and us at the weekend. It may not be that clearly defined to the listener but it is if you're working there."

"I think the majority of people at the BBC still regard the climax of a DJ's career as being the daily show but I'm not sure that it is."

"During the week people tend to put up with Radio 1. Even if they don't like the records they put up with them because they want a noise in the background, but at the weekend people actively listen. There is competition at the weekend because people can go out for a walk, read the newspapers or have another hour in bed. If they turn on the radio it's because they want to. For this reason I think the audience figures are much fairer at the weekend."

"I am very conscious of this fact. I try – but I suspect I don't always succeed – to say things that I think are of interest to the music lover and anything I think the music lover is going to hate I get over as quickly as possible. So I get a 50-50 split in the mail of people

saying they love the humour and those saying they love the music.

"I really like the music I am playing and I have a lot of control over the programme which is tremendous. This is really why I don't accept that a daily programme is the logical climax to a DJ's career – because I would lose control."

"When I say a record is great and it gets in my programme I am fortunate enough that it gets there because I really believe in it. I feel very sorry for DJs during the week who either have to keep quiet or enthuse over products that they haven't really got their minds on."

On the whole he believes that the BBC is doing a good job under extremely difficult if not impossible conditions. "It is serving a population five times that of New York and yet New York alone has 300 stations. That is the best parallel you can give."

"As long as it remains in a monopoly position the Beeb is bound to get kicked."

"It will be interesting to see what happens when commercial radio starts. I suspect that it will dip to the lowest common denominator and, as John Peel said recently, the salvation of Radio 1 will be not dipping with it. We should aim at a certain standard and if they want to come up to us – great!"

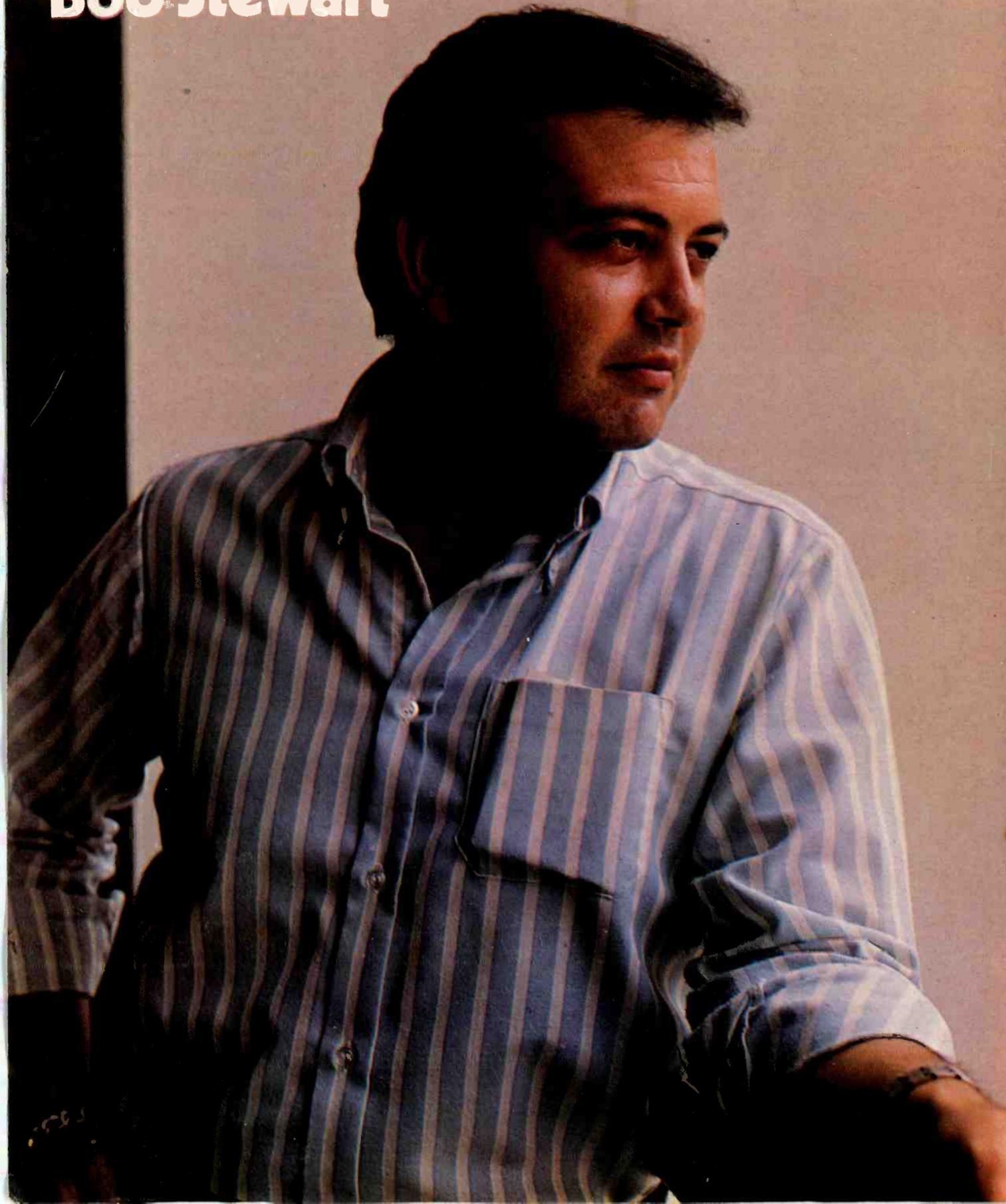
At 24 Noel is the youngest of the Radio 1 DJs but he is already thinking about moving into other areas of broadcasting. "I can't see myself as a Jimmy Young or Alan Freeman," he says. "There are things that might happen for me in the next year which, if they come off, would push me in exactly the direction I want to go."

Perhaps July 21 will once again be a significant date in 1972!

**mike cable**



**Bob Stewart**



# Special Jackson 5



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Diminutive Tony Prince may be the last in our current series of interviews with the 208 DJ's – but he's certainly not the least! "Your Royal Ruler" has been socking it over the Radio Luxembourg airwaves now for almost five years – apart from a break in 1971-72 when he left for a while. More about that later.

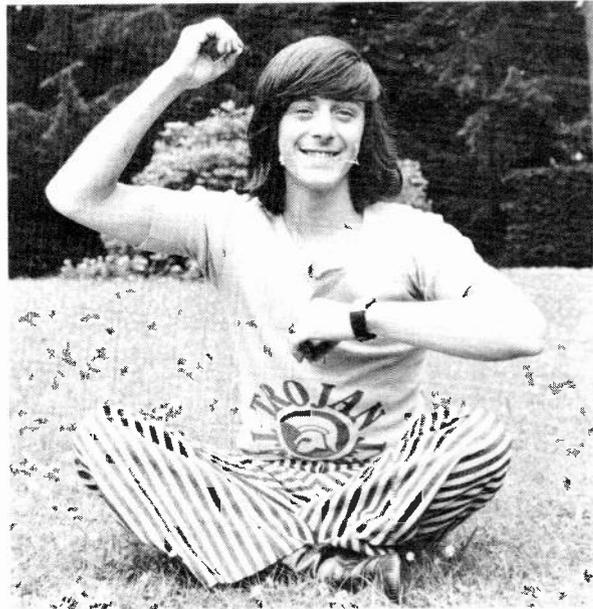
In fact, at one stage in his career it looked as though he was all set to become a jockey . . .

"I did a lot of horse riding as a youngster. My uncle had a farm and I used to ride a cart horse and take it to be shod about ten miles away. I used to get a tremendous kick out of that and as I was rather small people used to joke that I should be a jockey. So one day shortly after I'd left school and couldn't decide what to do for a living, I got some addresses of stables off a girl who was a horse fiend and wrote to the first one on the list.

"It was Gerald Armstrong in Yorkshire, and they actually gave me a one month trial. I passed the trial period and at first I quite liked the life. What made me pack it in after six months, apart from the hard work and ridiculous hours, was the fact that you only had about three rides in your six year apprenticeship. If you hadn't succeeded in showing yourself as a good rider by being placed in one of those races – then your career as a jockey was up the shoot. I didn't fancy mucking out stables for the rest of my life so I weighed the odds up and decided to pack it in. I went home, broke my contract – which automatically forbade me to ride for any other stables – so I just knocked the idea right on the head. Maybe if I'd been with another stable I might still have been a jockey, who knows."

Racing's gain had that happened would certainly have been radio's loss. What made erstwhile jockey Tony turn to the world of radio?

"Well I'd already spent some time while at art college singing and playing rhythm guitar with a group in and around Manchester – you know in competition



# TONY PRINCE— JOCKEY TO JOCKEY

with people like Freddie and the Dreamers, the Hollies and the Dakotas. By now I'd got a job singing with a band for Top Rank and one night the DJ, who used to have the band a break, didn't arrive. The manager asked me if I would stand in for the DJ, and this led to the regular

job – working all night, but earning good money, as opposed to the 22½p a week as a trainee jockey. Then Top Rank offered me the job moving round the country with the band and also doing the DJ spot and I finished up in Bristol."

It was whilst in Bristol that Tony began to make a

name for himself and was voted Top DJ in a local magazine called *Western Scene*. He also managed to get a regular spot on a TV show "Discs A Go Go" – by, as he puts it – "a little bit of cheek".

"I suppose I really was a very cheeky little swine in those days. I went round to this TV show at TWW and sat down in this chair. This fella came over and said 'excuse me you're sitting in my chair'. I said 'It's nobody's chair – it was just here'. So he asked me to look on the back, and it said *producer*. So I said 'Oh you're Chris Mercer are you. Well I'm Tony Prince, DJ at the Top Rank in town, and I've come up to take over from Kent Walton' – who was then compere on the show. I was a bit cheeky and small and tongue-in-cheek – and it paid off. Six months later I was offered the job when Kent went to do the Olympic Games commentary."

So for Tony Prince anyway that little bit of cheek paid off and for two years he compered the show. His next step was to join Radio Caroline North.

"The most exciting part of my life," says Tony. "The pirate era. Those two years with Radio Caroline gave me the feel for radio, which is the job I really like now. I like entertainment as a whole, but really radio is the spearhead of my entertainment – my little niche in life and I'm very happy."

Also on the boat at that time were DJs such as DLT, "Daffy" Don Allen, Bob Stewart and Jerry Leighton described by Tony as "the funniest man who was ever on radio".

"Jerry used to do the morning show and I'm not kidding I used to get up early – even if I'd been on the midnight show – just to hear him. I don't know where he is now but I sure would like to get in touch with him. I've even called him on the air – but haven't heard a thing."

Were there any particular incidents that Tony could recall of those days on Caroline North?

"Hundreds – I could write you a book. We used to get up to all sorts of



tricks. One particular incident I clearly recall involved me and Bob Stewart. I was having a shower and had left my clothes outside the shower room. When I came out they were gone, and suddenly I heard Bob Stewart's voice bellowing down the corridor 'all right Princey, we're going to throw you over into the sea - the tourist boat is coming out'. This was the boat that used to come out about five times a day with all these tourists and holidaymakers on board - and they were going to carry me out on deck and throw me into the sea starkers. So I took flight and ended up in the ship's engine room hiding behind this great throbbing cog covered in grease. So there I was snuggling up behind this cog while all the DJs and crew looked for me. I hid there for about half an hour until I was sure that the tourist boat had gone and it took me about three days to get all the grease off a certain part of my anatomy!"

Then like so many DJs Tony came off the ship when it was made illegal and applied for work at the BBC.

"Of course they only had so many places to fill - so nothing! Then in April

1968 I was called down for an audition at Radio Luxembourg by the agent. I was using at that time. After my audition the programme controller asked me if I would like to join the station - I said 'yeah' - and he said 'great, you're going out in two days'. Fantastic!

"So I came out here and it was just at the time they were changing the format to some degree and losing the quarter and half hour shows that were sponsored by record companies. It was a very exciting time for everyone concerned, brushing down the old cobwebs of the station. There's still a lot to do, although I think we've done a lot in the past four and a bit years - certainly since Alan Keen came anyway - I really noticed during my year away the great strides that were made and the involvement that the London Office has with us out here now, that was never there before - it's great!"

What made Tony Prince suddenly decide to leave 208 in 1971?

"There were quite a few reasons actually. I was a bit disappointed at that time with the then station management and their attitude towards me. I always felt that I was holding on

to my job by the skin of my teeth and I had to watch what I said on the air. If I hadn't been pulling in the audience reaction I'm sure I would have been fired - because the management I felt never really dug what I did on the air.

"In addition there is always the point of bettering your career and I'd always wanted to go to America. The radio scene is really exciting out there with all the stations fighting it out with one another. So I thought I'd go there for a couple of years, get some experience and then come back when commercial radio arrived. With the experience I would have gained I could then have either come back to Lux or joined one of the commercial bodies.

"Anyway I gave in my three months' notice, during which time Alan Keen joined the station and tried to make me change my mind - but by that time plans had been made and I was looking forward to the challenge. Then a month before we were due to leave I found out that my wife was pregnant - and so we kicked the idea of the States into touch."

So Tony returned to England and bought a house near Manchester. What savings they had

soon went and Tony was soon back in the discos again - although this time mainly overseas.

"I had very little work in Britain. The discos didn't pay very well and at that time they seemed to have lost their excitement - the DJ thing didn't seem to mean very much.

"I was working a hell-of-a-lot in Ireland, Germany and Scandinavia - and really wasn't getting any home life at all. So I tried my hand at acting - I've really always wanted to be an actor. I landed a few small parts on TV - Coronation Street, The Lovers, etc - but it was difficult, I was always type cast as a DJ. Then I had a go at Oldham Rep and they gave me a part in a play 'Butterflies Are Free'. There were only five people in it - one of them a New York stage/film producer, and I was offered this part. Just as I was offered the part Alan Keen contacted me and asked me if I would go back to Luxembourg for a fortnight because one DJ was leaving and they were short staffed. I had then to decide whether to help out 208 or accept the part with Oldham rep. So I came back to Lux which really blew all my chances with Oldham rep - they didn't come through with

anything else."

So what finally brought Tony back to the Grand Duchy full time?

"I got an offer from the Blow Up discotheque in Luxembourg to come out and be their resident DJ. I'd done the odd gig there before but not every night of the week. Well the wages were pretty good and we have lots of good friends here - so we came back. At the time I was fully aware of the situation at Luxembourg. They had five DJs and I couldn't very well come and say 'please can I have my old job back' - I just had to wait for them to call me.

"I'd been back about two months when Alan Keen called me and asked would I like to go back on the air - this was about 2 o'clock in the afternoon. I said 'yeah' and he said 'well you're on tonight' - I had about 5½ hours' notice which was very exciting - and I remember jumping down the streets - I'd never been so happy in my life."

So Tony "The Royal Ruler" was back and once

more for two hours or so "The Royal Ball" was and still is heard on 208. For a while he carried on working at the Blow Up - but has now given that up - it's place having been taken by the many personal appearances that the 208 DJs now make all over Britain and the Continent.

"I'm not bothered about the Beeb any more - they are going to have to come to me now, I've done all the crawling to them. They've got a strange attitude towards me there - I don't know what it is - but there is definitely some barrier. I don't know I might have tripped somebody up in the Speakeasy when I've been down there one night! I do know one thing about the BBC, when I'm working for a station I'm very pro that station. I don't hand out any compliments to any other station either to the press or on the air, to the point where I would criticise the other stations - which is, let's face it, what competition is all about. I was once quoted in *Disc* as saying 'One of the greatest

things about working in Luxembourg is that I can't receive Radio 1 on my tranny!' Now I heard from a DJ at the Beeb that one of the producers found this in *Disc* and pinned it up on the notice board for everyone to see with a caption which read 'AWAITING TONY PRINCE AUDITION TAPE'. So whether that was in the way I don't know, but my own ego won't allow me to believe it's professionalism, because I think I'm very professional. I know I'm popular and I know I get the mail. So I don't know what it is at the Beeb and I don't really care any more. If they come to me all well and good - but it'll have to be a bloody great contract because I'm not leaving Luxembourg for a long, long time."

Does Tony have any thoughts on the forthcoming commercial radio scene?

"I was very excited about it like everyone else when I first heard the news. But now I'm not too sure about it, and I'm waiting like everyone else. I'm rather frightened that the Musicians' Union

will do to it what they did to the BBC. I'm quite sure that Radio Luxembourg will remain as popular as ever - I don't think it will affect 208 at all. Having said that I would love it to succeed and love it to be groovy. It depends on all sorts of things - how much money is involved, how much they are going to make, how much they are going to spend, how much air-time they are going to give to live music, and so on. At the moment I'm really waiting."

Finally, what sort of music does "Your Royal Ruler" like to listen to in his off-duty hours?

"Well, I don't really get into very heavy music. I just really like good music. At home I listen to Nilsson, Neil Diamond, the Mamas and Papas and Middle of the Road - really hippy, hoppy, happy music - that's all."

Hippy, hoppy, happy - yes that just about sums up Tony Prince - long may he reign!

**ben cree**

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## **Shivering Sands, Sutch and the skull and crossbones**

This month we bring you the second part of our series on the World War II anti-aircraft forts in the Thames Estuary and off the east coast of England.

In Part 1, we described the two types of fort, and promised to tell you more about each one and the part which it played in the development of British Free Radio.

The first fort to be used as a Free Radio transmitting station was Shivering Sands. This is one of the ex-army forts, built with seven large structures on legs, connected to each other by catwalks. One of the tower structures is missing. The fort is situated in the Thames Estuary, about nine miles from Whitstable.

It was never really planned that Shivering Sands fort would be used for commercial radio. Screaming Lord Sutch had decided to open Radio Sutch merely

as a publicity gimmick. He set sail on May 27, 1964, in a fishing trawler called the *Cornucopia*. The ship flew the skull and crossbones. Between the masts hung a banner with the words "Radio Sutch". Sutch and his crew even dressed like pirates, and Sutch himself brandished a cutlass!

The *Cornucopia* happened to pass Shivering Sands fort. Lord Sutch was not slow to realise the advantages of broadcasting from a stable structure, so he transferred the radio equipment into one of the towers.

Radio Sutch opened with a very weak signal, and a very un-professional sound! But Lord Sutch's manager, Reg Calvert, could see the commercial possibilities. In September 1964, he paid Lord Sutch £5,000, and took over the station. He installed a more powerful transmitter, and changed the name to Radio City.

Radio City adopted the slogan "The Tower of Power", and indeed went from strength to strength. Then came the tragic events of June 1966. A boarding party of 11 people took over the fort. Two days later, Reg Calvert was shot dead at the home of Major Oliver Smedley during an incident connected with the raid. We shall have more to say about this raid and the events which led up to it later in the series.

Radio City returned to the air after the boarders left the fort. But in February 1967 the station was closed down. Mrs Dorothy Calvert, who took over the running of the station after her husband's death, was prosecuted for operating the station within British territory. When Radio City had asked for police help during the raid it was refused because the station was outside territorial waters. Yet the prosecution

claimed in court that the fort was brought within territorial waters by an Order in Council which had come into force in 1964, and they won the case! Mrs Calvert was fined £100 and announced: "We are closing down for good. The fight is over as far as I am concerned". This double-dealing by officialdom was just one example of the lengths the government of the day was prepared to go to silence Free Radio.

The ex-army fort at the Great Nore was demolished immediately after the Second World War; because it stood in one of the main shipping lanes. But important and dramatic events were taking place at the remaining ex-army fort at Red Sands.

Red Sands fort is approximately 8½ miles north of Whitstable in the Thames Estuary. In June 1964 it was occupied by Tom Pepper

(real name, Harry Featherbee), Charlie Evans and John Thompson. A "good music" station called Radio Invicta was opened. The power was only 1 kW at first, but this was later increased.

On December 16, 1964, Tom Pepper was heading for shore in the station's supply boat, the *Davis*. With him were Simon Ashley, a disc jockey, and Martin Shaw, an engineer. Neither Martin nor Simon could swim, and they were not wearing life-jackets. The boat capsized in the rough sea. Tom Pepper's body was washed ashore. The other two were reported "missing, feared drowned". Months later, a body was washed ashore in Spain. It could not be identified, but a three-inch spool of recording tape found on the body was dried out and found to contain a programme for Radio Invicta.

After Tom Pepper's death,

Charlie Evans and John Thompson made arrangements for a new station to replace Radio Invicta. It was called King Radio. During the changeover, there was nearly another tragedy. Three men were marooned on the fort. They had run out of water and tinned food, and were eating dehydrated peas straight from the packet. The transmitter had broken down, so there was no way in which they could get in touch with their colleagues on shore. Fortunately, the men were rescued when a fishing boat arrived at the fort to deliver some broadcasting equipment.

King Radio began transmitting in January 1965 but the station did not make much headway. There was a change of ownership, and in September 1965 the name was altered to Radio 390. A 200 foot aerial mast was constructed on one of

the towers, and a new transmitter was installed. The combined result was a superb signal, with an exceptionally low level of interference.

In November 1966 Radio 390 went off the air after the operating company was fined for broadcasting within territorial waters. The station resumed transmissions on December 31, having obtained new evidence that Red Sands fort was outside territorial waters. A lengthy and highly technical legal battle then took place. While this was in progress, the court proceedings were switched from Canterbury to Rochford, and Sir Peter Rawlinson, QC, accused the Post Office of "shameful" conduct in seeking to have Radio 390 tried in one court on facts which had been rejected by another.

Radio 390 was finally silenced by the Post Office in July 1967, but this was not the end of the story for

Red Sands fort. The station decided to retain ownership, and arranged for the fort to be guarded. After a raid, however, it was decided to abandon the fort as soon as all the broadcasting equipment had been removed.

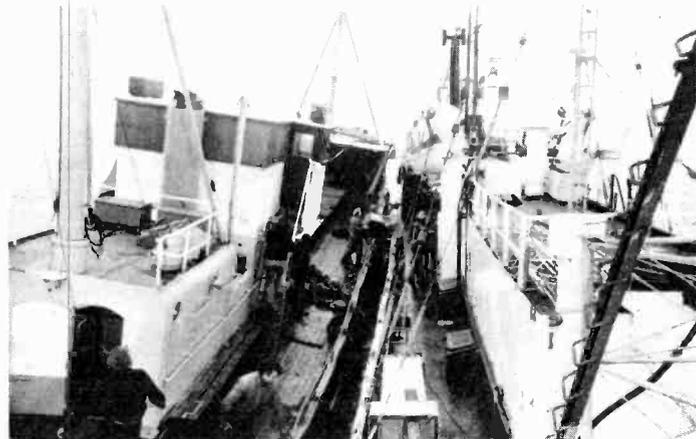
Red Sands fort was then taken over by Robin Adcroft (formerly the FRA photographer, and now with Radio Caroline). He had plans to develop it as a discotheque, but the project did not materialise.

The ex-army forts at Red Sands and Shivering Sands are now unoccupied, and likely to remain so. They stand as a stark and silent reminder of the senseless and needless suppression of two great radio stations which gave so much pleasure to millions of people.

In Part 3 we shall take a closer look at the ex-naval forts, one of which is still occupied by Roy Bates and his family.



*The Mi Amigo*



*The tender alongside*



*One of the cabins*



*The studio*

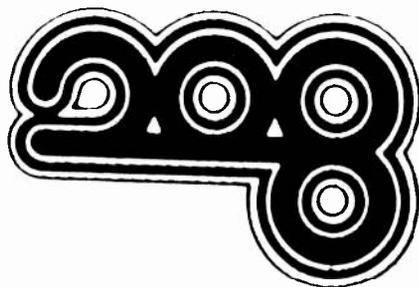
FRA photographs have been produced since Robin Adcroft started the service in 1967. We are now revising our photolist and preparing new sets. The new range is much larger, and covers more Free Radio stations than ever before. We shall give you full details

as soon as possible. In the meantime we are making an advance offer of the New Caroline set to readers of "Dee Jay and Radio Monthly" at the specially reduced price of 90p.

The set consists of the four *Mi Amigo* photographs reproduced above, plus shots

of the bridge, a generator, the main transmitter and the galley, and the photograph of Ronan O'Rahilly on deck which was reproduced in last month's Beatwave section. All the photographs were taken this year. We shall also include as a free extra a view of the production studio.

Please write to the Free Radio Association, 339 Eastwood Road, Rayleigh, Essex, SS6 7LG, for your set of New Caroline photographs, mentioning that you read "Dee Jay and Radio Monthly". Please enclose a cheque or postal order for 90p, made payable to FRA.



# **THE RADIO LUXEMBOURG FORMULA TWO TROPHY MEETING**

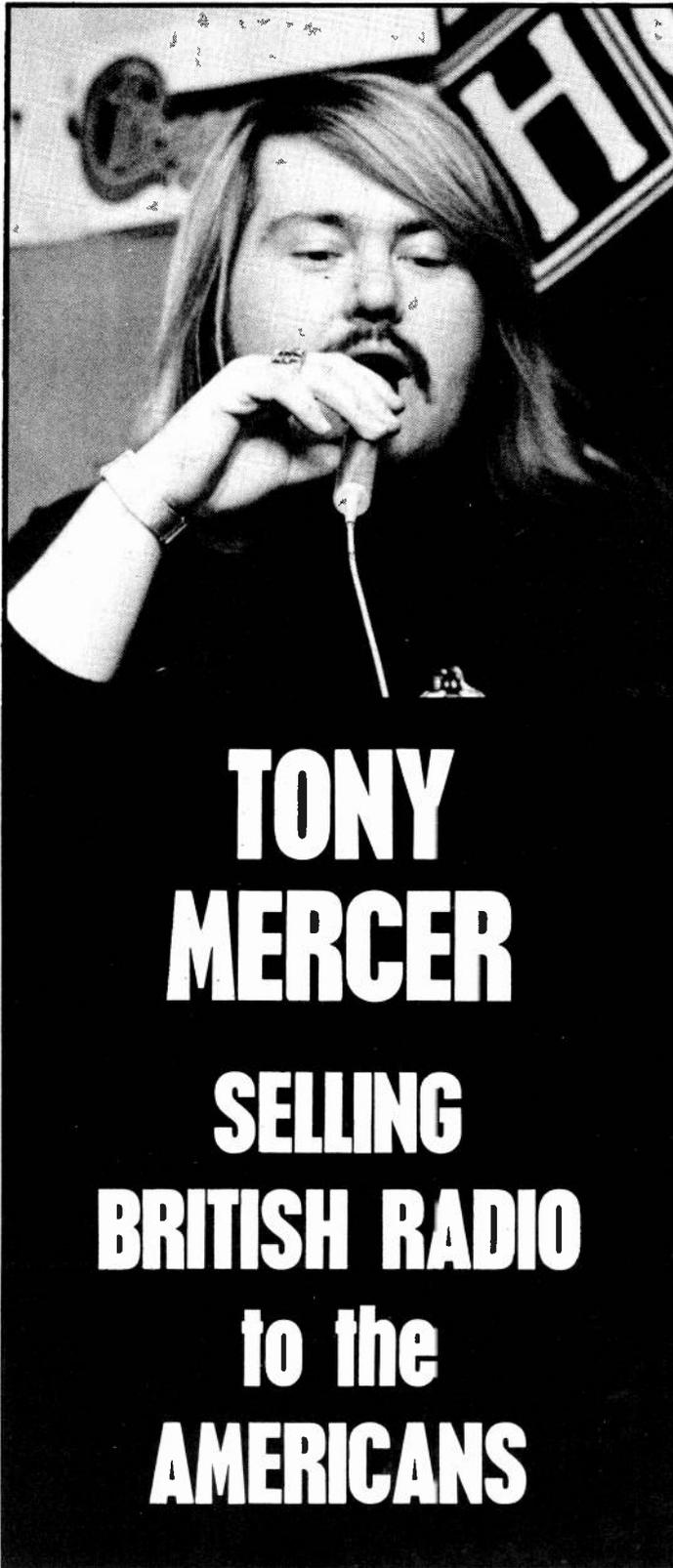
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## **A GREAT DAY'S MOTOR SPORT**

**THE RADIO LUXEMBOURG FORMULA TWO  
TROPHY MEETING**



# TONY MERCER SELLING BRITISH RADIO to the AMERICANS

Tony Mercer is certainly something of a rarity among British DJs. Besides the usual round of mobile discotheque appearances in various London pubs – he also has a very successful syndicated radio show running on numerous American radio stations, and has in the past been voted Top Radio DJ over there.

It all started when Tony went out to the old Radio London to take pictures for a Canadian magazine "Teen Scene" and met DJs Ed Stewart and Mike Lennox.

"From that I got very interested in being a DJ. It wasn't an easy way to make a living – because at that time there weren't really many DJs around. And so I started to teach myself to be a DJ because at that time there was nobody to teach you – all the people on the pirates had been trained in Singapore or America, and one or two had been on Luxembourg – but even so at that time Luxembourg wasn't really a proper commercial station – it was more like the BBC with jingles.

"I started to do discotheque work and then I met Chris Denning. He was at Streatham when I was there – he was the star and I was the understudy. But he took an interest and he began to show me the differences between being a live DJ and a radio DJ. As Chris

put it the difference is in the voice. On radio the voice must be in 3-D – its got to be warm, friendly and clear, and this is where a lot of disco DJs slip up when they go to people like Roger Squire – they have a flat voice and sound like something out of a newspaper all the time. Anyway over a period of eight or nine months Chris taught me what he called voice projection.

"It was then a matter of

gaining experience and the only real place was America, so I went and lived there for about two years. I went there with the magazine and at first it was difficult to get a break into US radio. Eventually I got a job as an interviewer and believe me I I was really bad – I always used to pick the most awkward people to talk to. Then I moved to ABC as a news reporter doing interviews for the news, and one day there was an

accident on Broadway and I was talking to this Irish policeman and I really got a good interview out of him. It was so good they broadcast it as an interview and a few people rang up and said 'that guy's voice is different – why don't you give him a show?' – and as a result I got a quarter of an hour show for kiddies, something like Ed Stewart's programme, but also reading nursery rhymes and so on. From then on it just got better and I stayed for about ten months. Then the American Army decided they'd like me so I left and came back to Britain."

It was by now 1966 and the pirate stations had only a few months left and like many DJs Tony received as he puts it "the usual letter" following an audition for the BBC.

"Suddenly the American Forces Network hit me and I thought great opportunity for a job. So I went over to Frankfurt and saw the head of the American Forces Broadcasting Association of Europe and said that I would like to be on AFN. That wasn't possible as I had to be an American citizen, so I went back to America.

"I got a job with station KNAO, which is the major market station in Texas, and stayed there for about 12 months doing the mid-morning drive from 8 – 12 o'clock midday. We used to do telephone interviews – and believe me



they'd ring in if you did anything wrong on the air. We used to do traffic reports – which I hope local commercial radio in this country will get into – from helicopters. Each station had its own helicopter and they had them flying over town. They were linked directly with the DJ and would say 'Highway so and so is blocked five miles back and if you go via so and so you will avoid this traffic jam', and they reckoned that within a year they had solved all the traffic jams in Texas.

"Anyway I stayed there for a year and then came back to England. While in Texas I had met a guy called Jim Travis – and then I saw that he was advertising for DJs in *Billboard*. So I rang him and said 'I can't come back to America – same reasons as before – Vietnam, etc – but would you be interested in buying "The Tony Mercer Programme from London"?' He asked me to make one up and send it to him which I did."

There then followed about eight months of work during which time Tony made many programmes and sent them off to the States, only to have them returned for one reason or another.

"Then one day Jim rang me and said 'great, I've sold the programme to station KONO'. So I advertised in *Billboard* and stations started to apply to take the

programme and in the end we got about 70 or 80 big stations buying them."

Since then Tony has continued to send his programmes to America, some recorded in a studio such as the Roger Squire Studios or Radio Luxembourg, and some live from one of the many pubs in which he works. One such pub is the "Deuragon

Arms" in Hackney where Tony has recorded live interviews with such stars as Gary Glitter, the Marmalade, the Tremeloes, John Kongos and Suzi Quatro.

As someone closely involved with American commercial radio, what are Tony's thoughts on the UK commercial set-up?

"I'm not sure really. I've

got a very open mind. A lot of people have got the feeling that when commercial radio starts over here it'll be the Caroline-London scene all over again – which, of course, it won't. It's really going to be like nothing they have ever had before. It may even develop into a small BBC with commercials or small FM like in America, and THEY do make a lot of money. I've worked for a few small stations in the US and they do lots and lots of remotes (outside broadcasts) – they do them in supermarkets for example. Say Radio Brixton – the Sundown when it opened there – they'd do a remote from that, and it really keeps people interested."

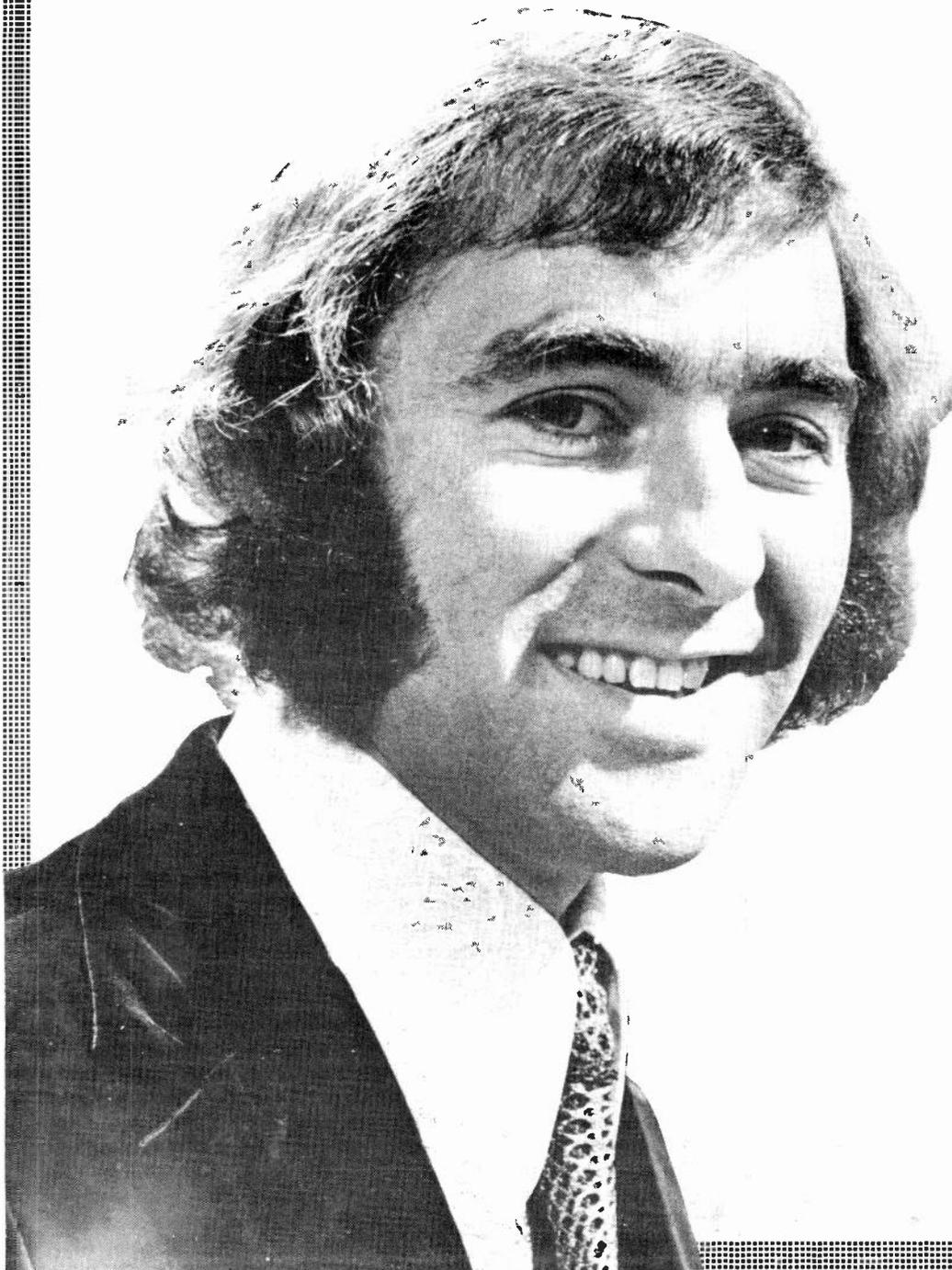
Those then are Tony's thoughts on the UK commercial stations – and one wonders which of the new set ups will be the first to take "The Tony Mercer Show from London" for their station – let's face it they could do a lot worse.

**ben cree**



Tony Mercer interviewing Gary Glitter (top) and The Tremeloes (bottom)—for his US radio programmes—at the "Deuragon Arms," Hackney, London

# It's variety that makes 2 the one for Ray



Ray Moore is a sort of Jack-of-all-trades, presenting almost any type of radio show. Take a listen to Radio 2 for a while: you'll hear him doing the late-night bit on "Night Ride", the magazine show "After Seven", "Dancing to Midnight", "Strike Up the Band", reading the news – and announcing that "this is Radio 2 on 1500 m Long Wave and VHF".

Quite a busy boy is our Ray. "In a way I suppose I find it difficult to adapt myself to certain shows. For instance, I found 'Strike Up the Band' a challenge to say the least. I like brass band music, but that's not an easy show to do."

It is the variety that makes the job, according to Ray, who is a Radio 2 staff presenter, like John Dunn and Barry Alldis.

Thirty year old Ray Moore was born in Liverpool: after leaving school, and whilst waiting to go to the London School of Economics, he worked for several months on the docks "as the man that helped unload and sample the cotton as it arrived in the Gulf States of America". His exam results subsequently disallowed him from taking up the offered place at the LSE, and the dock job died at the same time. So he was left without any visible means of support. In desperation, he then took an office job with the Mersey Docks and Harbour Board as a check-clerk.

After six months he could

# 'Radio 2 has the most potential of all the radio networks'

stand life no longer, and wrote to repertory theatres in Britain asking for a job. ANY job! This would at least move him in the general direction of working in radio, his only ambition. Eventually, Oldham Rep Theatre replied and offered him the job of Assistant Stage Manager at the princely wage of £5 per week. Hours? 8.30 am – 11 pm six days a week and 8 am till 1 pm on Sundays. He adored it!

After a year he left Oldham and eventually ended up as an assistant in a sweet shop just down the road from the BBC in Regent Street! He then joined a theatrical company doing *Olde Tyme Music Hall* in the villages of South Devon and Dorset; Sidmouth, Beer, Seaton and Lyme Regis. Then came a short period as a fully-fledged actor at Swansea Rep. Travelling back to Liverpool from there, he had to change trains at Manchester, and noticed the Granada TV studios there.

He applied to Granada

for a job as an announcer. They called him in for a chat and said that seeing he had no experience, there was little chance; but a telegram arrived from Granada a week later asking would he be interested in one week of relief announcer duty. He arrived at the studios the following Monday and from then on his life has been broadcasting. Subsequently with Granada, he went on to read the local news in vision, as well as announce on programmes such as "University Challenge", "All Our Yesterdays", "What The Papers Say", and a selection of documentary programmes like "World In Action". During this time, he also made appearances on Tyne-Tees TV as a vision announcer and newsreader.

In 1965 he joined ATV in Birmingham as a vision announcer, interviewer, scriptwriter and newsreader. After a brief ten months there, he was offered a job with the BBC in Manchester as the man to promote the

arrival of BBC-2 in the North. Later, he began to concentrate more and more on his first love . . . Radio. Early in 1966 he was given his own network show . . . "Pop North", which in its day was one of the most successful of the Light Programmes presentations.

In 1967, Ray moved to London as an announcer and presenter on the Light Programme, and was immediately flung in at the deep end as host of "Breakfast Special" which he says . . . "looking back, is probably the programme I enjoyed more than any other. I'm not really an early bird, but it was good fun. These days, I'm more of an evening man" . . . He then went on to introduce such shows as "Melody Fair", "Galaxy" and "Ray Moore's Saturday Night", nowadays called "Dancing to Midnight".

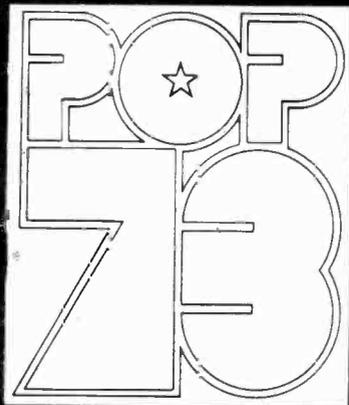
He says: "Radio 2 has the most tremendous potential of all the radio networks . . . music covering the whole spectrum from Gilbert and Sullivan to Gilbert

O'Sullivan. That's not to say I'm a great fan of all the programmes, but I reckon it's the best network to be a part of.

"When I'm not working I like listening to some of the other DJ's – Terry Wogan especially and I rate Simon Bates very highly. Then I enjoy "Sounds of the Seventies" on Radio 1 – and I'm looking forward to the return of Kenny Everett, he's perhaps the best of the lot".

Also, when he's not working, he likes walking, cycling, theatre and concerts. And going to the local in Blackheath (yes, all that about the pint in the evenings is true!) with his wife Alma . . . "Although you know, I don't think I ever really want to relax completely. If I go to a musical I look for possible things for the programme. It's natural I suppose, but in a way, if you're in radio, you're always working!"

**rodney  
collins**



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# Dig out that middle mud!

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**Karl Dallas reports**

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*Front view of the Discotron, which comes complete with gooseneck for mike and cue lights. The speaker sockets - 12 of them - are on the left, with the input and earphone PFL and slave amp outputs are on the right of the unit.*

You've got to own up for a moment, the sound you get in most discotheques leaves a lot to be desired, especially in the mobiles.

At a time when the set-ups on which most people play their records at home get higher and higher in quality, too many DJs rely upon what I describe as radiogram sound.

You know the effect: a big, fat, mellow sound that washes over you like golden syrup, with all the middle frequencies swamping the essential bass sounds that keep the dancers' feet moving, and killing the top treble that make it possible for you to recognise the tune the DJ is actually playing.

As often as not the DJ is not too technical a bloke, and so while he may feel his sound leaves something to be desired, he won't be able to put his finger on it. He'll boost the bass frequencies by turning up the bass control and even by pushing the volume as far as it will go.

For a while this seems to have solved the problem, which is why so many discos are so loud, but you know quantity is no substitute for quality. And when you think about it, there's no way you can solve the problem by turning up the sound over-all, for though you boost the bass and treble that way, you also push up the middle frequencies, and it is these which are getting in the way of a clear, punchy sound, which every disco tries to get but so rarely finds.

If this sounds like a familiar story then you'll be ready to sympathise with the search of Steve Morton and Joe Cuschieri a couple of years ago.

"We decided to get a mobile disco going," recalls Steve, "but we couldn't find anything satisfactory. The units we checked out always sounded fine in the sound equipment showrooms, but when we got them out and put them through the speakers,

all we got was that typical middly disco sound."

Fortunately, it was about that time they met up with Barry Cabe, who'd been coping with the electronic problems associated with the new directions pop and rock were taking. It was he who analysed their problem in terms of those unwanted middle frequencies and set about designing a custom-built set-up that would give them what they needed.

I suppose you can guess the rest of the story, because it's fairly predictable. Yes, folks, Steve and Joe and Barry decided to set up in business, manufacturing disco equipment, and that mobile disco never really got off the ground.

Well the mobile disco business's loss is the mobile disco business's gain this time, for I'd hazard a guess that whatever small impact they might have had with their own show is nothing compared with the response

their new Discotron is going to have.

A moment ago I commented that quantity was no substitute for quality, and it's absolutely true in my opinion, but what about quality *plus* quantity? The Discotron is available in three versions, starting with a mere 150 watts for £258, going on to 250 watts for £318, and concluding with 400 watts of massive power for £398. Since the unit has a slave output socket, of course, you're not limited to these power outputs, but it makes a good start, you've got to agree.

In fact, there are no fewer than 12 speaker output sockets. The inputs include high and low impedance microphone sockets which are treble boosted to create a good sound when using even a comparatively inexpensive mike, like one of the lower-priced Shures, for preference. There are also high and low impedance tape inputs, and

pre-fade earphone socket.

But the real key to the sound is the control the Discotron gives you over those all-important mid-frequencies, both on the two decks and on the mike as well. It looks such a little thing, that knob marked "middle" between the bass and treble controls but it's really very important—together with Barry Cabe's unique circuitry which he's designed to go with it, of course.

Turntables are specially modified Garrard SP25 mark III decks controlled by illuminated rocker switches on the left of the console. A third illuminated rocker turns the amp on and off.

In addition to volume, bass, middle, and treble controls, the mike control panel has a three-position switch – on, off, and over-ride. Mixing from one deck to the other is by means of a cross-fade slider in front, positioned almost centrally between the mike panel and the decks panel, which has its own volume, bass, middle and treble controls.

There is a PFL panel for controlling earphone sound with a three-position off-left-right switch. The PFL circuit is short-circuit proof, and if by any chance it should be shorted the circuit can be reset by simply turning it off and on again.

The unit comes complete with cue lights and gooseneck for the mike. The whole thing is solid-state throughout.

To go with this extremely sturdy and highly portable little powerhouse, they have designed two basic speaker units, though they are working on a folded horn unit to increase the bass response still further.

The AP100 at £60.50 houses two 12in Goodman speakers. It is finished in matching black leathercloth and has a kickproof grill in a really tough beige material. One of the little points I liked about this unit is the way the jack socket has been set into the recessed carrying handle, so that it's not likely to be knocked out or broken off while in use – an infuriating thing which can be very difficult to handle once you have set up and are in the middle of a show. A small thing, you might think, but it is typical of the sort of thought that has gone into it.



Steve Morton demonstrates the result of two years' research into a DJ console which gives the right bass and treble, the 400-watt version of his Discotron, selling at £398.

The AP200 is similar in every other respect but houses four 12in speakers and costs £107.

Having spent two years getting the bugs out of this unit, they are now beginning to turn their sights further afield. One of the most interesting ideas I have come across is a sound-activated strobe which they have designed. It's not cheap – £85 – but it certainly adds a new dimension to the sort of lighting effects you can offer.

At the other end of the price scale is their sound-to-light converter which can cope with up to 1,000 watts per channel but costs a mere £15. Don't ask me how they've managed it, but it could have something to do with its somewhat spartan appearance. Still it works, which is surely the main thing.

Incidentally, it may be considered adequate testimony to the quality-plus-quantity of their equipment if I tell you that they are enjoying considerable success with DJs specialising in black music

like soul and especially reggae, where the heavy bass is an essential constituent.

For that reason, most DJs working in this field eschew solid-state equipment, and often have valve amplifiers of huge proportions specially constructed for them.

"One of these guys came in to check out if our stuff was as good as he'd been told," recalls Steve Morton. "At first, he was very hard to impress. He asked us to turn up the bass, and we pushed it right up, but still he couldn't feel it. You know, with the bass that high you don't hear it so much as feel it, especially with your legs.

"No, he said, he couldn't feel it. Then we looked at his trousers. They were literally flapping backwards and forwards in time with the music. He was standing in front of one of the speakers at the time, of course.

"Needless to say, we made a sale."

If you're as hard to please as that, you may still find the Discotron fills your bill.

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# DISCOPICKSDISCOPICKSDISCOPICK

This month we are introducing a new feature to this selection of recommended disco sounds—chosen by our resident “DEE JAY AND RADIO MONTHLY” tame disco DJ. Each month he will select two or three “Star Picks” as being those records which he feels are particularly important to all you discotheque DJs—and to those readers who like to “leap about a bit”. So, without further ado, here we go with this month’s pretty vast selection . . .

NEU  
 THE FANTASTICS  
 DANIEL BOONE  
 JOE QUARTERMAN & FREE SOUL  
 THE O’JAYS  
 CANDYFLOSS  
 RANCE ALLEN GROUP  
 DAVE EDMUNDS  
 KENNY RANKIN  
 BETTYE SWANN  
 DAVE COLLINS  
 ALICE COOPER  
 VAUGHAN THOMAS  
 CHUCK BERRY  
 JIMMY DAWKINS  
 RASPBERRIES  
 KENNY  
 BEACH BOYS  
 FAME AND PRICE  
 MUD  
 PLATTERS  
 LLOYD PRICE  
 JO’BURG HAWK  
 JOHNNY CYMBAL & PEGGY CLINGER  
 JACKSON 5  
 TIMMY THOMAS  
 FRED WESLEY & THE J.B.’s  
 LISTEN  
 SPONTANEOUS COMBUSTION  
 WOLFE  
 MARTHA REEVES  
 LYNN COLLINS  
 JOE TEX  
 CAPT BEEFHEART & THE  
 MAGIC BAND  
 DAVE MACTAVISH  
 COCKEREL CHORUS  
 FACES  
 HARLEY QUINNE  
 THE JOHNSON SISTERS  
 FRAME  
 DEKE LEONARD  
 SILVERHEAD  
 JON PERTWEE  
 JAMES BROWN  
 PETER D. KELLY

Super  
 Sweet Child (When I Hear the Rain)  
 Rock and Roll Bum  
 (I Got So) Much Trouble In My Mind  
 I Dig Your Act  
 Delta Queen  
 There’s Gonna Be A Showdown  
 Baby I Love You  
 Coming Down  
 Today I Started Loving You Again  
 Hot Line  
 Hello Hurray  
 Giant  
 Reelin’ and Rockin’  
 Things I Used To Do  
 I Wanna Be With You  
 Heart of Stone  
 California Saga /California  
 Don’t Hit Me When I’m Down  
 Crazy  
 Twilight Time/Only You  
 Personality/Stagger Lee  
 Orang-Outang  
 God Bless You, Rock ’n Roll  
 Doctor My Eyes  
 Why Can’t We Live Together  
 J B Shout  
 Astral Boogie  
 Sabre Dance  
 Dancing In The Moonlight  
 No One There  
 Think (About It)  
 Show Me  
  
 Too Much Time  
 Ooh La La  
 Nice One Cyril  
 Cindy Incidentally  
 Rock And Roll Is Back Again  
 To Know Him Is To Love Him  
 Rockin’ Machine  
 Diamond Road  
 Rolling With My Baby  
 Who Is The Doctor  
 Papa’s Got A Brand New Bag, etc  
 Hard Road

UA UP 35485  
 Bell 1283  
 Penny Farthing PEN 800  
 GSF GSZ 3  
 Mojo 2092 052  
 Polydor 2041 360  
 Stax 2025 152  
 Rockfield ROC 1  
 Atlantic K 10275  
 Atlantic K 10273  
 Rhino RNO 111  
 Warner K 16248  
 Jam 26  
 Chess 6145 020  
 Mojo 2027 011  
 Capitol CL 15740  
 RAK 144  
 Reprise K 14232  
 Reprise K 14230  
 RAK 146  
 Mercury 6052 213  
 Probe GFF 112  
 Charisma CB 202  
 RCA 2293  
 Tamla TMG 842  
 Mojo 2027 012  
 Mojo 2093 025  
 Parlophone R 5977  
 Harvest HAR 5066  
 Rare Earth RES 108  
 Tamla TMG 843  
 Mojo 2093 029  
 Atlantic K 10278  
  
 Reprise K 14233  
 Young Blood YB 1016  
 Young Blood YB 1017  
 Warner K 16247  
 Bell 1282  
 Pye 7N 45209  
 Pye 7N 45213  
 UA UP 35494  
 Purple PUR 110  
 Purple PUR 111  
 Polydor 2141 008  
 RCA 2317

## star pick

### THUNDER ROAD

Peter Gunn  
 Buddah 2011 163

What a knock-out this one is! The old “Peter Gunn” theme – a hit in 1959 for Duane Eddy – brought smack bang up to 1973. Tremendous beat throughout – and this one must be the disco record of the year. Don’t you dare miss it.

## star pick

### SLADE

Cum On Feel The Noise  
 Polydor 2058 339

Another absolute monster from the lads from Wolverhampton – and one which will again prove extremely popular in the discos. Noddy is in great voice throughout – a really powerful solid sound. An absolute MUST!!

## star pick

### OTIS REDDING AND CARLA THOMAS

Knock On Wood/Tramp  
 Atlantic K 10274

Two numbers in constant demand at most discos here now re-issued just for you! This partnership between the late Otis Redding and Carla Thomas, which began in the mid-sixties, really works very well – and among the star names in the backing group are Booker T. Jones and Isaac Hayes.

## star pick

### CURTIS MAYFIELD

SuperFly  
 Buddah 2011 156

Title track from the great new film, due to open here next month. Was a smash hit stateside and makes really superb disco material – as does the whole album. Be sure not to miss this one!

# MANY THANKS

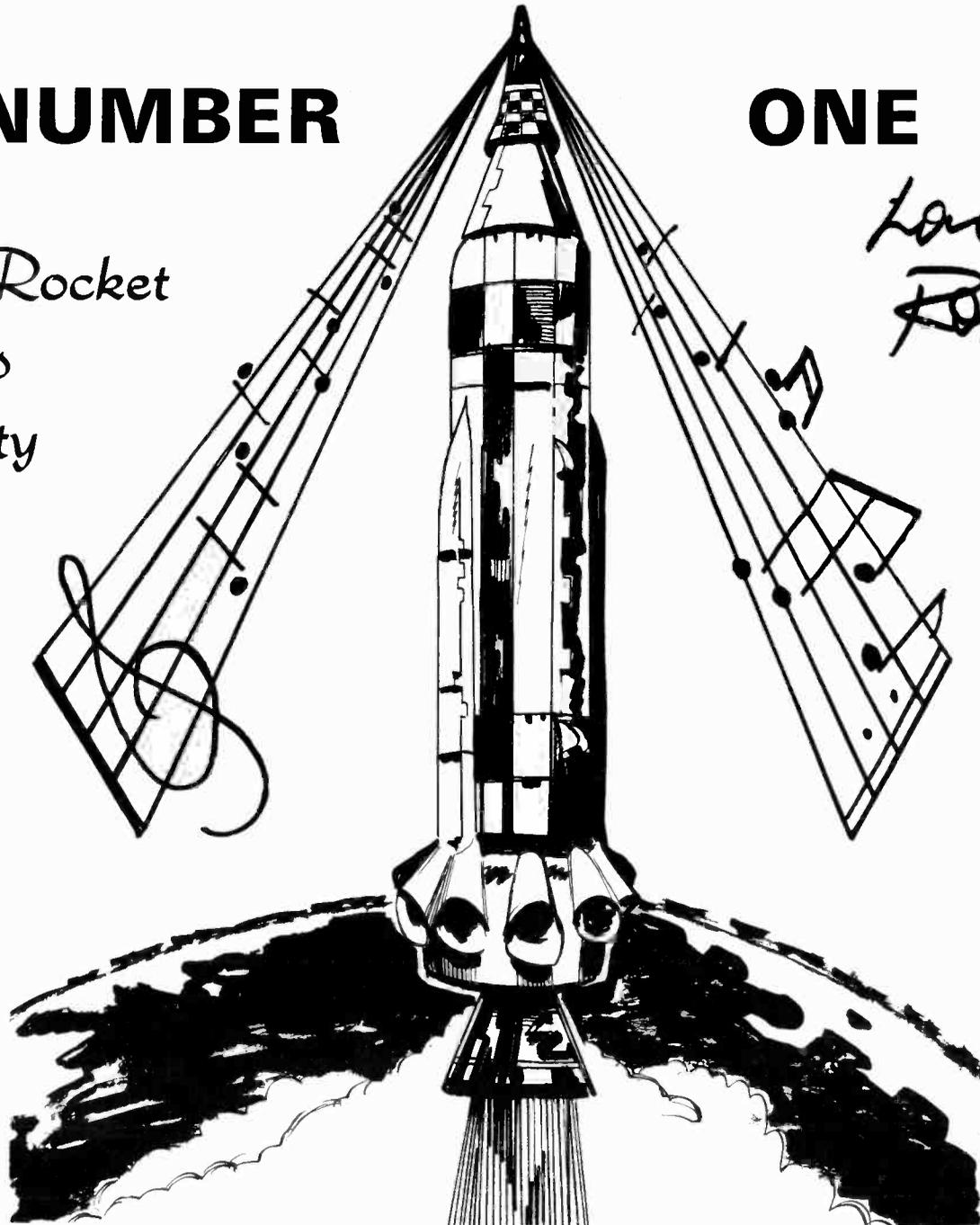
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# HOSPITAL RADIO NOTEBOOK

edited by **ROY MACK**

Response to the introduction of this column as a regular feature each month has, we are pleased to report, been gratifying – not only from existing hospital networks – but also from groups and individuals who have written to us for more information. Many ask for advice on how to go about starting a network in their own areas. Colin Marchant's special article last month (and his subsequent features to come over the next few months) has already done much to help these people. So, too, have the reports that we have been receiving about activities of networks up and down the country.

There have been many requests from individuals for information about existing hospital radio services in their home areas. "Dee Jay" is currently, with the help of the National Association of Hospital Broadcasting Organisation, compiling a register of networks. As soon as the information is available, we will pass it on.

Meantime, continue to write in. The more networks speak to each other, the more all of them will benefit. "Dee Jay" is pleased to provide the links.

From Tony Adamson, programme co-ordinator for Radio TH – the network of the South Shields Hospital Broadcasting Group – comes a welcome for the "Dee Jay" offer to start a library of programme material to which networks up and down the country could contribute as well as draw upon.

Tony Adamson reports that his own network would like to extend their own broadcasting hours – but suffer currently from a shortage of material, principally through lack of volunteers to operate the network. He feels that a programme library would help networks like his to get

over a difficult period.

Radio TH, which takes its name from the building from which programmes are broadcast – Trinity House Social Centre – goes on the air five nights a week at present, from 8 pm to 10 pm. Programmes go out to five hospitals in the South Shields area. It was established in 1956, at first only broadcasting a weekly soccer commentary from the town's amateur football club ground.

Now, the station has a mixed format of request programmes, light, pop and progressive music programmes, religious services and, as often as they can, special broadcasts by top-line cabaret artists from one of the town's leading night spots.

Harlech Television, the independent station for Wales and the South of England, has recently installed a new mixing console at their Bristol studios. What's that got to do with a feature on hospital radio? A great deal as it happens – because they have donated their redundant desk – a 24 channel EMI purpose-built console –

to Bristol Hospital Broadcasting Service!!

At first the television company asked BHBS to make them an offer; but as the network's cash balance at that time amounted to just £36, they offered their total bank balance. Harlech, on hearing of the position, sent their Head of Sound, Mr Michael Gore, along to have a look at the BHBS set-up. He was impressed – so much so that the television company decided to give the console, lock, stock and cue-buttons, to BHBS.

The Bristol Service are now in the process of buying an ambulance in which to install the desk. This will give them a mobile control room to add to their two studio suites and five outside broadcast points. BHBS is one of the largest hospital broadcast services in the country. Programmes are relayed to 26 hospitals in North Somerset and South Gloucestershire, as well as Bristol itself. Their average listening audience is around the 12,000 mark.

The service celebrates its 21st anniversary this year.



One of the two control rooms at the studios of BRISTOL HOSPITAL BROADCASTING SERVICE. Senior sound engineer IAIN ELLIOTT at the controls and programme presenter PAUL SHARP in the studio.

Radio Whipps Cross – or to give it its full title, Walthamstow Lions Whipps Cross Hospital Radio (what a mouthful!) – are in the process of constructing a new presentation studio. This will bring their studio accommodation up to three.

Over Christmas, the station, which normally broadcasts for three hours on five nights a week, presented a marathon sixty-four hours' continuous broadcast to raise funds. Local firms sponsored the feat and the result was the raising of £300. The money will be used to buy new headphones for the patients.

Latest development at the station is the installation of lines into the nurses' home, and their latest programme change: the establishment of an all-night programme, starting at 7 pm on Thursday and ending at 9 am Friday.

One or two correspondents have asked for more technical information about equipment that would be useful in hospital network studios. "Dee Jay" will continue to provide as much as it can.

In last month's issue we featured an SIS Ltd suggested hospital radio lay-out. SIS also advertised their cartridge jingle machines.

At least two hospital networks seem to have been more than impressed. Bristol Hospital Broadcasting Service have bought three machines. We understand that Portsmouth Hospital Broadcasting Association have also bought one.

Means we're striking the right note in these columns, we hope.

**NEXT MONTH:** The second of Colin Marchant's special articles on how to go about setting up a hospital radio service. This one deals with the launching of the new station.

## Who's who and where!

The allocation of frequencies in the short wave spectrum is a complex one and depends on the type of service making a broadcast, for instance the amateur operator has different ranges available from those given to the international broadcaster. The frequencies are also allocated differently depending on which radio zone of the world the broadcast originates from.

Unfortunately some of the stations broadcast outside the allocated bands which only makes worse the already difficult situation with frequency allocation. The trouble is that there are so many broadcasters using the short waves today, that the available space for them, only one tenth of the short wave spectrum, is just not enough.

Most broadcasters make use of all the various short wave bands when planning their schedules, and will often broadcast the same programme on a number of frequencies. By doing so they hope that at

least one of their outlets will get through to the target area. By the way you don't have to have a vast knowledge of languages to be able to enjoy short wave broadcasts, most of the important stations have broadcasts in English and of course British and American records are played on most stations around the world.

Reception conditions vary according to the time of day and year and other factors including the sun, yes, solar activity plays a large part in Dxing as will be seen in future articles. The uncertainty of short wave broadcasting provides a large part of the hobby's enjoyment, so that one day a station is received at full strength, while the following day that frequency is "dead".

I can however give a general outline of what each of the broadcasting bands has to offer the international

listener.

The 60 meter band is also known as the tropical band because it has only stations in the tropical zone. This is where you will find the South American stations with their distinctive and enjoyable Latin American music, unfortunately this band is often missing from a lot of receivers.

The first true international broadcast band is the 49 meter one, often referred to as the "Europa" band because this band is chosen by nearly all the European stations for their broadcasts to other parts of Europe. It is certainly a band of interest to the pop music fan for here we find the short wave outlets of Radio Luxembourg 6090 KHZ, and RNI with its "world service" on 6205 KHZ. This is also the band favoured by many of the land based "pop pirates" who help to increase this already overcrowded area.

The 41 meter band offers little to the music listener, but 31 meters will provide plenty of music and is used by nearly all of the international stations including the popular Swiss Broadcasting Corporation which has an outlet on 9535 KHZ try their English service at 21.00 GMT each evening. Other international broadcasting bands are the 25, 19, 16 and 13 meter bands, and also to a lesser extent the 11 meter band, all have broadcasts of interest.

The short wave spectrum contains such a variety of broadcasts that you will have no trouble in finding broadcasts to enjoy. Tune the short waves and enjoy the sitar music from All India Radio, country and western music from Radio Canada International or commercial radio from WNYW, Radio New York Worldwide. In fact the whole world is yours with short wave radio. Further details of all these stations in another "DX corner".

## Roberta Flack at the R.A.H.

STAN BRITT

From the reactions of some other critics who attended this concert, it would seem that Roberta Flack - hailed unanimously by music writers as one of 1972's Big Stars - is already well on the way to being demoted from amongst the elevated ranks of the top musical entertainers of to-day.

The prime reason for the critical complaints, although still rather obscure, seems to be that because Roberta's a "soul singer" - a beautifully nebulous expression if ever there was one! - she should stick only with "relevant" items such as Marvin Gaye's "Inner City Blues", Stevie Wonder's "Where Were You When I Wanted You?" and

"From Me To You", or Valerie Simpson-Nikolas Ashford's "Ain't No Mountain High Enough" . . . and to hell with all those wishy-washy, unhip numbers.

What arrant nonsense! Thank God we have in Roberta Flack an artist of consummate skill, whose repertoire always is as delightfully diversified as it is exquisitely performed. Certainly, it was good to hear her singing the R & B-type numbers mentioned above, when she made her solitary appearance in London. She sang them well: and with soul a-plenty. She was perhaps ill-advised to have opened with such a lengthy vocal-instrumental work-out on "Inner City Blues" - complete with solos from most of the accompanying band. But, really that was all.

But how marvellous, too, it was to hear Roberta's expressive renditions of Leonard Cohen's "Suzanne" - with the composer, in the audience, obviously enjoying every bar - Dylan's "Just

Like A Woman" and Bernstein's "Somewhere", with the singer adding new emotional dimensions to both.

Best of all, however, were her deeply-felt interpretations of the traditional spiritual, "I Told Jesus", and the grossly-neglected Fran Landesman-Tommy Wolf composition, "Ballad Of The Sad Young Men". (Amazingly, one well-known critic, who should have known better, described Roberta's performance of the latter as lacking in intensity. As colleague Fred Dellar remarked, if there was one obvious ingredient in this particular treatment it was certainly intensity). Not surprisingly, "The First Time Ever I Saw Your Face" got a look-in; Roberta sang it even more exquisitely than on her 1972 debut appearance in the capital - and that's really saying something.

A word of praise, here, for the accompanying unit - Cornell Dupree, guitar; Chuck Rainey, bass; Idris Muhammad, drums;

## SOUNDS ON STAGE

Richard Tee, electric piano; and Terry Plumeri, acoustic (arco) bass - which provided exactly the kind of support which the vocalist-pianist needs. Dupree's subtle use of the wah-wah pedal, Tee's subtle fills (either merging with Roberta's acoustic piano, or substituting for its absence when she was using a hand mike), and Rainey's firm, resonant bass - cutting through magnificently - were individual highlights.

Without question, Roberta Flack is one of the great vocal performers of our time. Her Albert Hall appearance did nothing whatsoever to change that situation. Nor, let it be added, did it demonstrate any diminution of her extraordinary vocal qualities.

# dee jay album sounds



**ELTON JOHN**  
Don't Shoot Me, I'm Only  
The Piano Player  
DJM DJLPH 427

Straight into the charts at number one! What more need one say except that this is probably Elton's finest album to date. Superb arrangements by Paul Buckmaster. Includes his two recent smash singles "Crocodile Rock" and "Daniel". Don't miss this one.

BC



**THE MOODY BLUES**  
Seventh Sojourn  
Threshold THS 7

Once again the Moodies come along with a magnificently arranged album containing some memorable songs. Their brand of laid-back psychedelia remains unchanged: lavish moog work, lyrics promoting love, peace and understanding and a concept thread running throughout, echoing current political and personal moods. The complex arrangements and production request an initial effort on the part of the listener to take everything in. But it is rewarding. The material is strong, and especially recommended are

the charming "For My Lady", the driving "You And Me" and Mike Pinder's wistful ballad to Timothy Leary - "When You're A Free Man". Also included are their two latest singles - "Isn't Life Strange" and "I'm Just A Singer (In A Rock and Roll Band)".

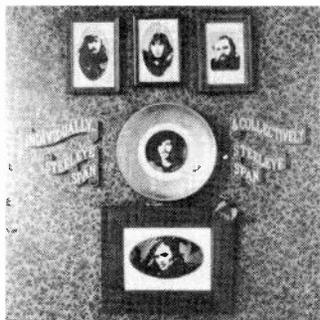
NJ



**MIKE MORTON SOUNDS**  
20 Non-Stop Party Hits  
RCA International INTS 1417

As the title implies, this album contains 20 pretty good cover versions of some of the big hits of 1972. If you don't have the originals or just want a good party record - at 99p this must represent a bargain.

BC



**STEELEYE SPAN**  
Individually and Collectively  
Charisma CS 5

After a couple of tracks the record was nearly removed from the turntable but I stuck it out - and gradually WHAM! - it was back on again and again. This really does grow on you. Maddy Prior's haunting voice really grabs hold of you. Just listen to "False Knights Of The Road" and "Three Drunken Maidens".

Joining her, Ashley Hutchins, Martin Carthy, Pete Knight and Tim Hart prove definitely that "individually and collectively" Steeleye Span are sure to keep looking good.

MR

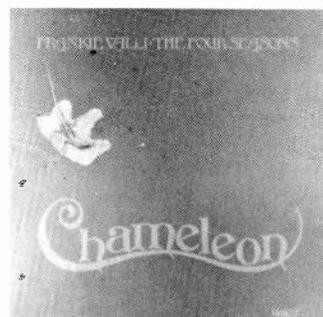


**SYREETA WRIGHT**  
Syreeta

Mowest MWS 7001

Keeping this one in the family - that's Stevie Wonder - who wrote or co-wrote, produced and played on all but two of these numbers for his wife Syreeta. The "foreigners" amongst the family being the Lennon/McCartney composition "She's Leaving Home" and a title "What Love Has Joined Together". Nine tracks in all, given a wonderful treatment from the orchestra of Julian Gaillard - what more could you ask from such a team?

MR



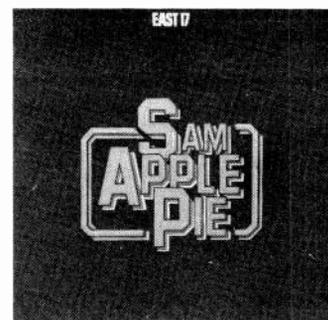
**FRANKIE VALLI. THE FOUR SEASONS**  
Chameleon

Mowest MWSA 5501

Nice production with some exciting vocal work from

Frankie's falsetto and efficient back-up vocals. The material often borders on sad and unfulfilled sentiments - something the Seasons have specialised in since their middle-period hits like "Beggin'", "Workin' My Way Back To You Babe" and "Rag Doll". With an unusual cover package (and the Seasons' first from Motown's California label) the record isn't likely to win them any new fans but won't lose them any old ones. Only one problem - the drumming on some of the tracks - particularly "Touch The Rainchild" - pushes the song along at an unnatural rhythm. Cool it next time, fellers.

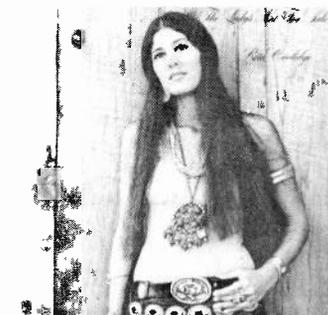
NJ



**SAM APPLE PIE**  
East 17  
DJM DJLPS 429

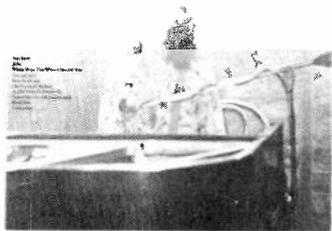
Powerful guitar work on this blues-oriented effort. Sound is basic, heavy and occasionally lacking in strength of material. The group is good and with better songs and more ambitious production they could clearly make some fine records.

NJ



**RITA COOLIDGE**  
**The Lady's Not For Sale**  
*A & M AMLH 64370*

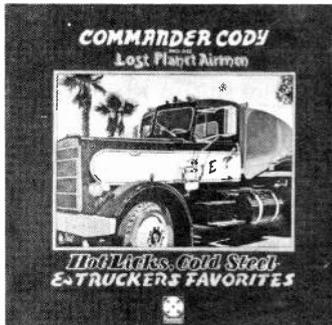
Lovely Rita is wearing thousands of dollars worth of Red Indian jewellery on the beautifully photographed sleeve. As much care has been taken with the production and performances, and some of California's best session musicians appear here. Rita's voice is not unlike Bobby Gentry's and she handles "Whiskey Whiskey", "Bird On The Wire" and the title track particularly well. Total effect is modest, easy on the ear and occasionally delightful. Kristofferson must be well pleased at having Rita's talents at his constant disposal. NJ



**BILLY PRESTON**  
**Music Is My Life**  
*A & M AMLH 63516*  
**AL KOOPER**  
**Naked Songs**  
*CBS 65193*

Two top keyboard musicians with solo albums. Not unsurprisingly both albums have similar strengths and weaknesses despite the intrinsic musical differences. Billy's soul style is almost too commercial with a predictable songbag and arrangements which lack the intensity that marks either his singles or his session work. Yet he's capable of great things; one is a thoughtful arrangement of "Blackbird", and several of Billy's own songs are intelligent and interesting, particularly "Will It Go Round In Circles" and the title track. A really good producer could easily give

his recorded music the extra edge it sometimes needs. Al Kooper has frequently played with Dylan and his work on "Highway 61 Revisited" and "Blonde On Blonde" is unforgettable, as is his work with one early Blood, Sweat And Tears. But his solo albums are too often lacking in material substance although this album has some real highlights. He turns in a dramatic and effective version of John Prine's "Sam Stone", and his own "Jolie" is touching and beautiful. But "Blind Baby" is a silly song . . . the theory that because there are so many unpleasant things on view, blindness is preferable to sight is a superficial sentiment. But Kooper fans will find that his talent for breathtaking riffs and licks is undiminished. An album with real highs and real lows. NJ



**COMMANDER CODY and his LOST PLANET AIRMEN**  
**Hot Licks, Cold Steel and Truckers Favorites**  
*Paramount SPFL 281*

Cody and Co specialise in recreating American rockabilly and latterday country folk. That burly stateside institution, the truck driver, is honoured here with songs like "Truck Stop Rock", "Truck Drivin' Man", "Looking At The World Through A Windshield" and from the other side of the coin "Mama Hated Diesels" featuring a tear-jerking narrative and sympathetic steel guitar backdrop. It's tongue-in-cheek but so near the original genre - and so lovingly recreated - that the Airmen's enthusiasm for a type of music forgotten by most has revived a certain amount of interest. If you go for this, don't forget their previous LP "Lost In The Ozone" (with more accent on drink and dope) that many consider to be even better than this. NJ

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# U.S. charts top 30 singles

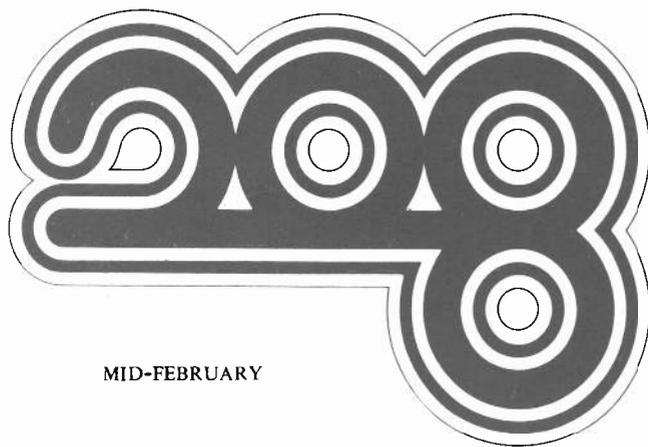


Mid-February 1973

# U.S. charts top 30 albums

1	Dueling Banjos	Soundtrack	Warner	1	The World Is A Ghetto	War	UA
2	Crocodile Rock	Elton John	MCA	2	No Secrets	Carly Simon	Elektra
3	Oh Babe, What Could You Say	Hurricane Smith	Capitol	3	Talking Book	Stevie Wonder	Tamla
4	Could It Be I'm Falling In Love	Spinners	Atlantic	4	Trouble Man	Marvin Gaye	Tamla
5	Why Can't We Live Together	Timmy Thomas	Glades	5	Homecoming	America	Warner
6	Killing Me Softly With His Song	Roberta Flack	Atlantic	6	The Divine Miss M	Bette Midler	Atlantic
7	Don't Expect Me To Be Your Friend	Lobo	Big Tree	7	Tommy	London Symphony Orch & Guest Soloists	Ode
8	Love Jones	Brighter Side of Darkness	20th Cent.	8	Hot August Night	Neil Diamond	MCA
9	The World Is A Ghetto	War	UA	9	Rocky Mountain High	John Denver	RCA
10	Do It Again	Steely Dan	ABC	10	Lady Sings The Blues	Diana Ross	Motown
11	Daddy's Home	Jermaine Jackson	Motown	11	For The Roses	Joni Mitchell	Asylum
12	Rocky Mountain High	John Denver	RCA	12	More Hot Rocks	Rolling Stones	London
13	Trouble Man	Marvin Gaye	Tamla	13	Rhymes and Reasons	Carole King	Ode
14	Jambalaya	Blue Ridge Rangers	Fantasy	14	Seventh Sojourn	Moody Blues	Threshold
15	Love Train	O'Jays	Phil. Int.	15	The Magician's Birthday	Uriah Heep	Mercury
16	Dancing In The Moonlight	King Harvest	Perception	16	I Am Woman	Helen Reddy	Capitol
17	Last Song	Edward Bear	Capitol	17	Creedence Gold	Creedence Clearwater Revival	Fantasy
18	Do You Want To Dance	Bette Midler	Atlantic	18	360 Degrees of Billy Paul		Phil. Int.
19	Cover of Rolling Stone	Dr. Hook & The Medicine Show	Columbia	19	Europe '72	Grateful Dead	Warner
20	You're So Vain	Carly Simon	Elektra	20	Who Do We Think We Are	Deep Purple	Warner
21	Hi Hi Hi	Wings	Apple	21	Living In The Past	Jethro Tull	Chrysalis
22	Peaceful Easy Feeling	Eagles	Asylum	22	Catch Bull At Four	Cat Stevens	A & M
23	Superstition	Stevie Wonder	Tamla	23	Don McLean	Don McLean	UA
24	I'm Just a Singer In A Rock & Roll Band	Moody Blues	Threshold	24	An Anthology	Duane Allman	Capricorn
25	Dreidel	Don McLean	UA	25	Loggins and Messina		Columbia
26	Harry Hippie	Bobby Womack & Peace	UA	26	Summer Breeze	Seals and Crofts	Warner
27	Your Mama Don't Dance	Loggins & Messina	Columbia	27	One Man Dog	James Taylor	Warner
28	Hummingbird	Seals & Crofts	Warner	28	Can't Buy A Thrill	Steely Dan	ABC
29	Jesus Is Just Alright	Doobie Brothers	Warner	29	Garden Party	Pick Nelson	Decca
30	Give Me Your Love	Barbara Mason	Buddah	30	Super Fly	Curtis Mayfield	Curtom

# charts singles



# charts albums

MID-FEBRUARY

## top 30

1	Part Of The Union	Strawbs	A & M
2	Do You Want To Touch Me	Gary Glitter	Bell
3	Sylvia	Focus	Polydor
4	Daniel	Elton John	DJM
5	Blockbuster	The Sweet	RCA
6	Roll Over Beethoven	Electric Light Orchestra	Harvest
7	Whisky In The Jar		
8	Superstition	Stevie Wonder	Tamla
9	Paper Plane	Status Quo	Vertigo
10	Baby I Love You	Dave Edmunds	RCA
11	Cindy Incidentally	Faces	WB
12	Looking Through The Eyes Of Love	Partridge Family	Bell
13	You're So Vain	Carly Simon	Elektra
14	Hello Hurray	Alice Cooper	WB
15	Me And Mrs Jones	Billy Paul	CBS
16	Reelin' And Rockin'	Chuck Berry	Chess
17	Wishing Well	Free	Island
18	If You Don't Know Me By Now	Harold Melvin	CBS
19	Take Me Home Country Roads	Olivia Newton-John	Pye
20	Doctor My Eyes	Jackson Five	Tamla
21	Take Me Girl, I'm Ready	Jnr Walker	Tamla
22	Papa Was A Rolling Stone	Temptations	Tamla
23	Feel The Need In Me	Detroit Emeralds	Janu
24	Step Into A Dream	White Plains	Deram
25	I'm Just A Singer In A Rock & Roll Band	Moody Blues	Threshold
26	If It Wasn't For The Reason That I Love You	Miki Antony	Bell
27	Avenues And Alleyways	Tony Christie	MCA
28	Killing Me Softly With His Song	Roberta Flack	Atlantic
29	How Could We Dare To Be Wrong	Colin Blunstone	Epic
30	Heart Of Stone	Kenny	Rak

## hot heavy 20

1	Who Do We Think We Are	Deep Purple	Purple
2	Don't Shoot Me I'm Only The Piano Player	Elton John	DJM
3	Bursting At The Seams	Strawbs	A & M
4	Something To Say	Joe Cocker	Cube
5	Shoot Out At The Fantasy Factory	Traffic	Island
6	Heartbreaker	Free	Island
7	Anthology	Duane Allman	Capric
8	Talking Book	Stevie Wonder	Tamla
9	Holland	Beach Boys	Reprise
10	Rich Man	Climax Chicago	Harvest
11	Rock 'N Roll Gypsies	Vinegar Joe	Island
12	The Divine Miss M	Bette Midler	Atlantic
13	The Six Wives Of Henry VIII	Rick Wakeman	A & M
14	Music Is My Life	Billy Preston	A & M
15	Once In A Blue Moon	Frankie Miller	Chrysalis
16	Hogwash	Groundhogs	UA
17	Whatever's For Us	Joan Armatrading	Cube
18	First Base	Babe Ruth	Harvest
19	Clear Spot	Captain Beefheart	Reprise
20	Barnstorm	Joe Walsh	Probe

### NOTE

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